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PROJECT-BASED LEADERSHIP IN CREATIVE INDUSTRIES:

A CASE STUDY OF AESTHETIC LEADERSHIP IN A MUSIC PROJECT

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LE LEADERSHIP DANS LES INDUSTRIES CREATIVE:

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Par

NIMA LASHKARI TAFRESHI

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To my parents,
my wife
and all those who believed in me.

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RÉSUMÉ

Parmi les théories du leadership, dans le domaine de la gestion de projets, il existe une forte tendance vers la recherche d'une définition des caractéristiques propres aux différents types de gestionnaires en fonction du type de projet. Ces théories s`appuient sur une approche à la fois centrée sur le leader (sans considérer les suiveurs) et mentaliste (qui se concentre sur la pensée logique des suiveurs et des leaders). Ainsi on sous-estime les aspects de la vie humaine comme le corps, la signification ressentie et la dimension esthétique des pratiques du leadership. De plus, dans un contexte de gestion de projet, le leadership ne se limite pas aux actions d'une seule personne. Afin de combler ce vide, la présente recherche examine le rôle que l'esthétique et les suiveurs jouent dans le leadership en particulier dans la gestion de projet et dans le contexte des industries créatives. Les industries créatives se portent bien à une étude empirique pour deux raisons. Le premier est la dimension latente qui concerne principalement les pratiques de leadership axées sur les suiveurs. La deuxième vient du fait qu'il s'agit de produits culturels qui sont par définition de nature esthétique. Les pratiques du leadership dans des industries créatives sont donc fortement influencées par l'activité esthétique. La présente dissertation se fonde sur une étude de cas dans des industries créatives. Une organisation par projet dans le milieu de la musique au Québec. L'approche qualitative est fondée sur l'ethnographie sensorielle, l'observation systématique, ainsi que des enregistrements vidéo et des entrevues. Les résultats démontrent que l'esthétique ainsi que la dimension du leadership axé sur les suiveurs prennent leur importance à plusieurs étapes de la gestion de projet. La présente dissertation contribue aux études de leadership en gestion de projet. Elle propose (a) une perspective relationnelle des pratiques axées sur les suiveurs en considérant la leadership non pas d'un point de vue personnel, mais plutôt en tant que processus organisationnel; (b) l'esthétique afin de prendre en compte les aspects de la vie humaine, dont le corps et la signification ressentie, au sein des pratiques de la leadership; (c) l'ethnographie sensorielle en tant que méthodologie riche et adaptée à la compréhension de la leadership dans une perspective pratique et expérientielle. D'un point de vue pratique, les gestionnaires auront une meilleure compréhension de la richesse et de la complexité des pratiques de gestion de projets du quotidien lorsqu'ils prennent en considération les aspects du leadership esthétique et axée sur les suiveurs.

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ABSTRACT

A strong trend among leadership theories in the field of project management seeks to define the suitable characteristics of leaders for different types of projects. These theories are based on leader-centric (focused solely on the leader) and mentalist (focused solely on the logical thinking of leaders and followers) approaches. They therefore ignore how leadership practices in project management are shaped by sensory aspects of human life, such as body, felt meaning and aesthetic. In addition, leadership in project management cannot be reduced to the actions of a single person. In order to fill this double gap, this research project aims to examine how the aesthetic and follower-centric dimensions of leadership play a relevant role in project management, especially in the context of the creative industries. The creative industries provide a rich context for empirical study for two reasons. The first concerns their latent dimension, which is more relevant to the follower-centric practices of leadership. The second reason is the fact that the production outputs of creative industries are cultural goods. As cultural goods correspond with aesthetic production, leadership practices in the creative industries are greatly influenced by aesthetic activity. This dissertation capitalizes on a case study within the context of the creative industries: a project-based organization in the Quebec music sector. The qualitative approach is based on sensory ethnography, systematic observation, filming and interviews. The results show that the aesthetic and follower-centric dimensions of leadership play a relevant role in several stages of project management within the creative industries. This dissertation contributes to leadership studies in project management by applying (a) a relational perspective of follower-centric practices, considering leadership not as a person, but as an organizational process (b) aesthetics in order to include sensory aspects of human life, such as body and felt meanings, within leadership practices (c) sensory ethnography as a rich and appropriate methodology for understanding leadership from practical and experiential perspectives. As a contribution to practice, considering the aesthetic and follower-centric aspects of leadership allows leaders to better understand the richness and complexity of their daily project management practices.

INTRODUCTION

Leadership is a key dimension of project management. A significant amount of research has examined its role within the context of project management (e.g., Muller, 2007; Kelley, 2003; Muller, 2010; Toor, 2008; Yang, 2011; Neuhauser, 2007). This research was driven by a leader-centric approach[1], in which leadership in project management is understood as the activity of a single person, the leader (e.g., Muller, 2007; Kelley, 2003; Muller, 2010; Toor, 2008; Yang, 2011; Neuhauser, 2007; Gehring, 2007; Cote, 2010; Clarke, 2010; Sunindijo, 2007; Sauer, 2008). Previous research was also based on a mentalist[2] approach, which views leadership as an activity rooted in the minds of leaders and followers. In other words, society, projects and organizations are located exclusively in the minds of social actors, such as leaders and followers (e.g., Muller, 2007; Kelley, 2003; Muller, 2010; Toor, 2008; Neuhauser, 2007).

By focusing on a leader-centric and mentalist approach to leadership, project management research is limited within its capacity to explain the complexity of the impact of leadership on a project and a project team. Indeed, leadership in project management cannot be reduced to the actions of a single person. Leaders sometimes emerge from specific circumstances and can be collectively shared (Bolden, 2011). Also the feeling and understanding of the felt meanings impact the way that the

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[1] The term "leader-centric" is proposed and used by Meindle (1995, p.329). We used it in this dissertation because it follows the theoretical development of that author.

[2] The term "mentalist" is used by Reckwitz (2002, P.248).We used it in this dissertation to show that most of the leadership theories in project management consider that the activities of leadership are rooted in the mind of the leader.

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participants of a project perform their tasks and achieve the goals of the project. The feeling and the felt meanings are embodied which means that they perform necessarily by project participants, and emplaced, which means that they occur necessarily in a place and context. The embodiment and emplacement nature of feeling are inherently involved in sensation, imagination, perception and memory, which are all referred as aesthetic dimensions of organization and organizing (Strati, 1999; Gagliardi, 1996). In order to gain better understanding of leadership as aesthetic and follower-centric phenomena in project management within the creative industries, I focused on the work of Drath et al. (2008) who proposed on follower-centric approach that define leadership as the transmutation of collective/individual beliefs and leadership practices to direction, alignment and commitment (DAC). On one hand, this approach to leadership is suitable to study the aesthetic dimensions of project management because it emphasizes certain specific elements of human life that take part in a place and context (i.e., emplaced) and undertaken the amalgamation of participants mental and bodily practices (i.e., embodied). We should note that unlike Knox (1958) who posits a Kant's notion of aesthetic, which focus on how certain objects provoke feelings of pleasure or displeasure within us , or Escoubas (2004), who considers aesthetic as the sentiment of beauty and the space within which art work is executed and reflected upon, we adopt in this research Johnson's definition of aesthetic as the embodied process whereby humans construct and experience meanings in social and cultural contexts (Johnson, 2007). This notion of aesthetic not only focuses on the sensory aspect of human life such as feeling, imagination, perception and memory but also includes human logic and cognition.

In the other hand, unlike the leader-centric approaches to leadership, DAC perspective is a suitable approach for studying the follower-centric dimension of leadership. Because it considers the follower to be decisive factor in the emergence of the leader, and provides a rich theoretical framework within which to study the mutually influencing relationship between the participants of a project (i.e., the followers) and their leader.

As we have seen, the DAC perspective define leadership as the transmutation of two general factors, individual/collective beliefs and leadership practices to DAC. On the one hand the above mentioned factors are very general and can be divided into more precise factors. In the other hand there can be different types of direction, alignment and commitment in different stages of project. Thus, we want to contribute to the literature of leadership within project management by identifying what are the project actors and what are their leaderdhip performed practices in the context of creative industries?

The creative industries have been adapted as a rich empirical setting for two reasons. On the one hand, the "latent" nature of creative industries organization grouping individuals and teams of individuals together, continually collaborating with each other over time and periodically being brought together for repeated projects (Strakey, 2000). A latent organizational structure is defined as highly dynamic and rely on the daily reproduction of the relationship patterns that establish it (Hatch, 1997; Uhl-Bien, 2006). Relationship patterns are constructive, ongoing processes of creating meanings through language that are local, historical and cultural; meanings

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which are created through communication (Hosking, 2006; Uhl-Bien, 2006). Therefore, in a latent structure, leadership is not considered as a leader-centric phenomenon, but rather as a relationship-based process within an organizational context (Hosking and Dachler, 1995; Uhl-Bien, 2006). Consequently, leadership in a latent structure is a follower-centric phenomenon that is created by the relationship between follower and leader (Uhl-Bien, 2006).

On the other hand, adopting the creative industries as an empirical context means analyzing projects whose objective is a cultural output, in other words "non-material goods directed at a public of consumers for whom they generally serve as an aesthetic or expressive rather than clearly utilitarian function" (Hirsch, 1972, pp.641-642). This definition emphasizes an important aesthetic characteristic of cultural goods that shapes organizational practices in the creative industries (Lampel, 2000). As they are strongly oriented by aesthetic production, we posit that leadership practices in this specific context are essentially aesthetic practices.

As mentioned this research wants to find out what are the project actors and what are their leadership performed practices in the context of creative industries. Methodologically, we focused on the sensory ethnography in the music sector. Ethnography in general is a profound methodology to understand and analyze the relationships that exists between individuals in a society. In this case, we have chosen ethnography to study the relationship between the leader and the followers within the context of a project. In our view, and in relation to our research question, sensory ethnography is an appropriate methodology because it allows the researcher to

perform a rich and profound analysis of the sensory aspects of human life (Pink, 2009).

We capitalize on analyzing a case within the context of the creative industries: a project-based organization in the Quebec music sector. Before starting each phase of music project, we precisely took note of our observation of the places. Our notes include the description of the objects that were presented in the places and our feeling about them. From the beginning, all the rehearsals and shows were recorded by video camera amounting to the total of 16 hours of video recording for the entire projects. During the rehersals and shows we took some brief notes and right after each phase of project, we immediately start taking note of the actors and the performed practices that take part in the process of DAC achievement. Beside observation we conducted three interviews with key members of project. Each interviews lasted 90 minutes and all of them were recorded.

In order to carry out a sensory ethnography analysis we followed three complementary steps. The first step, which we call in place analysis, was based on the fact that analysis is not an activity that is itself isolated from experience of the researcher's embodied, emplaced knowing. It happened during the time that we were observing and in some moments participating in each stage of the music projects. This step was essentially based on our own sensory reflexivity as ethnographer. The second step happened right after each event, when we relied only on our sensory memory, interpretation and imagination in order to identify the actors and the practices that facilitate the production process of DAC. Obviously the analysis of the

first and second steps was not sufficient for reaching the objective of this research. Hence the third analysis step happened after finishing the interviews and observations. In the third step we tried to maintain connection between the research materials, including recorded films, pictures, notes and interviews, and the context in which they were produced in order to precisely identify the actors and performed practices that initiate or facilitate the production process of DAC. We considered all the research materials as texts that can be evocative from the context they were produced. They evoked our memories – that necessarily involves all senses (MacDougal, 1998), imagination to re-encounter the sensorial and emotional reality of research situation.

The results of our analysis contribute to leadership studies in project management by applying : (a) a relational perspective of the follower-centric approach, considering leadership not as a person but as an organizational process ; (b) aesthetic in order to include sensory aspects of human life, such as body and felt meanings, within leadership and (c) sensory ethnography as a research methodology because it is known for its rich and profound analysis and is suitable for grasping other people's lives, values, experiences, social surroundings and inner thoughts. The results of our analysis also contribute to leadership practice by considering the aesthetic and follower-centric aspects of leadership that allows leaders to better understand the richness and complexity of their project management practices.

1. THEORETICAL FRAMEWORK

In this chapter, we will present the theoretical foundation of this research. In the first section, we will explain how leadership in project management research is dominated by leader-centric and mentalist approaches. Then we will discuss what are the theoretical problems related to this. In the second section, we will show how the current approaches to aesthetic leadership continue to view it through leader-centric and mentalist dimensions, which is why they are unsuitable in responding to our research question. The third section will be dedicated to propose a new perspective of leadership that is both follower-centric and aesthetic. In the fourth section we will show the importance of project management within creative industries and why it is a relevant context within which to study the follower-centric and aesthetic dimensions of leadership.

1.1.   Leadership in project management research: From a traditional to a sensorial perspective

According to Drath *et al.* (2008), research based on a leader-centric dimension can be referred to as the tripod perspective. This perspective views leadership as the influence the leader has on the follower in order to reach common goals. In this sense, the tripod perspective represents the traditional perspective of leadership in project management research. As the objective of this research is to examine how the aesthetic and follower-centric dimensions of leadership play a relevant role in project management within the creative industries, I will present and discuss these two complementary dimensions through the new perspective on leadership developed by

Drath *et al.* (2008), the DAC perspective that defines leadership as the presence of direction, alignment and commitment. However, the tripod perspective must be assessed in detail before examining how project management research is based on it, and before presenting and discussing the DAC perspective.

The tripod perspective defines leadership over the axes of leader, follower and shared goals (Drath *et al.,* 2008). Regardless of the nature of the emergence of leadership, each individual in the team must be either a leader or a follower. Most leadership theories and research in project management (e.g., Muller, 2007; Kelley, 2003; Muller, 2010; Toor, 2008; Yang, 2011; Neuhauser, 2007) are based on the tripod perspective, wherein followers exist to follow and carry out the leader's orders in order to reach specific goals. The tripod perspective often puts an excessive amount of attention on the influence the leader has on his or her followers and only recognizes leadership as being the influence of certain leaders on certain followers. The focus in the context of the tripod perspective is put on determining the leadership styles capable of increasing the team's efficiency or productivity in different situations and of elaborating on the leadership characteristics that aid in increasing the team's productivity.

As summarized in Table 1, most traditional leadership research (tripod perspective) in project management is based on the mentalist approach. In this case, leadership is an activity rooted in the minds of leaders and followers. In other words, society, projects and organizations exist exclusively in the minds of social actors, such as leaders and followers. For example, a significant amount of research emphasizes only the clinical

characteristics of the leader, considering them to be rooted in the mind (e.g., Mäkilouko, 2004; Neuhauser, 2007; Tampoe, 1992; Yang, 2011; Gilbert, 1983). In other words, in order to change or develop a new characteristic or type of behavior, the leader should change or further develop his mentality.

As summarized in Table 1, tripod-based leadership research in project management is also based on a leader-centric approach (e.g., Toor, 2008; Muller, 2007; Muler, 2010), in which the concept of leadership is indistinguishable from the leader and he or she is usually ranked at the top of the organization's formal hierarchy. Most of the tripod-based leadership research in project management (e.g., Gehring, 2007; Sauer, 2008; Muller, 2007 and Muller, 2010) does not inter-relate the followers with the leader and does not believe in the emergence of the leader. According to these researches, the leader exists a priori and the main concern is the quality of the leader's influence on the passive followers in order to reach the organizational goals.

Tripod perspective characteristics	Description
Leader-centric approach	• Leader does not emerge • Leader exists a priori • Passive followers • No difference between the concepts of leadership and leader
Mentalist approach	• Society, organization and project are based on the minds of the leader and/or followers • Separation of mind and body • Leader as a knowing subject • Mind as the primary source of knowledge • Focus on the leader's clinical characteristics

Table 1: Leadership tripod perspective characteristics

Based on the literature review that we have done for the purpose of this research we identified four categories of leadership: trait-based, behaviorist, emotional intelligence and competency, Table 2 summarizes these theoretical categories in both project management and general management literature. It shows that most of these theories are based on mentalist and leader-centric approaches.

Approaches	Leadership in general	Leadership within a project-based organization
Trait-based	Focus on the leader's clinical traits; adheres to a leader-centric philosophy. Main research: Zaccaro (2002); Kirkpatric (1991); Yulk (1989); Anderson (2006)	Focus on the effect that the leader's traits have on the project's performance. Main research: Gehring (2007); Toor (2008); Janson (2010)
Behavioral	The association between the leader's behavior and managerial effectiveness. Belongs to a leader-centric approach. Main research: Tannenbaum (1973); Blakeandmouton (1982)	Focus on the effect that the leader's traits have on the project's performance. Searching for the best leadership style. Main research: Yang (2011); Kelley (2003); Neuhauser (2007)
Emotional intelligence	Based on the 4 axes of self-awareness, self-management, interpersonal intelligence and social intelligence. Main research: Goleman (1995); Salovey (1990)	Focus on the role of the leader's emotional intelligence in project performance. Main research: Cote (2010); Clarke (2010); Sunindijo (2007); Sauer (2008)
Competency	Defines different leadership styles based on degrees of change. Main research: Higgs (2003); Dulewicz (2003)	Searching for a suitable leadership style for different types of projects. Main research: Muller (2007); Muller (2010)

Table 2: Different traditional approaches to leadership

In fact, the dominance of the mentalist and leader-centric approaches puts an emphasis on the mind as the primary source of human knowledge, while ignoring

other sources, such as human feeling and the human body in general, and while assuming that followers are passive subjects of the leader's actions.

1.2. Aesthetic leadership: Classical theories through the lens of the tripod perspective

As described in the previous section, most of the leadership theories in project management are based on both the mentalist approach, excluding the leader/follower's body as a source of knowledge, and the leader-centric approach, considering followers as passive individuals. There are few leadership theories (e.g., Hansen, 2007; Meindl, 1995; Palus *et al.,* 1996; Smith 1996; Manthoux, 2007) that intend to surpass the limitations of the contemporary approaches to leadership. Many of these approaches view the concept of "aesthetic" as including human sensory experiences, tacit knowledge and felt meanings in leadership research. Aesthetic leadership theories (e.g., Hansen, 2007; Meindl, 1995; Palus *et al.,* 1996; Smith 1996) emerged under the paradigm of follower-centric leadership which believes in the emergence of the leader based on the followers' perceptions.

This section is dedicated to describing the general aspects of the current aesthetic leadership theories in order to show that, despite the fact that most of them attempt to combine certain aspects of human life such as the senses, felt meanings, emotions and, in one word, aesthetic within the notion of leadership, they are still inspired by the mentalist approach and redefine leadership over the axes of leader, follower and shared goals. Among the research conducted on aesthetic leadership, we can

distinguish three general approaches of aesthetic leadership, which are presented in Table 3.

Classical aesthetic leadership research	Description
Aesthetic leadership as a perception (Hansen, 2007)	• Follower-centric approach (entity based) • Difference between leader/leadership • Mentalist approach
Aesthetic leadership as a flow (Manthoux, 2007)	• Leader-centric approach • Leader/leadership indistinguishable from one another • Mentalist approach • Macro analysis of leadership
Aesthetic leadership as a virtue ethic (Dobson, 1999)	• Leader-centric approach • Difference between leader/leadership • Mentalist approach

Table 3: Classical aesthetic leadership research

When "aesthetic" is used as an adjective to describe the noun "leadership", based on different follower-centric perspectives of leadership, the entity perspective and the relation perspective, several definitions emerge. Therefore, before beginning to describe the three general approaches to aesthetic leadership, I will first describe the two follower-centric perspectives.

Entity perspective

The first perspective of the follower-centric approach is the entity perspective. It concentrates on recognizing individuals' attributes, whether leaders or followers, while they participate in interpersonal interactions. More precisely, it further focuses on the quality of the interaction between followers perceiving someone as their leader (Uhl-Bien, 2006). In this case, the source of leader/follower attributes is located in the

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minds of the individuals and each person, whether leader or follower, is considered a knowing entity, his mind separate from the environment. Thus, leader and followers perform internal cognitive operations that are separate from external social influences. The entity perspective views the leader/follower interaction as a result of the individual traits that leader/followers bring to their interpersonal exchanges. As a result, the leader/followers are considered to be the subject and their relationship is seen as a knowledgeable yet passive object ((Uhl-Bien, 2006;Hosking and Dachler, 1995).

Relation perspective

Unlike with the entity perspective, the foundation of the relation perspective is a social construction, which assumes that human beings produce objective realities socially and then subjectively internalize them as their own (Berger, 1967). This perspective considers leadership as a process of social construction (Hosking and Dachler, 1995; Uhl-Bien, 2006), or organizing, structuring and giving meaning to the pattern of interactions. The most important difference between the entity perspective and the relation perspective is that, the former views leadership as an individual that can be perceived as a leader in the mind of the followers (Uhl-Bien, 2006), whereas the latter defines leadership as a social process (Hogg, 2001). After having described the two perspectives of the follower-centric leadership approach, I can now delve into the three general approaches of aesthetic leadership.

Approaches on aesthetic leadership

The first approach of aesthetic leadership, followed by Hansen (2007), analyzes the combination of aesthetic and leadership through the follower-centric entity perspective. Based on this approach, the leader emerges through the perception and felt meaning of the followers. Like with the tripod perspective, Hansen (2007) still defines leadership as the influence of the leader on the followers. He also considers the source of the followers' perceptions and felt meanings to be in their minds.

The second approach provides a macro analysis of aesthetic leadership. Manthoux (2007) considers aesthetic leadership as the flow between the three fundamental fields of administration, management and aesthetic. Based on his approach, the aesthetic field is fit for creative philosophizing. It is a place where judgments are made beyond calculations and general agreements, a place which produces events of a quality difficult to translate into a commercial price or formal value (Manthoux, 2007). According to Manthoux (2007), aesthetic leadership is the ability to organize confused realities into triads of fields (aesthetic, administration, management) and the aesthetic leader has to help others to distinguish and discriminate among different fields and leaders, as well as facilitate the flows connecting fields to each other. To aesthetic leaders, organizing symbolizes mapping and maintaining the three ideal distinct fields, which are management, aesthetic and administration. Aesthetic leaders never let any single field dominate or overtake the others. As we understood it , the definition of "aesthetic" in Manthoux's (2007) approach is based on it being beyond logic and ordinary rational decisions.

The third approach highlights virtue and ethics (Dobson, 1999). Unlike Hansen (2007), who defined aesthetic leadership according to individuals' perceptions, and Manthoux (2007), who defined it according to the flow between the fields of management, administration and aesthetic, Dobson (1999) defines aesthetic leadership according to the philosophy that seeks the excellence of the Virtue Ethic. He views an aesthetic leader as a person who does not only seek instrumental rationality, but also attempts to perform in such a way to achieve excellence within the organization.

Despite theories such as Hansen's (2007) that stressed the follower-centric nature of leadership, many of the current aesthetic leadership theories do not go beyond the tripod perspective and still analyze leadership in terms of the leader/follower relationship. They are also dominated by the principle of the mentalist approach, which promotes the existence of two separate cognitive faculties. According to this approach, higher cognition is capable of objective and rational experience and knowledge, while the lower faculties are incapable of any cognitive or bodily experience, yielding only subjective mental states.

1.3. Conceptual Framework

There are many theories that challenge the mentalist and leader-centric approaches to leadership. We follow the DAC perspective proposed by Drath *et al.* (2008) because, as summarized in Table 4, it takes into account certain special aspects of human life, such as individual/collective leadership beliefs and leadership practices, which are not only rooted in the mind but also based on the aesthetic. In addition and unlike the

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tripod perspective, the DAC perspective is based on a follower-centric approach to leadership, wherein the leader does not exist a priori, but rather emerges from amidst the followers.

Unlike the tripod perspective, which defines leadership as the result of an interaction between follower and leader as well as the existence of a shared goal, the DAC perspective seeks the presence of DAC: direction, alignment and commitment (Drath *et al.*, 2008). Direction signifies an extensive agreement between the individuals of an organization on its overall goals, aims and mission. Alignment is the organization and harmony between knowledge and work among an organization's individuals. Finally, commitment is the willingness of the members of an organization to include their own interests and benefit within those of the collective (Drath *et al.*, 2008).

DAC perspective characteristics	Description
Follower-centric approach	• Leader emerges from amidst the followers • Leader does not exist a priori • The concept of leadership is separate from the leader
Aesthetic approach	• Leadership is based on the practices of the followers and the leader

Table 4: Characteristics of the DAC perspective

As illustrated in Figure 1, two important factors that take part in the process of DAC are the individual/collective leadership beliefs and the leadership practices. Leadership practices are understood as communal representations, such as patterns of conversation or organizational routines, which include and surpass individual behavior (Drath *et al.,* 2008*)*. The web of leadership beliefs interacts with that of leadership practices and, in time, produces a relatively steady belief-and-practice

system. This system of leadership beliefs, focused on how to achieve DAC, and its associated leadership practices, aiming to produce DAC, can be seen as comprising leadership culture. Leadership culture is a more or less stable pattern in the collective approach to the production of DAC (Drath *et al.,* 2008*)*. Therefore, according to the DAC perspective, the source of leadership is culture and the context within which leadership emerges is not a static situation, but it plays a constitutive and generative role in leadership (Drath *et al.,* 2008*)*.
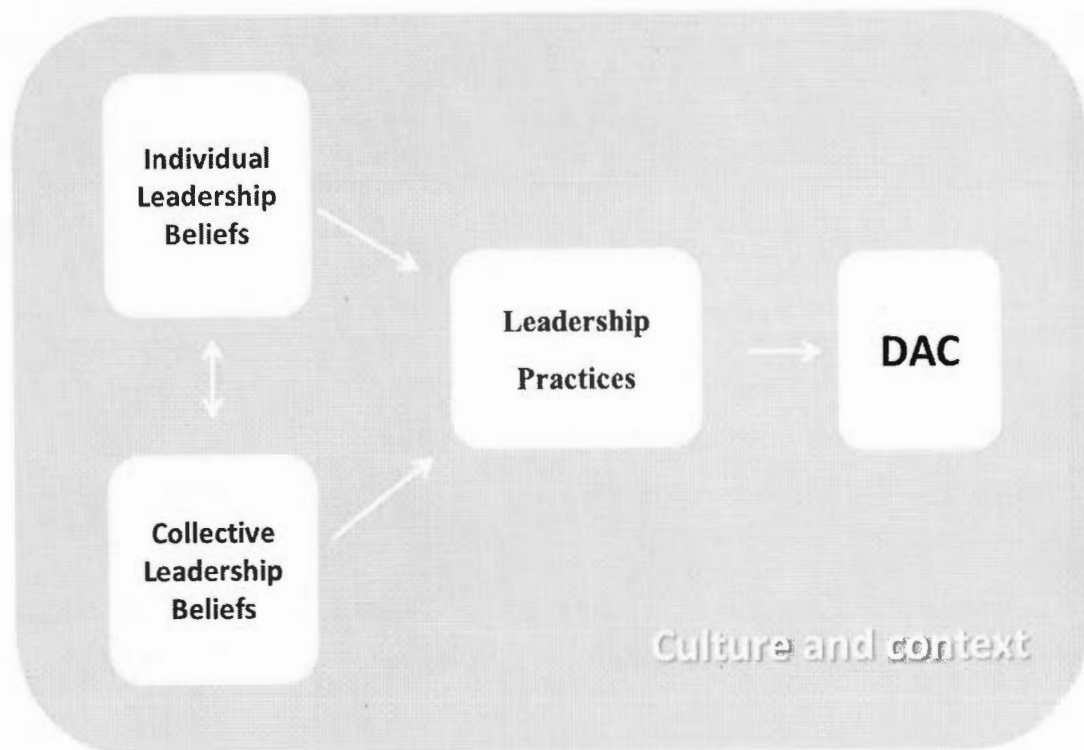
Figure 1: DAC perspective based on Drath *et al.* (2008), pp.642

The DAC perspective of leadership could be the new perspective to overtake contemporary leadership theories. This does not mean that the DAC perspective aims

to entirely disregard traditional leadership literature. On the contrary, it will prevent their redundant limitation, as is the case with the leader-centric and mentalist approaches (Drath *et al.*, 2008*)*.

As we have seen, the DAC perspective defines leadership as the follower-centric phenomenon wherein individual and collective beliefs lead to leadership practices in order to achieve DAC (direction/alignment/commitment). Hence individual/collective beliefs and leadership practices are the main elements in achieving DAC. Individual/collective leadership beliefs and leadership practices can be viewed through sensory aspect of human life and aesthetically. The fact that human beliefs are associated with aesthetic has been studied by psychologists and philosophers such as William James and David Hume. They emphasized the senses and emotions as the primary source of beliefs (James, 1956; Hume, 2000). James (1956) attempted to show that the non-intellectual nature of human beings influences our convictions, even the most fundamental among them, and that our strongest convictions involve the facts and structures of the world, which is real in a paramount sense. In other words, the human beings' aesthetic nature, including emotions, feelings, and the human sensory system, do affect individual beliefs, even the most basic among them (Wild, 1969; James, 1956, Hume, 2000). Consequently, leadership beliefs can be considered an aesthetic-based phenomenon.

Similar to leadership beliefs, leadership practices, which are an important element in production of DAC, can also be considered an aesthetic-based phenomenon. The fact that leadership practices are associated with aesthetics can be explained by the

process whereby aesthetic knowledge transmutes into practices. This process is a reflex-like interaction involving aesthetic knowledge within a dynamic context (Ewenstein, 2007). Aesthetic knowledge is based on the senses, specific situations and experiences. It is something that actors, such as leaders or followers within projects, as well as entire communities can come to adopt as a recognizable style (Ewenstein, 2007). Aesthetic reflection occurs when an individual thinks using aesthetic knowledge. Reflexivity corresponds with an individual's capacity to consciously reflect upon social conditions (Ewenstein, 2007). Reflexivity also provides the mechanism through which aesthetic knowledge is considered advanced and functional by practitioners. Ewenstein (2007) and Antonacopoulou (2002) demonstrate that aesthetic reflexivity can be considered a part of practices as well as a reflexive pause from practices (Antonacopoulou, 2002). Therefore, all the elements that facilitate the production of DAC are derived from individuals' feeling and felt meanings, in one word aesthetic.

Viewing individual/collective beliefs and leadership practices aesthetically show a gap in DAC perspective. As we have seen, the feeling and the felt meanings are embodied which means that they perform necessarily by project participants, and emplaced, which means that they occur necessarily in a place and context. The embodiment and emplacement nature of feeling is inherently involve in sensation, imagination, perception and memory, which are all referred as aesthetic dimensions of organization and organizing (Strati, 1999; Gagliardi, 1996)

In DAC perspective all the factors that facilitate the achievement of DAC are very general and do not take in to account precisely their embodiment and emplacement nature of them. Also despite the definition of Drath et al., (2008), there can be different types of direction, alignment and commitment in different stages of project.

Thus, by focusing on the embodied/emplaced nature of the factors that facilitate the production of DAC, we want to contribute to the literature of leadership within project management, specifically through seeking answers to our questions about what are the project actors and what are their performed practices that take part in the process of DAC (Direction, Alignment, Commitment) in this specific context of creative industries

1.4. Creative industries: An empirical context within which to study aesthetic leadership

We have explained the dominance of leader-centric and mentalist approaches in the study of project management leadership. It has also been disclosed that, despite the fact that current approaches of aesthetic leadership consider certain specific aspects of human life, such as virtue ethic and subjectivity (e.g., Hansen, 2007; Dobson, 1999), as well as the follower-centric approach to leadership (e.g., Hansen, 2007; Meindle, 1995), they can still be categorized as mentalist approaches, wherein leadership is considered to be an activity rooted in the minds of leaders and followers. In other words, society, projects and organizations are located mostly in the minds of social actors, such as leader and followers. This section will be dedicated to explaining how the creative industries provide a relevant context to examine the roles of the aesthetic

and follower-centric dimensions of project management leadership. We will thus present two reasons for which the creative industries were a relevant empirical context for this research. Each reason is associated with certain characteristics of the creative industries.

The creative industries is the collective noun for "those activities which have their origin in individual creativity, skill and talent and which have potential for wealth and job creation through the generation and exploitation of intellectual property" (Department for culture, Media and Sport [DCMS], 1998). As illustrated in Figure 2, Davis *et al.* (2000) present four ideal types of creative industries organizations, based on how they are controlled and how work is coordinated within them. The first type of creative industries organization is commercial bureaucracy, in which control and coordination are explicit and official, and control is focused on hierarchical reporting and monitoring mechanisms (Davis *et al.,* 2000). The second type is the traditional organization, which is highly coordinated due to the presence of shared values. However, formal control mechanisms are less advanced in comparison with commercial bureaucracies. The third type is the cultural bureaucracy, usually related to the public sector, where there is a high degree of official supervision and hierarchically structured relations of authority. However, coordination is achieved by means of relatively independent departments (Davis *et al.,* 2000). The last type of creative industries organization is the network organization, which tends to be a small company/group, essentially too small to have formalized control and coordination. They function within a network of other organizations or experts (Davis *et al.*, 2000).
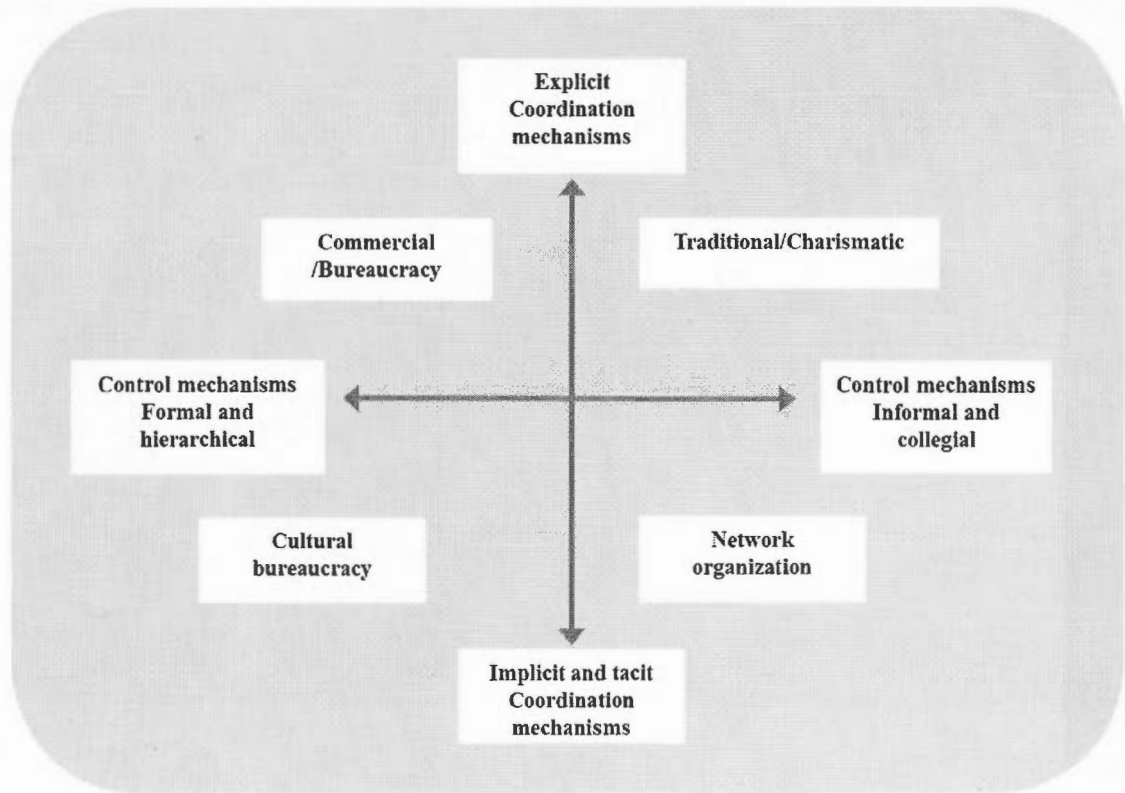
Figure 2: Typology of creative industries organizations based on Davis *et al.* (2000)

Miles and Snow (1986) and Starkey (2000), recognized the emergence of the network organization in the creative industries. Within the context of these industries, the number of cultural and commercial bureaucracies and traditional organizations is diminishing in comparison with the number of network organizations, which is rising dramatically (Hesmondhalgh, 2002). This is due to the fact that networks are most effective in industries in which transactions are not concentrated on continuous projects (Starkey, 2000). Therefore, more and more work is being outsourced from cultural and commercial bureaucracies to network organizations (Hesmondhalgh, 2002).

As summarized in Table 5, certain specific characteristics are shaping organizational practices in the creative industries, especially within the most prevalent type of organization, network organization. The first characteristic is that the organizations' structure and hierarchy in the creative industry have been replaced by flexible forms of organization, such as a latent structure (Strakey, 2000). Latent organization means grouping individuals and teams of individuals together over a period of time and periodically bringing them together for repeated projects (Strakey, 2000). It also offers an alternative to hierarchy and other forms of network organizations in situations where relationships are continuous, but projects occur periodically and develop unpredictably over time (Strakey, 2000). In a latent structure, it becomes increasingly valuable for experts to share knowledge with each other about repetitive work arrangements after having developed durable working relationships with each other (Strakey, 2000). It is likely that this will continue to be a point of stability in a dynamic industry, demonstrating the value of shared, sustained knowledge and that of sustaining social networks in achieving success within the creative industries (Strakey, 2000).

Organization	• Individuals with a durable and continuos relationship
Structure	• Latent structure
Production	• Cultural goods
Goals	• Repeated projects linked or not

Table 5: Characteristics of network organizations

The second important characteristic of creative industries organizations is their cultural output, defined as "non-material goods directed at a public of consumers for whom they generally serve as an aesthetic or expressive rather than clearly utilitarian function" (Hirsch, 1972, pp.641-642). This definition emphasizes an important aesthetic characteristic of the cultural output of creative industries. Cultural goods obtain their value from felt meaning, relying heavily on the use of symbols to control spectators' perceptions and emotions (Lampel, 2000).

As previously described and summarized in Table 5, the organizational structure of the creative industries is latent. This structure is comparable to Hatch's (1997) conception of organizations as structures causing people to habitually interact with one another. This structure is highly dynamic and subject to change because it relies on reproducing relationship patterns on a daily basis (Hatch, 1997; Uhl-Bien, 2006). Hence the focus of leadership in a latent structure would be on the relationship patterns that establish structures within the organization (Uhl-Bien, 2006). Relationship patterns are a constructive, ongoing process of giving meanings through local, historical and cultural language, meanings which are created through relating or referencing (Hosking, 2006; Uhl-Bien, 2006). Therefore, in a latent structure, leadership is viewed as a relationship-based phenomenon and defined as an organizational process (Hosking and Dachler, 1995; Uhl-Bien, 2006). This is contrary to both the tripod perspective, which focuses only on the axes of leader/follower/shared goals and views leadership as the influence the leader has on the followers, and the follower-centric entity perspective, such as charismatic leadership (e.g., Shamir, 2003; Weierters, 1997) and social networks (e.g., Balkundi,

2006; UhlBien, 2000), that views leadership as the result of individual information processing, not as a structural property of actual groups or as an intrinsic or emergent property of psychological cohesion within a group (Hogg, 2001). Therefore, the latent characteristic of the creative industries provides a pertinent context within which to examine the role of the follower-centric dimension of leadership.

The second important characteristic of the creative industries, the cultural nature of creative industries' output, is a pertinent context within which to examine the role of the aesthetic dimension of leadership. As previously described, creative industries' output is cultural products, inherently comprised of non-material aesthetic-related goods. Dewey (1981) and Johnson (2007) allege that aesthetic relates all of the elements that go into meaning, form, expression, communication, qualities, emotion, feeling, value and purpose with each other. Despite the current leadership approaches that consider aesthetic as an inter-subjective/mental concept, the meaning of aesthetic within the creative industries is grounded in human practices; it arises from our feelings involving qualities, sensory patterns, movements, changes and emotional contours. It is not strictly restricted to those bodily perceptions, but it always begins with and leads back to them and relies on our experiencing and evaluating the qualities of certain situations (Johnson, 2007). Therefore, project-based organizations within the creative industries point to the embodied process to which human beings construct and experience meanings in a given social and cultural context (Johnson, 2007; Merleau-Ponty, 1962; Knox, 1958).

Consequently, in this section we justify the pertinence of the creative industries organization as a context within which to identify what are the project actors and what are their performed practices that take part in the process of DAC (Direction, Alignment, and Commitment)

2. METHODOLOGICAL APPROACH

In this chapter, we will describe the research approach supporting this dissertation[3].
The first section will describe the nature of the research methodology (sensory ethnography) and why it is suitable for the question of research then in the second section we will give a detailed description of the strategy of research including the quality of observations and interviews. In the third section we will describe the steps to analyze the collected data.

2.1. Qualitative inquiry based on sensory ethnography

The literature review showed a lack of research analyzing leadership within the context of the creative industries (e.g. Ibbotson, 2008) and there was to our knowledge no research analyzing how the aesthetic and follower-centric dimensions of leadership play a relevant role in project management within the creative industries. The fact that this theme has not been sufficiently explored, encouraged me to conduct exploratory research in search of a new issue, or a new intuition of the subject (Laramme *et al.,* 1991).

The question of this research is what are the prpoject actors and what are their leadership preformed practices in the context of creative industries? Specifically, we want to analyse the leadership phenomenon by using concepts such as the production

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of DAC process (Direction, Alignment, Commitment) in the context of creative industries

 Most of the actors and the performed practices that take part in the process of DAC in the context of the creative industries projects, are highly inherent in feeling and felt meaning of experiences between the project participants. The researcher is not exempt from that process. The felt meaning of experiences are constructed based on our feelings about what we experience via our senses. They are associated with the most profound part of human knowledge and its symbolic/cultural location. The study of such meanings is beyond the capacity of conventional qualitative methodologies such as simple interviews or observation; therefore we need to choose a methodology that would help us grasp the essential meaning of the aesthetic knowledge and the felt meaning of the experiences in order to understand what are the actors and the performed practices toward the production of direction, alignment and commitment (DAC)

Focusing on the senses in order to understand other people's lives, values, experiences, social environment and most profound knowledge is becoming a suitable approach in various disciplines of social science (Classen, 1993; Lindstorm, 2005; Rodaway, 1994; Stoller, 2007; Tilley, 2006). Among the ethnographical approaches, sensory ethnography tends to study and analyze the senses and aesthetic knowledge (Pink, 2009). Sensory ethnography is accomplished by living among the people being studied, observing them, carefully reflecting on visual observations, interpreting them and talking with the actors in order to verify emerging personal interpretations

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(Delamont, 2004). According to Pink (2009), a well-known contemporary ethnographer, sensory ethnography is the process of developing, representing and understanding based on the ethnographer's own experiences. It does not claim to yield an objective or truthful account of reality, but should aim to offer versions of the ethnographer's experiences of reality that are as loyal as possible to the context, negotiations and inter-subjectivities through which the knowledge was acquired (Pink, 2007). Sensory ethnography involves taking a series of conceptual steps that allow the researcher to rethink both novel and established participatory and collaborative ethnographic research techniques in terms of sensory perception, categories, meaning values, ways of understanding, and practices. It involves the researcher processing filed work and a project's analysis and representational process during the planning and reviewing phases (Pink, 2009).

The first cornerstone of sensory ethnography is the idea that ethnographic experiences are embodied, meaning that the researcher learns and knows through her or his entire experience : body, mind, senses and emotions.. It is the researcher's physical being that, located alongside those of others, negotiates within the spatial context of the field (Coffey, 1999). Not only the ethnographer's body is an important source of knowledge, but the ethnographer also uses his/her own embodied sensorial experiences as a means of conceiving and understanding other people's experiences, ways of knowing, sensory categories, meanings and practices (Pink, 2009). This is the self-reflexive and subjective nature of sensory ethnography. The sensory ethnographer's actions are informed by his/her own sensory subjectivities while

his/her actions and the meanings are simultaneously shaped by a local viewpoint on sensory perception (Desjarlais, 2003).

Doing sensory ethnography in practice needs to apply and analyze certain factors: analyzing the place, identifying the multisensory factors including sensory embodied learning and sensory memories (Pink, 2007), concretely:

- The place: Within the context of sensory ethnography, place is considered a fluid event (Cassey, 1996; Massey, 2005). It has the capacity to gather together elements such as experience, history, languages and thoughts (Cassey, 1996). The focus on place in sensory ethnography helps to conceive the fundamental aspects of how both the ethnographer and the participant are located in a social, sensory, material context and also helps to pursue the reflective project of sensory ethnography and study the context of the sensory ethnography approach (Pink, 2009).
- Multisensory Factors: The process of sensory ethnography involves multisensory embodied commitment to others and to their social, material, and sensory environments (Pink, 2009). This process seeks to distinguish the ways of communicating the connections between various experiential and intellectual meanings (Pink, 2009). Therefore, understanding multi-sensoriality is important for the sensory ethnography process. Multisensory factors includes :embodied sensory knowledge and sensory memory
  o Embodied sensory knowledge: Sensory knowledge is a crucial element in sensory ethnography. It is not acquired individually, but in relation to others through a historical process of constant change (Pink, 2009). This idea can be extended to viewing knowing in practice as an embodied and multisensory way of understanding that cannot be separated from our sensorial and material involvement with the environment and is, as such, an emplaced knowing (Pink, 2009). Knowledge can be transmitted between team members through an ecology of practices by creating one's own emplaced aptitude and knowing in ways that are acceptable to others (Grasseni, 2007; Ingold, 2000).
  o Sensory memory: Sensory memory is considered embodied, and continually re-established through practice (Pink, 2009). It is also inextricable from place (Stoller, 2007).

2.2. Research strategy: Case study of a project-based organization in the music sector

In order to identify what are the actors and what are the performed practices that take part in the process of DAC within the context of creative industries, and show how this process is performed by the leader of the project and also collectively through aesthetic leadership, we had three choices: to study the research question in film, in festivals or in the music industry. Through our literature review, we learned that the role of the aesthetic and follower-centric dimensions is more apparent in the music industry than in the other creative industries. I therefore chose to study the music industry.

Within the context of this industry, we had two options: to study large scale music organizations, such as a symphonic orchestra, or to study small scale music organizations, such as a band. For the following reasons, we chose a small scale music organization to undertake our field study in this research.

- Large scale music organizations are characterized by a bureaucratic organization, which is not the prevalent type of organization within the creative industries. They are also not characterized by implicit control or informal coordination.
- Studying a large scale music organization involving too many participants is beyond the scale of this master's dissertation research project.

We obtained the contact information of a few small scale music bands and we chose KABA HORO for the following reasons:

- KABA HORO can be categorized as a small scale music band with informal coordination and implicit control. we discovered these characteristics through their website and some articles that were published concerning their band.

- Due to the self-reflexive and subjective nature of sensory ethnography (Pink, 2009), we had to select a group whose culture we could understand. The KABA HORO music band is comprised of Turkish and Bulgarian musicians, inspired by the same cultural atmosphere as we, the researchers.

All of the important elements of sensory ethnography (place, multisensory factors, sensory embodied knowledge, and sensory memory) can be studied through individual/collective embodied practices. Hence, in every step of our research, we attempted to understand the actor and his/her practices in the way of DAC achievement through the strategies of observation and interviewing.

	Hours	Number of participants	Place
First rehearsal	4	8 musicians	A rehearsal hall on Papineau, Montreal
First interview	1	1 KABA HORO founder	The founder's home, Montreal
Second interview	45 min	1 musician	A Second Cup coffee shop, Montreal
First show	5	8 musicians + 3 dancers	A club on Saint-Laurent, Montreal
Second rehearsal	3	7 musicians	A rehearsal hall on Papineau, Montreal
Second show	4	8 musicians + 1 dancer	A club on Saint-Laurent, Montreal
Third interview	45 min	1 musician	A Second Cup coffee shop, Montreal

Table 6: Chronology of the research

As summarized in Table 6, we accompanied KABA HORO for a period of 4 months, from October 2010 to February 2011. During this time, we participated in two rehearsals, two shows. We also realized three interviews.

As summarized in Table 7, we first contacted KABA HORO's founder by telephone in October 2010. During that conversation, he gave us some very general information about the band, including their music genre, the number of musicians in the band and their web address. They had no problem inviting me to assist to their rehearsals. The first one took place in November 2010 in a rehearsal hall on Papineau Street in Montreal. The group was preparing for their next performance at the end of the month. It lasted four hours, including pre-rehearsal and rehearsal. Eight musicians participated in the first rehearsal. The first interview was with KABA HORO's founder and it was intentionally set up in in his apartment so as to better comprehend the environment in which he lives, as an important element in understanding his felt meaning. Also, conducting the interview in an informal, familiar place helped us further activate his sensory memory. The second interview was with Martin, one of KABA HORO's musicians, and it was set up in a Second Cup coffee shop near the rehearsal location. It lasted 45 min. The first show took place at the end of November 2010 on Saint-Laurent Street. It lasted five hours, including the pre-show and the 30 minute intermission. Eight musicians and three dancers participated in the show. The second rehearsal took place in mid-December 2010 in the same location as the first rehearsal, Papineau Street in Montreal. Because the musicians were not planning on performing any new pieces of music, the second rehearsal lasted only 3 hours and only seven musicians took part in it. The second show took place at the end of

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January 2011 in the same location as the first show, Saint-Laurent Street in Montreal. Due to heavy snowfall, there were fewer spectators present than at their first performance and only once dancer participated in the show. The third interview was conducted in a Second Cup in Montreal with the band's lead singer, Souleyman. We conducted the third interview after having witnessed two rehearsals and two live performances, by which time we had gathered a significant amount of information about the group. This third and final interview also lasted 45 minutes.

Chronology	Description of research activities and released information
Initial contact	• Set next appointment. • Acquire general information about the group, such as their web address and a sample of their music.
First rehearsal	• Take note of the location and notable objects on site. • Shoot video of the rehearsal and observe it in detail. • Review the video footage immediately after the rehearsal and take note of the practices and actors that guided the achievement of DAC.
First interview	• History of the band • The cultural and identity aspects of the band • Steps to a musical performance • The roles of each member • How they reached a commitment
First pre-show and show	• Take note of the location and notable objects on site. • Shoot video of the pre-show and show and carefully observe the practices. • Review the video footage immediately after the show and take note of the practices and the actors that guided the achievement of DAC.
Second rehearsal	• The location was the same as that of the first rehearsal. • Take note of the location and notable objects on site. • Shoot video of the rehearsal and observe it in detail. • Review the video footage immediately after the rehearsal and take note of the actors and practices that guided the achievement of DAC.
Second pre-show and	• The location was the same as that of the first show and pre-show. • Shoot video of the pre-show and show and carefully observe the practices. • Review the video footage immediately after the show and take note of the

show	actors and practices that guided the achievement of DAC.
Second interview	• Steps of a musical performance
Third interview	• Steps of a musical performance

Table 7: Description of research activities and released information

Observations

One of the main ways to identify the actors and the practices that take part in the process of DAC is observing the band members' ordinary life, a situation which can push the researcher into a role of passive observer, although he/she may sometimes intervene. This intervention can take on different forms, ranging from being an actual participant in a group activity to being recognized as nothing more than a researcher seeking further information (Adler, 1994).

In this case, observation played an important part in the process of immersing ourself in the daily lives of the KABA HORO musicians. Aside from occasions when they performed outside the city of Montreal, the musicians only met with each other in two situations: rehearsals and shows. The first and second rehearsals took place in a rehearsal hall on Papineau Street in Montreal. The first time we visited with them, we took down a detailed description of the hall's location and state. We also took photos of objects such as paintings, old chairs and the musical instruments that were scattered around the rehearsal area. We did all of this in order to collect in-depth information about the rehearsal location and consequently better understand the place of rehearsal as an important factor in sensory ethnography. We placed the video camera at an appropriate angle to capture the band members' faces and movements,

an essential point of study. In some cases, we zoomed in on the leader and other players' faces in order to capture eye and eyebrow movements. It would have been preferable to have had more than one camera that could be placed at different angles in order to capture the members' gestures more successfully. Throughout the time we spent with them, the musicians gradually became less sensitive to our presence during their rehearsals, pre-shows and live performances.

At the time of the rehearsals, shows and pre-shows, we did not take much notes of the members' practices. However, immediately after having left the location, we rely on our own sensory memory and write some notes about the observed event, Due to the importance of the pre-show period, normally spanning from 30 to 40 minutes, and the intermission, 30 minutes in the middle of the show, we decide to include them in the pre-show stage for the purpose of this research.

Also, in order to enrich our observations, we took notes while on site. In all stages of the project, we arrived on location before the band members did. we took the opportunity to first take note of the physical condition of the location, including objects present on site, whether music-related or not. we also took note of our personal feelings toward the place and some of the objects we observed. Whenever a band member arrived, we took note of my interpretation of his feeling on arrival and his practices that led to achieving DAC. As soon as all of the members had arrived, we stopped taking notes and concentrated instead on filming and observing.

Interviews

Sensory ethnographers attempt to reach areas of embodied, emplaced knowledge in order to use it as a basis from which to understand human perceptions, experiences, actions and meanings (Pink, 2009). Interviewing from the sensory ethnography perspective is not only a specific kind of conversation focused solely on the words being said. In this case, the interview can be understood through the situations of place and space (Pink, 2009). It can be seen as a process through which verbal, experiential, emotional, sensory, material, social and other encounters are brought together (Pink, 2009). This process establishes a place from which the researcher can better comprehend "how the interviewee experiences her or his own world" (Pink, 2009). During this place-event, the ethnographer can understand the other's embodied ways of knowing, his or her verbal narratives and ways of explaining "sensations, emotions, beliefs, moralities" (Pink, 2009). Therefore, the priority is not to systematically measure sensory categories and culture or to emphasize the "talk" in a discussion, but rather to use the ethnographer's reflective experiences in order to apprehend and comprehend "other people's experiences, ways of knowing and sensory categories, meanings and practices"(Pink, 2009). In fact, the interview in sensory ethnography cannot be considered only as gathering a type of data; it is a process of bringing together two persons which involves "the accumulation of emplaced ways of knowing, generated not simply through verbal exchanges but through some sort of practices" (Pink, 2009). Therefore, neither coding nor writing the discussions of the interviews helped me understand the aesthetic knowledge and felt meaning of the interviewees in order to answer my research question. In all three

interviews, but especially in the one that took place in the apartment of KABA

HORO's founder, we did as such:

- Recorded our discussions because it was important to consider our intonation as well as that of the interviewees at different moments during the interview. For example, when we asked the band's founder about how commitments are made under various circumstances, he answered us excitedly with high intonation and revealed that the overall felt meaning of "gypsy culture" helped him greatly in achieving commitment.
- Immediately after finishing the interviews, we attempted to describe their locations in detail.
- We attempted to review the interview recordings just a few hours after the actual interview in order to isolate the moments when aesthetic practices helped achieve DAC.

For the first interview, with KABA HORO's founder, we prepared some general,

operational and leadership questions because we wanted to inquire about the band's

history and how they work in general.

Question themes	Questions
General	• What is the band's chronological history? • What are the cultural and identity aspects of the band?
Operational	• What are the steps of a musical performance? • What is each band member's role?
Leadership	• How does the team make commitments? • Who leads the group and how?

Table 8: Interview guide for the first interview

For the next two interviews, conducted with two of the musicians, we asked about

how they usually prepare for a show and how they try to satisfy their spectators.

Similarly to the first interview, we recorded the interviewees' voices so that we could

listen to the recordings afterwards and isolate the moments when aesthetic practices helped achieve DAC.

2.3 The data analysis process

In order to carry out a sensory ethnography analysis we follow three complementary layers. The first layer, which we name it "in place" analysis, was done during the time that we were participating in the rehearsals and shows. The logic behind this layer is based on the fact that analysis is not an activity that is itself isolated from experience of researcher's embodied, emplaced knowing (Pink, 2008). Therefore we started the process of analysis from the moment that we entered to rehearsals and to the show place. During the first analysis layer we focus on two important phenomena, the first one is the context (place) of the rehearsals and shows and the other is the multisensory factors (including sensory knowledge, sensory memory and etc.) of the musicians.

In any research the primary context where our sensory experiences are produced and defined is the place of research (Casey, 1996). It is in the place that both ethnographers and participants are emplaced in social, sensory and material context that are constantly changing (Pink, 2008). In the very first moments of our contact with the place of rehearsals and show we experienced "being-in-the-place" (Merleau-Ponty, 1962) before starting the show and rehearsal. This helped us a lot to understand the culture of the team as an important actor of DAC production. Therefore before each activity, we took some pictures and detailed notes from the

location, including the description of special objects and our feeling about the place, as researcher.

The second phenomenon that we focused on in the first layer was the multisensory factors, which can be defined as flow between the musicians. In this layer of analysis we experienced being at the middle of the musicians unplanned aesthetic flow, which constitute our sensory memory and imagination. This part was significantly important because it forms the foundation of our feelings and further analysis about the concept of DAC itself and also the principle actors and practices that facilitate them in KABA HORO music projects. It was impossible for us to focus on the specific actors or practices that produce DAC, therefore in order to better capture the emotional flow and other actors and practices that may facilitate the production of DAC, we filmed all rehearsals and the show, and recorded all the interviews.

Obviously, the analysis of this layer which include the analysis of the place of rehearsals and shows, and our immediate analysis of the actors and practices that initiate or facilitate the production process of DAC along with the research materials need to be analyzed in the other complementary layers.

The second analysis layer started some few hours after each event. In this layer, we relied only on our sensory memory and imagination to remember and write the actors and the practices in DAC production process. The analysis of this layer did not follow any formal structure which means we only wrote what we had remembered. The notes and the pictures that we took along with the recorded film and interviews in

addition to our own sensory memory and imagination, which were constituted during our embodied, emplaced experience, were gathered for the third layer of analysis.

The third layer of analysis, happened a month after the last show. By then, we were pretty far from our "being-in-the-place" experience (Merleau-Ponty, 1962). Therefore the principle strategy of the third layer of analysis was to maintained connection between the research materials (including, videos, pictures, recorded interviews and notes) and the context in which they were produced in order to precisely identify the actors and practices that engage in the production process of DAC (Pink, 2009). Hence, we considered all the research materials as a text that can be evocative from the context they were produced (Pink, 2009). They evoked our imagination and memories which necessarily involve all senses. (MacDougall, 1997), to re-encounter the sensorial and emotional reality of research situation (Pink, 2009). In practice, we started to read and watch our notes and pictures about the place of rehearsals and shows. This helped us to re-attach to the places, to consider the place as an actor in the process of DAC production and as a dynamic container of KABA HORO's culture. Then we started to watch all the recorded videos chronologically. Watching all the recorded videos and several times re-watching some phases of the music projects (specially the show), helped us in two ways.

First it improved our understanding of the concept of direction, alignment and commitment itself. It was through re-watching of the videos that we identified other types of direction, alignment and commitment. The second advantage was the fact that whenever we identified a related actors or practices to DAC production, we could

stop the video and list them down. After listing them down we categorized the listed actors and practices into well-known categories that we had found before in the literature of sensory ethnography. At the end, we use the categorized actors and practices in our final analysis.

3. DATA ANALYSIS

The studied case is that of a wild Balkan gypsy music group which performs songs and music containing elements of urban folk/rock/jazz grooves. They attempt to mix Bulgarian Gypsy and new world musicians. The versatility of KABA HORO covers a wide spectrum, from contagious dance floor demands, to the hot, fast and complex sounds that celebrate life's earthy camaraderie, all the way to the more emotionally evocating Middle-Eastern European style. While their roots are in Balkan gypsy village wedding music, the band also explores urban funk, rock and jazz. Their passionate go-big-or-go-home spirit and energy make every performance a knock-out. Their first CD was released in 2006 by the German-based label, ENJA, and won the 2007 JUNO for Best World Music album in Canada. Their second CD features world famous guest artists such as clarinetist, Serkan Cagri (Turkey) and singers, Nenoit lliev (Bulgaria) and Brenna Maccrimmon (Turkey/Canada), among others. A truly international band, they are a mix of Bulgarian Gypsy and Montreal-based musicians (KabaHoro, 2008).

Figure 3: Kaba Horo group

KABA HORO absolutely has a project-based structure. The coordination between the members is based on informal communication and the control is implicit, nonstructural. Parallel to the KABA HORO shows, most of the musicians also have their own individual live performances. They then gather in one place just solely for the purpose of the rehearsal and show. Among them, we can distinguish the band's founder, Lubo, who is also a guitar player and composer of one of their pieces of music. KABA HORO's founder has the authority to select new band members or even to exclude someone from the band. He makes decisions about when and where shows take place and about the allocation of band resources; for example, dancers for special shows or musicians who can play special instruments. He is well-known as the group's leader and founder. The composer is the creator of a piece of music and, in this case, can be Lubo or anyone else. As a composer and as part of a becoming process, he/she must teach the other band members how to play the piece of music they have created. During the rehearsal stage, when the members practice his/her piece of music, he/she seems to become the leader in that moment.

In the above description, we did not discuss the difference between leadership and leader. As described in the previous sections, leadership as viewed through the lens of the DAC perspective is the process of producing direction, alignment and commitment (DAC). The process of achieving DAC does not occur only once. It happens in different stages by means of various activities and processes. Therefore, leadership should be considered a becoming process that exists in all stages of music projects. Based on our observation and the collected data, we have organized the music project into three different and analytical-relevant stages: rehearsal, pre-show and show.

In this section, we will identify the actors and the practices that take part in the process of DAC in each above mentioned stages (Rehearsal, Pre-show and Show). Meanwhile we will show that the actors and the practices have embodied and emplaced nature therefore they are aesthetic related factors. In addition, we will show that a leader is not the only actor in the process of DAC. In fact, all of the other band members also participate in leadership practices and this is particularly important to analyse in a project-based organization such as the KABA HORO band.

To this effect, I will first describe the place of each stage in detail. Second, based on our observations and recordings from different stages of the project and the interviews we conducted with three different band members, we will describe the practices and actors that led to the achievement of DAC in each stage. These practices are all based on aesthetic.

3.1. Practice 1: The rehearsal

The first important practice in the study of this music project was the rehearsal, the stage during which players practiced and learned the music that they would be performing during the show. Before describing what the rehearsal entailed, we will first describe its location.

Figure 4: A rehearsal of Kaba Horo

We have visited the rehearsal location twice. On both occasions, approximately three hours were allocated to rehearsal and another was spent on break and casual conversation. The location was in the east end of Montreal, where French Canadian is the dominant culture. We were confused by this because all of the band members speak primarily in English and most of them have backgrounds other than French Canadian. This issue was clarified for me when we realized that both the band members and the other people in the rehearsal hall were attached to another dominant culture, one that they referred to as "gypsy culture". Most of the band members were

often late for the meeting (by more than thirty minutes), smoked a lot and did not seem to care much about money. Most of them played music more for their personal enjoyment than as a means of earning a living. Hence, the rehearsal place/space was widely based on the culture and identity of the music and players, gypsy culture. Unlike luxurious classical music rehearsal halls that are most often equipped with advanced sound technology, this band's rehearsal space was located in an old non-profit NGO that aims to promote independent cultures. Smoking was permitted within the space and its effects could be seen throughout the hall. The walls were covered in strange paintings and art pieces created with scrap metal.

There were some strange watercolor paintings on the wall and it looked as though their frames had not been cleaned in a long time. It would be safe to say that there wasn't a pair of matching chairs in the entire place; they came in all shapes, colors and styles. The main rehearsal hall was in comparable condition. There were old light and sound adjustment instruments as well as an extremely old and useless piano in one corner. The jazz instrument was set up in the opposite corner and the un-matching chairs were organized asymmetrically throughout the hall. Everything seemed to be in harmony with the gypsy identity. The hall employees also seemed to follow gypsy culture; their language was often vulgar and they mostly discussed topics such as Facebook.

As soon as the first group of people had entered the hall for the first rehearsal, we realized that they were actually very kind and accepted us as one of their own. They asked about our project and familiarity with gypsy culture.

We usually settled into the right corner of the hall with our camera, so as to record all of the members' movements and conversations. From our location directly in front of the leader, we could see his gestures and the expressions in his eyes, which played a significant role in the communication between the leader and the other musicians. we sometimes zoomed in on specific musicians' faces in order to grasp their feelings more precisely. We usually began filming from the moment we arrived at the hall. Due to our relationship with the group's leader, the others didn't seem to be sensitive to the fact that we were recording them, unless they wanted to criticize someone who was not a member of the band or they needed to decide whether a dancer would be performing alongside them. Most of the time, they did not pay any attention to us in the rehearsal hall. We took notes about what we felt while observing the musicians practicing. The interesting point that we noticed during the rehearsal was that, aside from the occasion when the leader recorded the band practicing certain pieces of music with his iPhone, nothing was ever officially archived. Therefore, everything was based on the sensory memories of the leader and band members.

We emphasize sensory memory and not simple memory because, according to my observations and as confirmed by the interviews that we conducted with band members, when they would begin practicing a piece of music that they had already played in the past, most of them had a specific feeling about it and also remembered the piece from some sort of special feeling it had provoked in them in the past. This feeling could be grasped through their gestures, the expressions of their eyes or eyebrows, and other bodily movements. As we observed during our research, each person's sensory memory of a piece of music in a social construction process became

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a collective sensory memory among all of the band members. The more interesting point is that this collective sensory memory played an important role, in some cases the role of facilitator, in the process of achieving DAC.

In general, each rehearsal was separated into two stages: pre-practice and practice. The *pre-practice stage* began immediately after the band members had arrived at the hall and lasted until the actual practicing began. Before beginning, each player would find a suitable chair for himself and set up his musical instrument while talking with the others or smoking a cigarette. The general purpose of this stage was for all of the musicians to adjust themselves emotionally through the use of verbal vulgarity and by poking fun at each other while tuning their musical instruments. This stage was critical to the second stage (practice) because, if the musicians did not prepare themselves emotionally, they may have faced problems in the next stage (show) or allowed various excuses to prevent them from moving forward into the next section. During the various rehearsals, we often felt emotional changes in the band members after this stage. This could be considered proof of the emotional alignment process.

There was no recognizable limit or plan separating this stage from the next, but the first buzz of a musical instrument could be considered the start of the tuning of the musical instruments. At that moment, we noticed that all of the musicians suddenly became silent. It was the sign for the leader to begin discussing the schedule. We felt that, after the period of emotional adjustment, the musicians made a commitment to begin the actual practice. There was one occasion when, despite the leader's announcement, a musician kept picking on the others and using foul language,

thereby preventing the band from beginning the music practice. It was nevertheless necessary for all of the band members to be committed in order to move forward to the next stage but there was one who was not ready and the group did not move until everyone felt ready. We interpreted that as a very important example of emotional alignment among the musicians. Alignment occurred as part of a social process and no one leads it; even the leader aligned himself emotionally with the other musicians. An important aspect of this stage was that, while the leader prepared the stage and his own musical instrument, he attempted to play the role of coordinator by stimulating the musicians verbally and non-verbally. In this respect, the leader could be considered the emotional facilitator of this process. We can therefore conclude that the main purpose of the pre-practice stage was to achieve emotional alignment between the musicians through a social process. The direction of this stage occurred socially due to the leader's coordination/facilitation and band members committed to beginning the music practice after becoming emotionally aligned with each other.

During the second stage, the *practice stage*, the musicians, coordinated by the leader, practiced certain pieces of music. This stage included two different yet fundamental situations.

The first situation concerns the practice of a new piece of music. In this situation, a new piece of music, which existed solely in the mind of its composer, was revealed and the composer attempted to transfer it to the other musicians through the process of practical learning. In the gypsy music genre, the composer doesn't use the notes to express his imagination, but rather he plays a general rhythm with his own instrument

and describes the piece of music verbally. This was the moment when the musicians formed their first impression of the piece, one that they had never heard before and therefore had no previous impressions of.

In this situation, the musicians generally attempted to follow the composer's lead; there was therefore little or no interpretation of the new piece of music on the musicians' part. The leader was the composer and the leadership process (the achievement of DAC) was carried out by the composer through bodily gestures, playing or singing, and exciting the other players verbally or non-verbally. Figure 5 illustrates the process of practicing a new piece of music, wherein aesthetic knowledge acquired through the aesthetic reflexive process creates feelings and sensitivity and is then put into practice. A practice developed through feelings and sensitivity influences both individual and collective sensory memories.
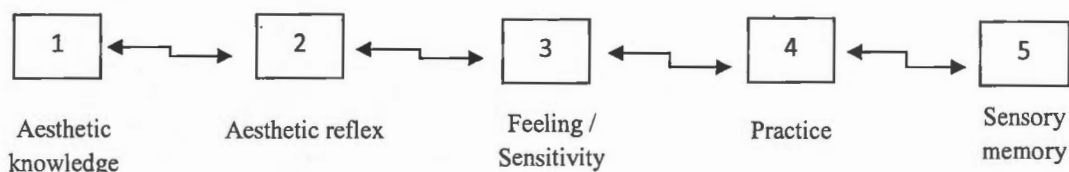

Figure 5: Practicing a new piece of music

The second situation relates to the practice of a familiar piece of music, one that they had played in the past. In this situation, the piece of music already existed in the band members' sensory memories and practices. The composer was not important in this stage because everyone already knew the music and how to play it. There was,

however, a high probability of the musicians interpreting the piece in new ways. The leader (in this case, the founder of the group) acted as a kind of coordinator of the social process, affecting the other band members, while also being affected by them. Leadership (the achievement of DAC) is widely considered to be a social process in which everyone comes to a consensus about the quality of a piece of music.

Figure 6 illustrates the process of practicing a piece of music that has already been played in the past, in which aesthetic reflex is inspired by individual and collective sensory memories and leads to practices. These practices, in turn, influence the collective or individual sensory memory.

| 1 | 2 | 3 | 4 | 5 |

Sensory memory   Aesthetic reflex   Feeling / Sensitivity   Practice   New sensory memory
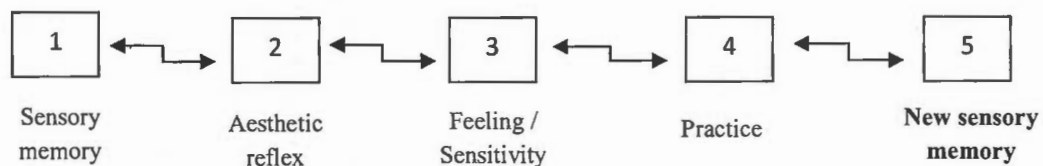
Figure 6: Practicing a piece of music that has been played in the past

3.2. Practice 2: The pre-show

The second important situation involved the practices that took place approximately thirty minutes before the start of the show, playing a critical role in the quality of the performance. All of the musicians, each in their own emotional/mental state, gathered for the latest coordination and reached a suitable alignment. It was also at this moment that they encountered many changes.

We visited the pre-show location on two occasions. The first time, it took fifty minutes for the players to prepare themselves for their performance. The second time, preparations lasted approximately an hour and a half due to a heavy snowfall. On both occasions, we arrived ahead of time (twenty minutes before the first person arrived), therefore we had enough time to select the best angle, set up our camera, and take notes about the place. During both visits, no one reacted negatively either to us or to our camera. They even poked fun at us, asking if we would upload the videos to YouTube.

Figure 7: A pre-show of Kaba Horo

The pre-show location was a kind of basement situated underground, beneath a big bar in the east of Montreal. Nothing was in its place in that basement; we felt like we were in a deserted warehouse. From a single guitar wire to an actual electronic guitar, bits and pieces of musical instruments were scattered across every inch of the basement. Four old couches with most of their casing shredded provided a corner

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where the musicians could sit and pass time before the show and during the intermission. Beside the sofas were a dusty old jazz instrument and a big sound amplifier. A web of power cords hung from the ceiling, connected to old electrical equipment hanging on the wall, reminding us of a scene from a horror movie. In the other corner, there was a small table on which sat a clean new microwave; this seemed to be the area where bar employees generally ate their meals. Everything in the space seemed in sync with gypsy culture.

The players arrived one after the other and the leader was usually the first to arrive on location. As we described in the previous section, during the rehearsal, players practiced the general theme of each piece of music and nothing was archived. Therefore, there was nothing to be reviewed before the show. Most of the players did not even touch their musical instruments. It seemed that they were already tuned. we felt that the most important point for the musicians and the leader was to adjust themselves emotionally to each other and to align themselves as a team. That is why they frequently made fun of each other using vulgarity, drank alcoholic beverages, and generally tried to excite each other as part of a social process. No one was intentionally aware of this process; they had just learned that if they got each other excited before the show they would put on a better performance.

Usually, when players arrived in the basement, they gave their emotional feedback regarding the state of the spectators upstairs. For example, during the second show, the players complained about the low number of spectators using vulgarity and inappropriate bodily gestures. There was also a sudden change to the program in the

second show because the group judged that they needed to play more stimulating and exciting music in order to get their small amount of spectators excited about their performance. The direction was done by both the leader and the social process, but we felt that the latter was more prominent in this situation. Emotional alignment was achieved through the social process; the players, the leader and even some spectators who came into the basement participated in the process of achieving emotional alignment.

The case of commitment was different. We learned that there are three types of commitment. The first and most important is commitment regarding the group's identity and culture. This commitment is related to the musicians' belief systems. we named it "strategic commitment". In the case of KABA HORO, it was achieved through the long standing relationship between the musicians and the leader and was not related to a specific stage (rehearsal, pre-show, show). This type of commitment will be described in detail later in this discussion.

The second type of commitment is related to technical fields. Most of the time, it is achieved through verbal expression. Technical commitment frequently took place during rehearsals. This commitment will also be described in detail later in this discussion.

The third type of commitment is related to the decisions, most often important, that had to be taken immediately or within a short period of time. This type of commitment was usually achieved through non-verbal expressions, bodily gestures,

movements of eyes or eyebrows, or even by an immediate phoneme. Pre-show commitments usually belonged to this type of commitment.

3.3. Practice 3: The show

The third important situation was the show itself, when the musicians performed certain pieces of their music in front of an audience. We participated in two full shows which were divided into two distinct parts, lasting approximately two hours each. For both shows, we arrived at the location (upstairs) alongside the musicians and chose where to position my camera after consulting with the group's leader. we chose the optimal position for capturing all of the musicians' motions, including their bodily gestures, faces and musical instruments. we began filming immediately after having set up my camera, so as to also capture the musicians' motions in the few minutes preceding the show. We did not film the spectators; however we took notes about their state and the general atmosphere in the bar.

The show took place in a big bar in the east end of Montreal. It was full of small tables and beautiful white candlelight. Two or three wooden chairs sat around each table. The bar itself was lit by indirect lighting, creating a friendly atmosphere. Waiters walked around the bar, serving beverages to the spectators. In the far corner, there was a crowd of people talking and drinking beer. During the second show, due to heavy snowfall, there were approximately 50 spectators in the bar, whereas approximately 150 were present for the first show.

Figure 8: The show of Kaba Horo

An intermission divided the show into two general distinct parts. The atmosphere during the first part generally differed from the atmosphere during the second part. During the first part of the show, especially while the first three pieces of music were being performed, spectators observed the performance while sitting on chairs. Afterwards, they began to dance in the open space in front of the band. This usually continued until the end of the show.

As the band's leader mentioned in our interview with him, the group's main goal is to satisfy the spectators and themselves. This could be considered an unwritten general commitment between KABA HORO and their possible spectators. According to the band's leader, the most important way to satisfy them was to excite them to dance. KABA HORO would attempt to draw emotions from the spectators, encouraging them to dance by playing rhythmical music or nostalgic Bulgarian/Turkish melodies (such as wedding melodies), by speaking in the spectators' mother tongue (usually

Bulgarian or Turkish), or even by having the leader talk to some of the spectators before the beginning of the performance.

After the first three pieces of music had been performed and the spectators had begun to dance, we felt that there were three mutual flows of leadership in the bar and each flow affected the others in a specific way. The first flow was between the members of the band. The leader became a coordinator between the players and spectators by means of a wide variety of verbal or non-verbal signs. He gathered emotional feedback from the crowd of spectators and his group members combined it and attempted to direct the musicians. Numerous immediate commitments were involved every time a piece of music was performed.

The second flow of leadership was between the spectators themselves. The crowd, in a dynamic mechanism, fractioned off into groups of two, three or four and danced together. These colonies of spectators mutually affected each other and the band members. We noted one occasion when one colony's simple voluntary emotional practice directed the others to change the way they danced. We also noted how the spectators' level of excitement directed the way that the band members performed every piece of music.

The third flow of leadership was between the spectators and the band. This was the most complex flow of leadership in the bar. The immediate commitment that we described in the previous situations (rehearsal and pre-show) was critical to this third flow. We felt that the musicians and especially the band's coordinator received emotional feedback from the crowd of spectators; the opposite was also true. We felt

that the direction took place within a mutual social process. Once the band had begun performing a piece of music, the process of social emotional alignment also began between everyone in the bar. By the middle of the piece, we felt that, emotionally, the bar had become a homogenous mix.

Table 8 summarizes the overall scheme of the practices and the actors that take part in the process of DAC. Direction is the only category that is regarded in terms of "aim" because its definition involves information about the purpose of the common agreement regarding overall goals and mission (Drath *et al.,* 2008).

Stages	Direction	Alignment	Commitment
Rehearsal	**Aim:** Prepare for the show **Actor:** Member's emotional feedback **Practices:** Performing the music	**Actor:** Music **Practices:** Dancing, performing music	**Actor:** All players/Leader **Practices:** Non-verbal communication, familiar signs, bodily gestures
Pre-show	**Aim:** Prepare for the show **Actor:** Leader **Practices:** Re-planning the show	**Actor:** Gypsy culture **Practices:** casual conversation, drinking	**Actor:** All players/Leader **Practices:** Nonverbal communication, familiar signs, bodily gestures
Show	**Aim:** Spectator satisfaction **Actor:** Leader/sensory memory **Practices:** Performing music	**Actor:** Music **Practices:** Dancing, singing	**Actor:** All players/leader/spectators' sensory feedback **Practices:** Nonverbal communication, familiar signs, bodily gestures

Table 8: Achieving DAC in different stages of the music project

4. DISCUSSION AND RESULT

In the first chapter, we suggested that leadership theories in the field of project management are based on leader-centric approaches of leadership. In other words, project management leadership is indistinguishable from the leader, and is understood only as the leader's activity. In addition, leadership theories in the field of project management are based on mentalist approaches, viewing leadership as an activity rooted in the minds of leaders and followers. They therefore negelct how leadership practices in project management are shaped by sensory aspects of human life such as body, felt meaning and in one word aesthetic. Leadership in project management cannot be reduced to the actions of a single person either. In order to fill this double gap, this research has applied the DAC perspective of leadership. As we have seen, in DAC perspective all the elements that facilitate the achievement of DAC are very general and do not take in to account precisely their embodiment and emplacement nature of them. Also despite the definition of Drath et al., (2008), there can be different types of direction, alignment and commitment. Thus, we want to contribute to the literature of leadership within project management by focusing on the embodied/emplaced nature of the elements that facilitate the achievement of DAC process and identifying what are the project actors and what are their performed practices that take part in the process of DAC (Direction, Alignment, Commitment) in the context of creative industries

In this chapter, we will argue that despite the definition of Drath et al., (2008), there are different types of direction, alignment and commitment. Hence we will identify in

detail the embodied/emplaced actors as well as practices that lead to achieving different type of direction, alignment and commitment in each stage of project. We will also discuss the results drawn from data analysis in light of a theory on leadership and project management, allowing us to suggest theoretical and practical contributions to future research. Finally, research limitations will be considered.

4.1. Key aspects of aesthetic leadership in project-based organizations

As described in the previous sections, the DAC perspective of leadership has been chosen as the criterion for defining leadership. This means that leadership exists once DAC has been achieved. Despite the fact that Drath *et al.* (2008) has only identified one type of DAC, we encountered different types of direction, alignment and commitment throughout the three main stages of the project we studied. The three next sections will therefore attempt to describe the actors and practices that take in part in production of different types of directions, alignments and commitments. At the end of this section, we will describe a revised leadership framework within the context of creative industries.

From agreement-driven direction to practice-driven direction

According to Drath et al. (2008) direction is a common agreement in an organization regarding overall goals, aims and mission. This part will describe in detail the actors and practices that facilitate the production of directions, more precisely, the mission and goals.

KABA HORO is a music band, a project-based organization, , the ultimate mission of the band is not only earning money from each project but also enjoying their work and achieving self-satisfaction. There are many examples about members leaving the bandbecause of financial problems or because they did not enjoy the shows or ambiance. Our observations and interviews with some key members of KABA HORO, revealed that Gypsy culture is the main actor in emergence of KABAR HORO mission. We should notice that by applying Gypsy culture terminology we are not referring to Gypsy culture as a field of study in sociology and anthropology. We apply it because of two reasons. First we wanted to be able to distinguish KABA HORO band from its external environment. This is very important especially during the shows, where KABA HORO as an organization with specific types of behavior and characters faces the spectators that usually belong to different cultures. The cultural differences with external environment produce different kind of direction (usually instant direction), alignment, and commitment. we will describe all of them later in this part. The second reason that we choose Gypsy culture terminology is to better describe the identity and the context where direction, alignment and commitment are produced.

Direction is not limited to the general mission of the organization. It also includes the agreement on the goals of different phases, which we name it as "planned direction". As goals can continuously being transferred (Drath et al, 2008), another type of direction was identified which relates the agreement of the instant goals, which we name is as "instant direction". The nature of the instant direction is based on

unplanned, unintended changes that happen during the time of rehearsals, preshow and show.

Table 9 shows the practices, their actors and the aims of instant and planned direction occurring in different stages of the project. The actor achieving direction has been defined as showing the main elements that enable the process of direction. The source of direction enables its achievement through a collection of actions called practices.

The pre-rehearsal stage starts from the time that musicians enter the place of rehearsal and be prepared for the rehearsal. The preparation for the rehearsal is the main goal-planned direction, of this stage. It comprises the preparation of musical instruments along with emotional preparation. The emotional preparation is significantly important for the next stage, because in order to perform the pieces of music, new one or old one, the musicians need to be re-attached to each other. The very first actor of the re-attachment process is the place of rehearsal. It represents Gypsy culture and evocates the sensory memory of the musicians about their previous rehearsal experiences.

The second actor of re-attachment process is the practices that performed by the musicians and the founder of the band. From the beginning of the pre-rehearsal stage the musicians start talking about whatever they want. After a while, the unofficial conversations between the musicians deviate to the conversation over the next show planning. The founder of the band usually plays a significant role in deviation of the unofficial conversation toward the band related issues.

Stages of the project		Instant direction	Planned direction
Rehearsal	**Pre-rehearsal**	**Aim:** Prepare for the rehearsal, emotional re-attachment **Actor:** Leader/Place of rehearsal, Gypsy culture **Practices:** Unofficial conversation	**Aim:** Prepare for the rehearsal **Actor:** Gypsy culture, sensory memory **Practices:** Unofficial conversation
	Rehearsal	**Aim:** Prepare for the show **Actor:** Imaginal anticipation, sensory memory **Practices:** Setting portfolio of music	**Aim:** Prepare for the show **Actor:** Leader **Practices:** Bodily gestures, eye contact, dancing
Pre-Show		**Aim:** Prepare for the show **Actor:** Leader, place **Practices:** Re-plan the show	**Aim :** Prepare for the show **Actor :** Gypsy culture **Practices:** Vulgarity/smoking
Show		**Aim:** Spectator satisfaction **Actor:** Sensory memory/Leader **Practices:** Playing musical instruments	**Aim:** Spectator satisfaction **Actor:** Spectators' emotional feedback, leader, sensory memory **Practices:** Dancing, eye contact, bodily gestures, shouting

Table 9: Direction in different stages of the project

The pre-rehearsal phase continues until all the musicians re-attached to the band and get ready for the rehearsal. In sum, gypsy culture and the place of rehearsal, which is the first representative of gypsy culture, along with unofficial conversation between the musicians can be considered as the main actors and practices of producing direction in pre-rehearsal phase.

The ultimate goal of the rehearsal is to reach a consensus on what pieces of music should be performed in the next show. This goal is fully aligned with the mission of

the band, which is enjoying for both the musicians of the band and the spectators. Therefore the main concern of direction in rehearsal is to agree on a plan for what to play in the next show. Before starting to describe the principle actors and the practices in rehearsal phase, we need to elaborate more on the nature of planning process in the context of KABA HORO gypsy culture and their shows. Unlike Symphonic Orchestra shows that rely on well planned schedule and static relationship between the musicians and the spectators, KABA HORO shows rely essentially on a somewhat planned schedule and dynamic relationship with the spectators. This means that the musicians only initiate the show by playing well planned pieces of music, and then based on the emotional feedback that they received from the spectators; they select and perform the "right" pieces of music from their predefined options. So the main concern of planning is to first agree on what to play at the beginning of the show and then to define the portfolio of music pieces.

In all the rehearsals that we observed, the leader of the team initiates the rehearsal by performing the very first moment of a specific piece of music. And without any verbal conversation between the leader and the other members, they start performing their part. Understanding precisely why the leader starts that specific piece of music is impossible, but certainly the leader of the team can be considered the first actor of planned direction. As mentioned before, the planning process comprises what to play at the beginning of the show, which is directed by the leader of the team, and define the portfolio of music pieces to continue the show. Identifying music portfolio is a constantly changing process; therefore it relates more to "instant direction" than to "planned direction".

We identified two interlocked actors in the process of music portfolio defining. The first actor is the collective/individual sensory memory which stands for the collective/individual musician's impression of their past shows. The intention of performing a specific piece of music is directly related to collective/individual sensory memory of that piece of music in the past shows. When the leader or a member suggests performing a specific piece of music he unintentionally initiates the process of evoking the sensory memories of that piece of music. Based on our observation, if a musician had unfaithful impression toward a suggested piece of music, he would show his unfaithfulness by some sort of attitudes such as refusing to perform, discussing against performing that piece for the next show or nagging about it.

The second actor in defining the portfolio of music pieces is the process of imaginal anticipation of the musicians. By imaginal anticipation, the musicians predict by projecting their past sensory memory, whether the suggested piece of music is suitable or not for the next show. Based on our interviews with some of the principle members of the KABA HORO, they usually try to put themselves in the future context of the show and based on their past embodied emplaced experiences, decide whether the suggested piece of music is suitable for the ambience of the spectators or not. In sum, the main actors of planning process, the planned direction and instant direction, is the leader of the band, the sensory memory and imaginal anticipation of the musicians.

After rehearsal the musicians visit each other around one hour before the show. Like the pre-rehearsal phase, the ultimate goal, the planned direction, of the pre-show phase is to get ready for the show, both technically, which is by preparing the musical instruments, and emotionally, which is through emotional re- attachment. Similar to the pre-rehearsal phase, the first actor of planned direction is the place of the pre-show phase. As described in detail in the past parts, the pre-show place was located at the underground basement of the show place and represents the gypsy culture of KABA HORO. The second actor of planned direction that also influences the process of re-attachment is the shared gypsy culture of the musicians. This includes use of vulgarity, referred to as dirty words by the musicians, smoking and drinking mostly alcoholic beverage.

After finishing 30-60 minutes pre-show phase, the musicians place in the show hall, where they supposed to perform their plan and satisfy the spectators and themselves. The show phase is the most complicated phase in KABA HORO projects. It comprises different dynamic sub-phases.

Four-phase show

Phase one. The show phase usually starts with performing 2-3 well planned pieces of music. This phase belongs to planned direction sphere, where the ultimate goal is to perform the predefined schedule. In this phase the relationship between the musicians of KABA HORO and the spectators is static, which means that the spectators only listen to the music and usually don't have any influence on the process of performing the pieces of music. The main actor in order to reach the planned direction goal is the

leader of the team along with the other musicians and the consent plan. By finishing the first sub-phase and because of the nature of the next sub-phases, which are based on constant changes, we will talk about the "instant direction" instead on planned direction. The first sub phase is the initiative phase of two very important emotional flows, which will be considered as important actors in the production of direction in the next sub-phases. The first emotional flow emerges between the musicians gradually by performing the first 2-3 pieces of music; in parallel and by performing those pieces of music another emotional flow emerges between the spectators. These two emotional flows have dialogical influence on each other, which means that the musician emotional flow can influence and be influenced as much as the emotional flow between the spectators. None of these emotions can exist in vacuum. The dialogical influence of the emotional flows can consider as the main actor of the production of the instant direction in the second sub-phase. The musicians and specially the leader of the band, constantly grasp this flow. It is based on this emotional flow grasping that the leader of the team and the other musicians reach to the consensus of what to select from their portfolio of music.

Phase two. The second phase usually takes 2 pieces of music and end with the break. By starting the break the third phase of the show starts.

Phase three. Although by starting the third phase which represents the break of the show, the emotional flows between both musicians and the spectators disappeared, the generated embodied/ emplaced experiences of those flows have saved in the sensory memory of both musicians and the spectators. We will elaborate more on it

when we describe the fourth sub-phase of the show. During the break most of the musicians return to the underground basement to relax and get ready for the rest of the show. But the ultimate goal of the third sub-phase is not only getting ready for the show, but also to verify the grasped emotional feedback of the spectators. This realized by friendly conversation between the leader of the band and the spectators during the break. Usually the leader spend half of the time of the break between the spectators and then rest of the break between the musicians, usually he transfer the verification to the musicians.

Phase four. This is the last phase of the show, start right after the break. Based on the sensory memory that has been created during the sub-phase one and two and based on the verification of the spectator's emotional feedback by the leader in sub-phase three, the team select a piece of music from their portfolio of music. Shortly after starting the fourth sub-phase the new emotional flows emerge between the musicians and the spectators. Since the fourth sub-phase of the show is the last chance of the band to satisfy the spectators and themselves, the musicians try to select the pieces of music that more excite the spectators. In all the observed shows, the band stimulates the spectators by performing the pieces of music that are more related to spectator culture, which belongs to Balkan culture. This is the shocking time that the gypsy culture of the band, which was the dominant culture and the main actor of the production of direction during the pre-rehearsal, rehearsal, preshow and the first three sub-phases of the show, assimilate in the general culture of the spectators. This assimilation does not happened in vacuum. Some of the musicians, including the leader of the team and the singer of the team, were born in Balkan region; although

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they are living in Canada for long time, they have full feeling and memory of the Balkan music and cultures.

By the middle of the fourth phase and by dancing the spectators in a small space of the show hall, even the physical layout of the show changes. Therefore the usual distance between the spectators and the musicians vanished and the new place of the show co-constructed. The co-construction of the place put the musicians and the spectators in a new container. This is the time that we observe and feel the merging of the two above mentioned emotional flows for benefit of a new global emotional flow in the show hall. This means that the band unites with the spectators in a co-constructed place. Therefore instead of only watching and listening to the music as a static audience, which was the case in the sub-phase one and two of the show, the spectators experiencing dancing and enjoying from the pieces of music that performed and customized only based on their emotional feedback.

In sum, the principle actor of the instant direction in the fourth phase of the show is the assimilation of the gypsy culture to the general culture of the spectators along with the merging of the two emotional flows in benefit of the one global emotional flow in the show hall. Indeed, dancing is the most important practice in order to produce instant and planned direction.

This part was dedicated to identify the actors and practices in order to produce different types of direction in different phases of KABA HORO projects. Next part will elaborate in detail the actors and the practices that produce different types of alignment.

From knowledge-driven alignment to aesthetic-driven alignment

According to Drath et al., (2008), alignment refers to the organization and coordination of knowledge and work. In the context of KABA HORO music projects the actors and practices that produce alignment is very similar to those of direction with one different. In the last part the main focus was on the actors and practices that produce or facilitate the emergence of the mission and the goals, including preplanned goals, which also known as planned direction, and instant goals, which also known as instant direction. In this part, we try to identify the actors and practices that facilitate the organization and coordination of the band in different phases of the project in the other word the alignment between the musicians and spectators. Our observation shows that based on the nature of the actors and practices there are two general categories of alignment, the technical alignment and the aesthetic alignment.

The technical alignment usually refers to the technical coordination between the musicians and produced by contextual and technical related actors and practices. This kind of alignment covers the technical coordination between the musicians and has few relations to the alignment between the musicians and the spectators in the show times.

The other identified type of alignment is the aesthetic alignment. It can be defined as the organization and coordination between the musicians and the spectators that produced by embodied/emplaced process whereby humans construct and experience meaning (Johnson, 2007), which in one word means aesthetic. Aesthetic alignment plays a significant role in different phases of KABA HORO projects. In this part, we

are going to describe and identify the actors and the practices that produce and facilitate aesthetic and technical alignment in different phases of KABA HORO project.

As described in the past part, KABA HORO projects starts with pre-rehearsal phase, this is the phase that the musicians get ready for the rehearsal both technically and aesthetically. The technical preparation for the rehearsal includes two general activities. The first general activity is preparing the musical instruments by the musicians. During the pre-rehearsal phase each musician starts tuning his own musical instrument. Tuning the musical instruments is a necessary practice for technical alignment. The second general activity is preparing the rehearsal hall for the rehearsal. Usually the leader of the team verifies the speakers and microphones in addition to his own musical instrument, which is electronic guitar. Also the physical layout of the musician's chair set during pre-rehearsal phase. Unlike the physical layout of the musician's chair in symphonic orchestra, which organized in front of the leader of the orchestra, the musician's chair in KABA HORO organized circularly. we will describe later about the influence of the circular layout on both technical and aesthetic alignment in rehearsal phase.

As describe before, during the pre-rehearsal phase in order to get ready for rehearsal, the musicians try to re-attach to each other and the place. Therefore they start the process of re-attachment through unofficial conversation. In pre-rehearsal phase the unofficial conversation is the principle actor that facilitates emotional coordination

between the musicians. When the musicians get ready both emotionally and technically for the rehearsal, they start performing the music in rehearsal phase.

As we mentioned, the circular layout of the musician's chair plays a significant roles in technical and aesthetic alignment in rehearsal phase. Technically, in the absence of musical notes, the musicians coordinate by the help of their eyes, ears and non – verbal conversation. The circular layout of the chair helps them to better listen and watch each other. Therefore it can be consider as an important factor in the production of technical alignment between the musicians in rehearsal phase. Aesthetically, the circular layout helps in two ways. First, when the musicians sit in a circular layout, they can fully see their team mate faces, body gestures; and in one word their state of "being-in-the-place" (Merleau-Ponty, 1962). Indeed, this makes easier for the musicians to be aware of each other's emotional state. Second, the circular lay out of the musician's chairs in addition to the place of rehearsal constitute a dynamic container where the emotional flow between the musicians emerges. we used the word, dynamic because of the fact that changing the emotional container can change the nature of aesthetic alignment. We will elaborate more on this issue later in show phase. Consequently, the circular lay out and the place of rehearsal can consider as the first actor that facilitate the production of aesthetic alignment in rehearsal phase.

The shared memory of the musicians is the second important actor of aesthetic alignment. As we described in the past, usually the leader of the band, initiate the rehearsal phase and then by the help of imaginal anticipation process the musicians

perform and decide about the portfolio of music for the next show. The imaginal anticipation process is the process in which the musicians predict- by projecting their past sensory memory, whether the suggested piece of music is suitable or not for the next show. This process is highly depending on the musician's shared memory of a piece of music. Therefore, the shared memory of the musicians can consider as the main actor of aesthetic alignment between the musicians.

As describe before 30-60 minutes before the start of the show, the musicians gather in a place to get ready for the show. This phase is very similar to Pre-rehearsal phase, where the musicians tried to re-attach emotionally to each other and the place. In pre-show phase getting ready to the show is a process in which the musicians try to coordinate and organize themselves both technically and aesthetically. Immediately after their arrival, some of them start tuning their musical instrument individually. We observed little conversation about how to play a specific piece of music, this conversation in addition to musical instrument tuning can consider as the principle actor of technical alignment in pre-show phase. The majority of the pre-show phase dedicates to casual conversation and other non-musical related activities. we felt that these conversations are a consent strategy of the musicians in order to align emotionally. we should notice that before arriving to the pre-show place, the musicians should pass over the show hall, so before coming to the pre-show place, all of them have their own emotional impression about the situation of the show hall and the existing spectators. This emotional impression followed by the casual conversation between the musicians, can consider as the most influential actor in the production of aesthetic alignment.

The show phase will start when the musicians arrive to the show hall. As we described in the past, the show phase has four different sub-phases. The method and actors of alignment, especially aesthetic alignment is different in different sub-phases. In the first sub-phase of the show, where the band starts playing 2-3 pre-defined pieces of music, the technical alignment is based on the eye contact and body gestures of the members, specially the leader. In this sub-phase most of the times the musicians are watching the leader instead of watching the spectators, here, the leader play a pivotal role between the musicians and the spectators. Based on our interview with the leader of the team and our own observation, the leader grasp the emotional flow of the spectators, and use it as emotional feedback and transfer it to the other musicians by his eye contact and body gestures. This mode of emotional coordination continues until the end of the sub-phase one. In sub-phase two, all the musicians including the leader have enough awareness and feeling of the spectator's state of emotional flow. Based on this understanding, they select the next pieces of music from their portfolio. In this phase, instead of watching the leader of the band, the musicians usually watch the spectators, the role of the leader's eye contact and body gestures de-escalate in both aesthetic and technical alignment. In this sub-phase, the principle actor of aesthetic alignment is the dialogical interaction of the two emotional flows, which is the emotional flow of the musicians and the spectators. The sub-phase four starts, when the leader of the team announces the break. For most of the musicians the break time is a good time to drink, smock, and transfer their feelings and impressions of the show. They unveil their feelings and emotions by casual conversation, shouting, singing together and sometimes talking about the

amount of the people in the show hall. The amount of the people and comparing it to the previous show along with their overall emotional impression about the sub-phase one and two, are important for the quality of aesthetic alignment between the musicians, who are getting ready for the fourth sub-phase. The fourth sub-phase of the show starts right after the break. In the previous part we mentioned the importance of the fourth sub-phase. We also described how the gypsy culture of KABA HORO band assimilates in the overall culture of the spectators in order to emotionally boost and excite them. For the sake of identifying the actors and the practices that facilitate aesthetic and technical alignment in this complex sub-phase, we need to elaborate more on the definition of alignment. In the first paragraphs of this part, we defined alignment as the organization and coordination of knowledge and work. (Drath et al., 2008). The key elements of alignment are organization and coordination. Organization and coordination both refer to the harmonious functioning of parts for effective results. So for sub-phase four, this research wants to identify the actors and practices that facilitate the harmonious functioning of the parts, which are the place of show as the dynamic container of the evens, the musicians and the spectators in order to produce the effective results, which is enjoying of both spectators and musicians. The form of the musicians and spectators "being-in-the-place" (Merleau-Ponty, 1962) is significantly important in harmonious functioning of the parts. As we described in the past part, in the fourth sub-phase, the spectators start dancing in show hall. Gradually by increasing the number of spectators who are dancing, the distance of the musicians and the spectators decrease. At the middle of sub-phase four, the usual space between the both part vanished and both of them can

consider as being emplaced in a place. Based on my conversation with some of the spectators after the shows and also our own feeling during my observation, the state of "being-in-the-place" can consider as an important actor of the production of aesthetic alignment.

Stages of the project		Aesthetic Alignment	Technical Alignment
Rehearsal	Pre-rehearsal	**Actor:** Gypsy culture **Practices:** Casual conversation, vulgarity	**Actor:** Leader **Practices:** Simple conversation, tuning musical instruments
	Rehearsal	**Actor:** Shared memory, physical layout of the musicians **Practices:** Dancing, performing music	**Actor:** Leader **Practices:** Making racket on the stage, sudden outbursts, eye contact, verbal conversation
Show		**Actor:** Emotional flow, sensory memory, place **Practices:** Dancing, singing, etc.	**Actor:** Leader **Practices:** Eye contact, bodily gestures, making racket on the stage, sudden outbursts
Pre-Show		**Actor:** Gypsy culture **Practices:** Casual conversation, drinking	**Actor:** Leader **Practices:** Simple conversation, tuning musical instruments

Table 10: Alignment in different stages of the project

The next important actor in aesthetic alignment, which is direct consequence of the state of "being-in-the-place", is the transmutation of the emotional flow between the musicians and the spectators in to a global emotional flow. At the middle of this sub-phase, we could not distinguish any separate emotional flow; all we could feel and observe was a sound of music and the majority of the spectators who were dancing with a rhythm in a co-constructed place. Therefore, the emergence of a new

emotional flow can consider as an actor that facilitate the production of aesthetic alignment.

This part was dedicated to identify the actors and practices in order to produce different types of alignment in different phases of KABA HORO projects. Next part will elaborate in detail the actors and the practices that produce commitment.

From willingness-driven commitment to practice-driven commitment

According to Drath et al. (2008), commitment is the willingness of the members of a group to comprehend their own interests and benefits within those of the collective. In the context of KABA HORO, commitment is a complex process rooted in culture, shared meanings and sensory memory of the musicians. This part is dedicated to identify the actors and practices that produce commitment in the context of KABA HORO projects. Because of the nature of commitment, we could not identify the actors and practices that facilitate the production of commitment in every phase of the project. Therefore, in this part, we assume commitment as a global concept that exists throughout the project implementation.

Based on our observation and the other research materials, there are three different types of commitment in the context of KABA HORO. The first type of commitment is *strategic commitment*. This type of commitment is more related to commitment to the mission, to the success criteria of the Band's projects and to the interpersonal relationship between the musicians. This type of commitment usually constitutes the

global culture of the band. The second type of commitment is *technical commitment*. It refers to the mutual understanding and responsabilization about all of the technical aspects of projects such as how to perform a piece of music technically, how to set the speakers and microphones in the show halls, etc. This type of commitment is usually based on the sensory memory and the leader of the band. The third type of commitment is *fortuitous commitment*, and it is related to all sorts of unplanned events that happen during the implementation of the different phases of the project.. This type of commitment relies on shared meaning and shared understanding between the musicians and spectators. After this brief description the rest of this part is dedicated to describe and identify the actors and practices that facilitation the production process of these three types of commitments.

Strategic commitment constitutes the general structure of the band in terms of setting the ultimate goal for the projects, how they consider as successful or failure. It also sets the quality of relationship between the musicians. This type of commitment is highly inspired by the general culture of the band. In the other word, the principle factor that brings together all the musicians in KABA HORO band is not only earning money by performing some music projects but also it relates directly to the shared values between the musicians. This is because of these shared values that some musicians join the band and some others leave it. The shared values of the musicians can be understood as their general culture that we have identified as the Band's "Gypsy culture". Consequently, the most important actor that facilitates the production of strategic commitment is the Gypsy culture of KABA HORO. After producing the strategic commitment on the ultimate goal and success/failure criteria

of the projects, in order to be able to perform the projects, the musicians needs to produce technical commitments. This type of commitment is mostly facilitated by the leader, who considered as the most experienced person, of the team and comprises the willingness of the musicians to work under some specific technical conditions. For instance, the place and the quality of the speakers or microphones are usually set by the leader of the band. Obviously, this technical setting is done by the production of technical commitment between all the musicians.

Strategic and technical commitments only cover the commitment concerning the technical and strategic aspects. As mentioned before there exist another type of complex commitment, fortuitous commitment, which focuses on all sorts of unplanned events that happen during project planning and implementation. This type of commitment is especially important in the show phase, where the team confronts plenty of unplanned changes or occurrence. In those situations, the musicians need to decide immediately. This decision is based on a commitment that we named it instant commitment. Based on our observation and the performed interviews, the most important factor that influences the production of the instant commitment is the shared values of the musicians.

4.2 Contributions from the analysis of the research results

After analyzing the results, this section will be dedicated to describing the contributions this research has made. For this purpose, as summarized in Table 12, we will first describe its theoretical and methodological contributions, followed by its practical contributions.

Theoretical contributions

In order to examine how the aesthetic and follower-centric dimensions of leadership play a relevant role in project management, especially within the context of the creative industries, we identified the actors and practices that take part in the production of different types of direction, alignment and commitment.

The first contribution of this masters dissertation is applying the follower-centric approach to the leadership perspective put forth by Drath *et al.* (2008). The follower-centric approach to leadership belongs to the social construction reality approach, whereby realities are constructed socially. In leadership literature, it is implied that a person could be considered the leader only if the followers consider him as such. The DAC perspective alters the definition of leadership, transferring its focus from the influence of the leader on the follower to the achievement of DAC. Implementing the follower-centric approach within the proposed leadership definition of DAC has some important consequences. First, in this case, the concept of leadership would be more compatible with the social construction approaches that consider leadership to be a series of multiple social processes rather than the action of a single person. Second, this implementation separates the leader from the concept of leadership, although the older definition is not entirely incorrect and can be considered a subset of the new definition. Third, applying the follower-centric approach to the DAC perspective increases the levels of analysis, going from three (leader, follower and shared goals) to an unlimited number of levels including the context, the place where actors' actions take place, the actors' memories et past events, etc.. This facilitates and

enriches the research on leadership by allowing the researcher to consider more parameters, such as feelings and more importantly the aesthetic nature of leadership.

Theoretical contribution	Description
Follower-centric leadership	• Viewing leadership as a process, not as an individual • Distinction between leader and leadership in project management • Increases the amounts of levels of analysis, from three (leader, follower, shared goals) to unlimited levels
Aesthetic leadership	• Considering sensory aspects of leadership practices in project management • Juxtaposing the cognitive and sensory aspects of human life within the definition of aesthetic
Sensory ethnography for leadership study	• Grasp the richness of aesthetic leadership practices in project management
Revised DAC framework	• Different types of DAC

Table 11: Theoretical contributions to project management research

A strong trend in leadership theories within the field of project management is based on a mentalist approach, which considers leadership to be an activity rooted in the minds of leaders and followers. In other words, society, projects and organizations are located exclusively in the minds of social actors, such as leaders and followers. In this case, the second contribution is far removed from the mentalist approach as it applies the concept of "aesthetic" within leadership. For this purpose, we applied the notion of aesthetic put forward by Johnson (2007), defining it as the embodied process whereby humans construct and experience meanings in a social and cultural context. Johnson's definition of aesthetic differs from others, such as the one given by Escoubas (2004), who considers aesthetic to be what one feels to be beautiful as well

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as the space within which artwork manifests itself and is reflected upon, or Kant's notion of aesthetic, which considers it to be about how certain objects provoke feelings of pleasure or displeasure in us (Knox, 1958). The notion put forward by Johnson (2007) involves the sensory aspect of human life, including imagination, perception, memory, senses and emotions, along with human logic and cognition. Based on Johnson (2007), the embodied process whereby humans construct and experience meanings does not take place in the mind, but rather within routine behaviors, such as physical and mental activities. Several factors, such as background knowledge, influence these activities in the form of comprehending, know-how states of emotion and motivational knowledge, interconnected with one another. Based on aesthetic definition of Johnson (2007), we can define aesthetic leadership as the process of aesthetic practices transmutation to different types of DAC.

This dissertation's third contribution is applying sensory ethnography to the analysis of leadership within a project-based organization. This is due to the fact that aesthetic leadership involves sensory knowledge, felt meaning of objects and experiences, and meanings that humans construct based on the way they feel about what they have experienced.

The study of such intense concepts is beyond the capacity of ordinary qualitative methodologies, such as a simple interview or observation. Among the qualitative methodologies, ethnography is well-known for its rich and profound capacity for analysis and is thereby suitable to grasp the conceptual elements of aesthetic leadership. Sensory ethnography tends to the senses in ethnographic research.

As illustrated in Figure 9, this dissertation has also contributed to the original DAC perspective, wherein the simple relationship between individual and collective beliefs and leadership practices has been divided into two separate axes.
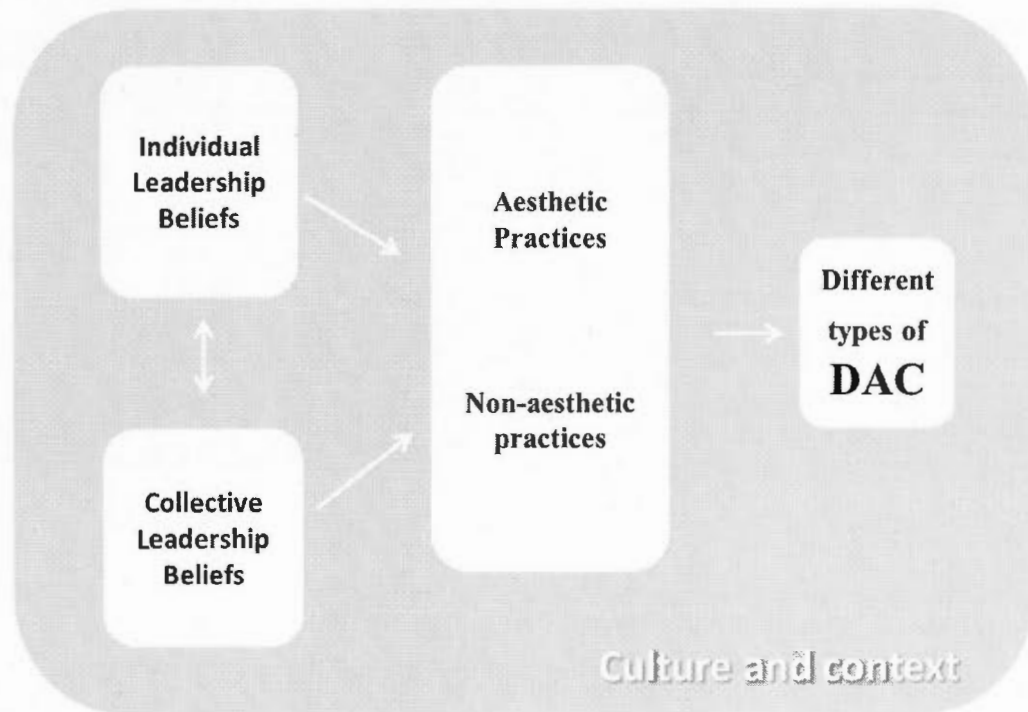
Figure 9: The revised DAC

The first axis involves identifying different types of leadership practices: aesthetic and non-aesthetic. Aesthetic practices are the embodied practices whereby humans construct and experience meanings. The second axis regards the existence of different types of DAC, such as, in this case, instant direction, gradual direction, aesthetic alignment, non-aesthetic alignment, strategic commitment, technical commitment and instant commitment.

Practical contributions

This dissertation also has practical contributions for the leader and other members of the group. Leaders must be aware of the wide variety of aesthetic factors that influence the work process of a project. By understanding these aesthetic factors, the leader can improve the coordination among the members of his team, increasing productivity and efficiency as a result. He/she can also increase the quality of the project, including client, project member and stakeholder satisfaction.

Team members for a specific project must also be aware of the aesthetic aspects of their work. By understanding these aesthetic factors, they can enrich their mutual relationships with the leader and other members of their team.

This dissertation also paves the way for future research in the field of aesthetic leadership. The following section will be dedicated to describing its theoretical and methodological limitations.

4.2 Limitations and future research

This research has certain limitations that could provide an interesting topic for future research. These limitations can be divided into two distinct categories: theoretical and methodological.

Theoretical limitations

This dissertation bases its arguments on the conscious state of human behaviors and practices for the achievement of DAC. Although psychologists such as Yung believe that, in addition to our instantaneous consciousness which is of a thoroughly personal

nature and which we believe to be the only empirical psyche (even if we tack on the individual's unconscious as an appendix), there exists a second psychic system of a communal, universal, and impersonal nature which exists in all individuals. This collective unconsciousness does not develop individually; it is inherited. It includes pre-existent forms, archetypes, which can only become conscious on a secondarily level and which give definite forms to certain psychic content (Yung, 1996). The role of the collective or individual unconscious in achieving DAC could be the subject of further research.

The other limitation of this dissertation is that, in the original DAC perspective theory put forth by Drath *et al.* (2008), cultural phenomena are described as an important element of the DAC perspective. However, due to the extensive amount of topics discussed in this dissertation, we only made a quick reference to the role played by cultures in aesthetic leadership as viewed through the DAC perspective. Therefore, scrutiny of the role played by cultures in the process of achieving DAC could make for an interesting topic for future endeavors.

This dissertation expresses that, aside from a flow of aesthetic leadership between the members of the team, there are other flows of aesthetic leadership between the team members and the spectators, as well as between the spectators themselves. This dissertation did not concentrate specifically on the interaction between different aesthetic leadership flows and the way they affected the process of achieving DAC.

Methodological limitations

The first inherent methodological limitation of this dissertation is that, unlike the quantitative methods that rely on solid mathematical foundations and systematic data collection, sensory ethnography suffers from an inherent bias due to the nature of its analysis unit, human emotions. This bias emerges due to the fact that the researcher aims to grasp the other person's profound feelings, perception, sensory memory and imagination through his/her own feelings, perception, sensory memory and imagination.

The other limitation is the duration of this project. Other ethnographical research usually spans over a considerable amount of time, in some cases years, in order to study social and individual phenomena. This dissertation is based on a small number of interviews, only four to be precise, and the time spent in observation was approximately four months. From our perspective, the time spent in our field work suited the type of project we had chosen, an artistic type of project within the creative industries. It also suited the type of organization that characterizes such projects, namely, a project-based structurally-latent organisation.

CONCLUSION

Most of the leadership researches in project management, which have been called as tripod perspective by Drath *et al.* (2008), are based on leader-centric (focused solely on the leader) and mentalist (focused solely on the logical thinking of leaders and followers) dimensions. This perspective views leadership as the influence the leader has on the follower in order to reach common goals, in which the concept of leadership is indistinguishable from the leader and he or she is usually ranked at the top of the organization's formal hierarchy. Also this perspective put excessive attention on the mind and rational thinking of leader and followers. They therefore ignore how leadership practices in project management are shaped by sensory aspects of human life, such as body, place and aesthetic.

In order to contribute on leadership study in project management, the objective of this dissertation is to examine how the aesthetic and follower-centric dimensions of leadership play a relevant role in project management, especially in the context of the creative industries. More precisely, this dissertation wants to identify the actors and the practices that take part in the process of direction, alignment and commitment. The creative industries have been chosen as a rich context for empirical study for two reasons of their latent dimension, which is more relevant to the follower-centric practices of leadership, and also the fact that the production outputs of creative industries are cultural goods. As cultural goods correspond with aesthetic production, leadership practices in the creative industries are greatly influenced by aesthetic activity.

By capitalizing a sensory ethnography research within the context of the creative industries, a project-based organization in the Quebec music sector, I find out that unlike current aesthetic leadership that focuses solely on the perception and subjective qualities of the social actors, aesthetic leadership through the lens of the DAC perspective of Drath *et al.* (2008) introduces a wide variety of aesthetic factors, such as sensory memory, imagination, aesthetic knowledge, that transmute into certain practices along with cultural and contextual factors that influence the process of DAC. This dissertation can also conclude some points concerning the DAC theory of Drath *et al.* (2008). The first point is that unlike the definition of Drath *et al.* (2008), direction does not stop in the "agreement" phase, but rather continues into a much wider type of aesthetic "practices". In addition there is not only one type of direction. In this case, I discovered that direction could be either "instant" or "planned" regarding the nature of the goals, aims or mission. On one hand, instant direction is related to instant goals or missions as well as instances when a sudden change occurs. On the other hand, planned direction is related to the specified goals or of a certain stage.

The second point is that that alignment does not only include knowledge and work, but also has strong aesthetic aspects in order to produce coordination and organization between the musicians. Therefore, alignment can be either aesthetic or technical.

The last point is that commitment is not limited to willingness, but rather continues into certain practices. According to the significance of the commitment and based on the case that was studied, there was not only one kind of commitment present, but

three: strategic commitment which is commitment regarding the most important elements of the group; technical commitment which is concerned with the project's technical aspects; and fortuitous commitment which is achieved through non-verbal expressions, bodily gestures, movements of the eyes or eyebrows, or even by means of an immediate phenomenon.

The examining of aesthetic and follower-centric dimensions of leadership in the context of creative industries surely will not stop by this dissertation; the future research can be realized in the context of bigger organizations, such as big symphonic orchestra, or in non-musical bands such as, theatre teams. Also the future researches can be realized in the other contexts which are less influenced by aesthetic, such as software development industries.

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