

MEMORY AND
ORGANIZATIONAL
LIFE

guest editors: Pierre Guillet de
Monthoux and Antonio Strati

Alberto Zanutto

Mikael Scherдин

Timon Beyes

Terry Brown & Kathy Mack

Niina Koivunen

Klaus Harju

also

Ben Johnson

on The Liverpool Cityscape

Barbara Loftus

on visual narrative

Claire Jankelson

on the aesthetics of listening

Aesthesis

International journal of art and aesthetics in management and organizational life

Aesthesis:

International Journal of Art and Aesthetics in Management and Organizational Life

is published by

the **Aesthesis** project

The Aesthesis Project was founded in January 2007 and is a research project investigating art and aesthetics in management and organizational contexts. The project has its roots in the first Art of Management and Organization Conference in London in 2002, with successive conferences held in Paris and Krakow. From those events emerged an international network of academics, writers, artists, consultants and managers, all involved in exploring and experimenting with art in the context of management and organizational research. The Aesthesis Project will be developing extensive research and artistic projects internationally, with academic research fellows and associate creative practitioners, publications and consultancy.

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PRINTER

Warwick Print, University of Warwick, Coventry, UK

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ISSN 1751-9853

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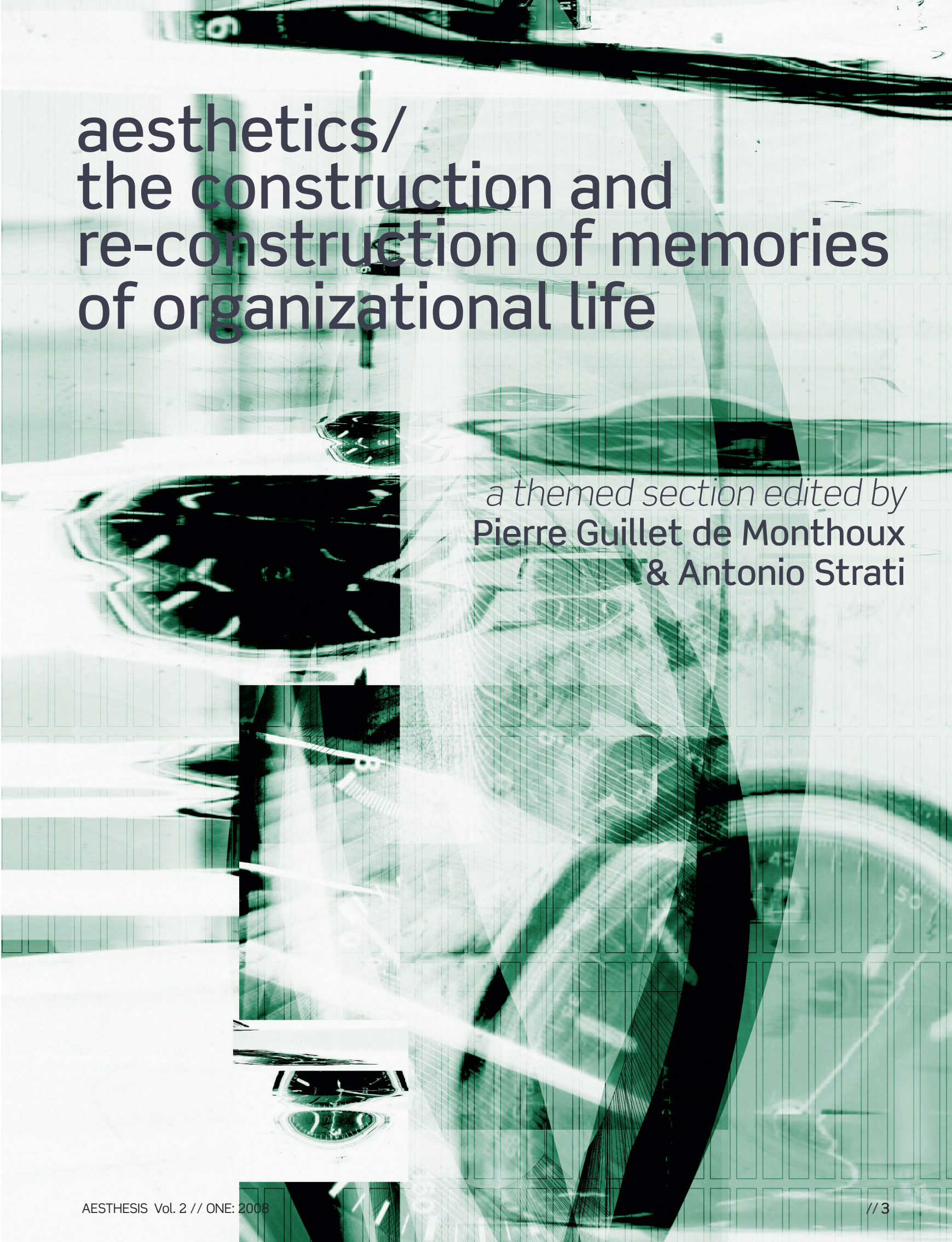
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aesthetics/ the construction and re-construction of memories of organizational life

a themed section edited by
**Pierre Guillet de Monthoux
& Antonio Strati**

Ponte dei Sospiri: Bridging Art and Aesthetics in Organizational Memories

Introduction by Pierre Guillet de Monthoux and Antonio Strati

Do you know when you see it, or do you see it only when you know it? Is it a matter of intention or is it something in the eye of the beholder? Is it a phenomenon or is it a perspective? How, then, do you express it, or how do you represent it? These are just some of the questions requiring an answer when 'aesthetics' enters the realm of social science. The themed *papers* section of this issue of *Aesthesis* is aesthetics and the construction and re-construction of memories of organizational life – such considerations seemed omnipresent to the researchers who gathered in the little village of Gattières,¹ southern France, for the Third EIASM Workshop on 'Art, Aesthetics and Organization' in July 2007. On this occasion, as in the past, the common 'call for papers' was intended to emphasise the dialectics that give strength to the ongoing configuration of an aesthetic discourse on organization. Art and aesthetics, in fact, are not understood in the same way by both of us.



// Pierre Guillet de Monthoux (2004) has a clear predilection for the arts as an arena and laboratory for aesthetic experiments. The arts have an important role as showcases of aesthetic practices threatened and marginalized by bureaucracy and corporate managerialism. Pierre is thus particularly keen to understand and enhance the aesthetics of the organization through artistic intervention.

// Antonio Strati (1999) emphasises aesthetics as a central but forgotten dimension of 'organizational life'. He focuses on *sensible* knowledge and aesthetic judgment in everyday organizational practices, and is particularly keen to highlight that the negotiation of organizational aesthetics gives form to the organization and also shapes power relations in organizational cultures.

These two diverse emphases regarding art and aesthetics in the study of organizations have also configured two different approaches – among others – in organizational aesthetics research: namely, the artistic

approach (Guillet de Monthoux et.al., 2007) and the aesthetic approach (Strati, 2008). The artists, art critics, and organizational scholars who responded to our common call for papers for these three workshops – the first held in Siena in 2000, the second in Gattières in 2003, and the third again in Gattières, in 2007 – were in various ways catering to each convener's special interests. Their participation, however, did not give rise to a clear separation between the two research styles. On the contrary, participants and organizers shared the conviction that both performing art and aesthetic comprehension must be part of our understanding of the social processes of organizing action. This conviction was shared both by participating organizational and managerial scholars and such prominent guests from art world and industrial design such as Alberto Alessi, Michelangelo Pistoletto, Hans-Ulrich Obrist, Maria Finders and Daniel Birnbaum. Symbolic of this interaction is the Human Relations special issue on 'Organizing Aesthetics', featuring the script of a performance (Steyart and Hjorth, 2002) inspired by the first workshop held in Siena. This was a novelty in an organization studies publication. But even though it appeared in such a prestigious journal, it did not engender much of a hybridization of art and aesthetics in organizational research and writing. The two approaches did not merge together. Rather, they continued to propose, each on the basis of its distinctive characteristics, a common ground for transgressive and novel forms of conducting and representing field research and the theoretical study of organization. In a word, what they had in common was simply a genuine and profound desire for ... aesthetics!

This issue of *Aesthesis* reminds us of this desire for aesthetics in our knowledge of organizations. When Alberto Zanutto writes that the task of research is to 'valorize aesthetics', he articulates an almost programmatic aspiration – aesthetics as an escape from a one-dimensional idea of reality. Zanutto's long experience as a researcher on a variety of projects seems to have shown how aesthetics can be 'smuggled' into traditional organizational inquiries. What memories can one represent, firstly to the researcher him/herself, secondly to colleagues involved in the same research, and thirdly to organizational students and scholars, and to the

organizational actors themselves? Zanutto's article can be read as an ongoing fragmented aesthetic memoir. It also stands as a quest for a deeper understanding of aesthetics in organizational field research, which polemicizes functionalism's basic assumptions in order to open the way for aesthetic experience itself. How can traditional, rather 'square' research, be turned into a multidimensional inquiry -- thus providing an aesthetic research team with techniques for an aesthetic research process that will constructively confuse the binary boredom of an aesthetic reading of organization dynamics! Like most freedom fighters, however, Zanutto somewhat over-simplifies matters. It is difficult to argue that reality is life whilst rationalism is death; for both are part of our desire for freedom. However, his contribution is a viable first step towards transforming the representation of the outcomes of social science research into forms of aesthetic organizational memory.

Mikael Scherдин's argument stands in sharp contrast to Zanutto's strong belief that aesthetic organizational research and the researcher's personal aesthetic comprehension of organizational phenomena should be grounded in negotiation with colleagues. Scherдин's contribution evokes a tension between an almost romantic belief in subjectivity for subjectivity's sake on the one hand, and on the other a view of aesthetics as a social phenomenon that constantly puts the idea of a given subject in constant danger. We ourselves recognize this tension in our own editorial divergences: Pierre Guillet de Monthoux's interests in art are viewed with some scepticism by Antonio Strati on account that art might well obstruct our analysis of aesthetics out there in the field. However, this issue's references to art critic and curator Nicolas Bourriaud's understanding of contemporary art as performing a 'relational aesthetics' (Bourriaud, 1998), and Guillet de Monthoux's predilection for Joseph Bueys' definition of art as 'social sculpture', indicate that we are immersed in the intricacies of a controversy. Scherдин's rather radical position begs the question of whether organizational aesthetics can be adequately represented by adopting such an individualistic style in field research. Comparisons with Zanutto's article may thus help us grasp the delicate nuances of organizational research in practice, in ways that induce diverse states of aesthetic feeling in the researcher. Here we get a feel for how to 'legitimate' certain forms of aesthetic understanding through a process of negotiation in the context of a plurality of individual aesthetic understandings. This contrasts with the aesthetic 'self-legitimation' assumed by Scherдин's 'autoethnographic' re/construction of the aesthetics of his individual organizational memories. Moreover, both articles echo broader methodological controversies in social studies, and one can see emerging a process by which the study of the aesthetic is negotiating its own legitimacy in the context of mainstream methodologies. In a sense, this brings us back to the central issue in aesthetic organizational research, that of the epistemological controversy (Taylor and Hansen, 2005) – but with a touch of novelty introduced by the specific characteristics of these two research experiences.

These methodological reflections can be understood in a new light through Timon Beyes' detailed account of Jacques Rancière's aesthetic philosophy. When organizing the 2007 Gattières workshop, we recommended this French philosopher to the participants. His booklet *Le Partage du sensible* (2000), as well other works such as *Malaise dans l'esthétique* (2004), raises issues that are not strictly bound to the art world but encompass the way in which our world offers itself to be shared and divided up in our daily perception of it. This philosophical aesthetics has recently gained fame in art schools and amongst young artists. French theory, however, has a very special way of elucidating how aesthetics is

a fundamental approach to social philosophizing, and it signalled for us exactly what the title of this introduction indicates: bridging art to aesthetics (and back).

Beyes' article provides a 'crash course' in this aesthetic philosophy. Rancière sees the formation of new arenas, the emergence of new collectives, and the voicing of new desires, and this new activity is fundamentally aesthetic. It is up to aesthetic intuition to give form to, to organize if you prefer, otherwise silenced and suppressed phenomena. Rancière's aesthetic perspective opens up what might be called a *political* analysis, and it is, as Beyes makes clear, 'critical' in the sense of relying on the self-organizing force of aesthetic intuition. The researcher is not a judge nor an expert once s/he has opted for an aesthetic approach. S/he develops a sensitivity to aesthetic forces that are profoundly liberating because they creatively generate their own trajectories, rather than simply voicing dialectic criticism or staging violent revolts.

While illustrating Rancière's aesthetics, Beyes alludes to possible implications for the study of organizing processes. Beyes also claims that Rancière's organizational aesthetics has emerged as a philosophical alternative to the implicit authoritarianism of aesthetically engaged sociologies, like that of Pierre Bourdieu. Hence his article raises an issue similar to that encountered in the tension between Zanutto's and Scherдин's articles: the tension between an aesthetics implicitly imposing something that 'ought to be' and an aesthetics that only reveals the organizational control of the sensible in order to defy and escape it – as in Strati's aesthetics (1999) or Gagliardi's empathic-logical approach (2006). The question of who is most prone to open up organizational life – a sociological researcher or an

aesthetic philosopher – still remains. Terry Brown and Kathy Mack provide a concrete example that might appeal to Rancière. They show that aesthetic research forces us to assume a new stance as social scientists. As they reflect on common organizational memories, Brown and Mack are compelled to give form to everyday artifacts in order to invoke the aesthetic dimension of collective memory. Zanutto insists that aesthetic research consists of encounters within a team of researchers, while Scherdin develops arguments to defend the sphere of subjective action for individual interpretations of an experience. For both of them the outcome of the aesthetic research process is unclear, although one surmises that it would be some kind of organizational awareness of aesthetic processes in Zanutto's case and some sort of art-like product (cut off from its context) in Scherdin's. Brown and Mack, however, illustrate how they used multimedia techniques to make a product that was then fed back into the field in order to bring forth an aesthetic dimension common to both researchers and researched: research thus consists in crafting a piece of art necessary to bring forth forgotten aesthetic memories in organization.

Niina Koivunen analyses this process by exploring the making of an artistic artefact: a recording of contemporary classical music. Her contribution implicitly supports Brown and Mack's account. They simply had to make a product to bring forth an aesthetic process; for Koivunen it was the other way round. There was a process – the listening to contemporary music by aficionados with set values and with a set context of classical connoisseurs – into which products (the recordings made by the skilled producers observed by Koivunen) were constantly fed. Rather than a process triggered by a product, the product was created by the process, and in ways that,

according to Koivunen, seemed almost automatic and system-conditioned. Koivunen accordingly helps us understand the difference between what we usually call an artwork and what we consider a tool to bring forth the aesthetics of 'non-art' organizational life.

Klaus Harju's article tackles the ontological status of this dimension itself. It propounds the extreme idea that the aesthetic of organization is nostalgia for a never-existing past. This does not involve a beautiful utopia to come; nor an ideal of some sort of perfection to be reached. It is a 'saudade' for the always bygone retrospects, which is not the same as simple nostalgia for an origin. If this is what aesthetics is about, then we are again confronted by the fact that art and research are separated only by a very fine line. For how can we seriously claim that there is a difference between fact and fiction if Harju's point is taken seriously? Mind you, this kind of fiction is not an ideal, a universal dream, or a claim to transcendent reality. It is a poetical fiction tainted by singularity, which can only be reshaped in a Nietzschean process of eternal return.

In editing this themed section of *Aesthesis*, however, we have not been able to maintain that artistic and aesthetic approaches are distinct and counterposed phenomena in organizational research. On the contrary, we have found ourselves affirming – with Rancière – that a crucial issue in both the aesthetic and artistic approaches to the study of organizational life is the changeover to a post-aesthetic discourse on organization. This involves a sensitivity, an awareness, and a taste that shapes organizational aesthetic research on the re/construction of organizational memories, as the capacity for aesthetic pathos in the understanding of organizational life. The novelist Philippe Delerm (2005: 114) – to continue with the French slant of this introduction – has relevantly and masterfully evoked:

.... tous les témoignages de lecteurs concordait: on lui était reconnaissant d'avoir su inscrire dans le temps et l'espace des sensations détachées du temps, dans lesquelles chacun se reconnaissait pour avoir éprouvé non les mêmes, mais leur équivalent dans un lieu différent, avec une intensité perdue.

..... all the readers' testimonies agreed: they acknowledged her mastery in inscribing in time and space sensations detached from the time when each reader recognised that they had felt not those sensations themselves, but their equivalents in another place, bereft of intensity.

NOTE

1// We surely do not need to introduce Siena, but we want to say a few words about Gattières: The 4000 inhabitants of this little village, situated some 20 minutes drive from Nice-Cote-d'Azur airport, enjoy not only art & aesthetics conferences: in the village there are three good value-for-money restaurants and as many nice bars for your pastis. You can, as conference goers, check in at the nice small Hotel Beau Site and then visit Le Jardin run by the European Center for Art and Management. This is an ultra-select art space open only one day each year for us mortals. Last year Benjamin Saurer put on a show for the conference – starring a big Zebra painting and a pony in Zebra suit (see over). The rest of the year this art-space is devoted to the aesthetic education of those extraterrestrials frequently flying over the neighborhood in their tiny saucers. But there is also an annual opera festival performing late July:

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Deleuze et....

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THE RECORDING OF CONTEMPORARY CLASSICAL MUSIC

Relational aesthetics, and some management too

Niina Koivunen

MINDS AND MOODS

Conductor: "Bar 138, beautiful eeee..."

"Impressionism!"

"Wasn't quite right yet."

Voice: Says something.

Conductor: "Is this balance ok?"

Voice: "Ok! To be honest, I wouldn't hear the..."

Conductor: "Like fairytale music. Thank you."

Thus begins my field diary from October 2005 in Tampere Hall, Finland, observing the recording of contemporary classical music played by Tampere Philharmonic Orchestra. The conductor is Susanna Mälkki, the pianist Juhani Lagerspetz and the music by Finnish composer Jukka Tiensuu. The recording is called *Minds and Moods*, and it includes the following four compositions: *Mind* for piano and orchestra, *Mood* for small orchestra and *Lumo* (or 'enchantment' in English) and *Soma* (cute, adorable) for symphony orchestra and sampler.

It took me a day of sitting in the recording session to figure out that 'the voice' belonged to the producer, the skillful Briton Simon Fox-Gál, who sat in the greenroom, staring at a laptop and adjusting all other recording technology: He communicated with the conductor through a microphone that was placed next to the conductor's podium. Visual involvement did not distract his concentration; he was only listening to the 'takes'. I was captivated by the smooth, dialogic cooperation between these two and the multi-communication performed by the conductor: she spoke English to the producer, Finnish to the musicians, and naturally also showed and gestured how the music should be played. All of this action took place in a clear and timely fashion, at an amazing speed.

Recording in the digital era takes place in very short 'takes', sometimes only a few bars at a time. These takes are then glued together to create a whole piece of music. This puts a huge pressure on musicians' concentration skills. Contemporary music is even more difficult to play in short takes since the music does not necessarily follow a traditional melodic construction and the rhythm and articulation can change often and unexpectedly.

The purpose of this paper is twofold: first, it will describe a recording process; and second, it will analyze this process from an aesthetic perspective. The paper thus presents two viewpoints with which to analyze the work of a conductor in a recording session: this session is artistic work operating through aesthetic judgment that is also



Tampere Philharmonic Orchestra

inextricably bound up with managerial procedures. My description of the recording depicts the project outline, its developments, work schedule and outcomes. Particular emphasis is put on the collective virtuosity of the whole ensemble and the cooperation between conductor, producer, recording engineer and the musicians in the recording sessions. The participants employ all of their five senses plus one -- be it telepathy, empathy or cosmic energy. My aesthetic analysis -- of 'relational aesthetics' -- is threefold and comprises aesthetic judgment, kinaesthetic empathy, and the dynamics of joint listening capabilities between the conductor and the producer.

I have structured the account that follows as a bricolage, presenting some of the essential elements involved in the recording process of orchestral music. After the introduction, the second section provides a short overview of earlier research on symphony orchestras in the field of management and organization. The third section describes research design and my theoretical starting points. The fourth section includes the field story that illustrates the work schedule, time-table and also the feeling and atmosphere of the recording session under examination. The fifth section discusses the technical and managerial aspects of a recording process. All of these findings are then discussed and analyzed in section six with the help of three aesthetic concepts: aesthetic judgment, kinaesthetic empathy, and auditive culture based on listening. The paper then finishes with a concluding section.

RESEARCH ON SYMPHONY ORCHESTRAS AND MUSICIANS

There exists a considerable amount of research about symphony orchestras in organization studies. The Harvard study by Allmendinger and Hackman (1996) and Lehman (1995), focused on the changing environments of East-German orchestras. In the United Kingdom, Sally Maitlis (1997, and with Lawrence, 2003) conducted an extensive ethnography on symphony orchestras. In the Nordic countries, three doctoral dissertations on symphony orchestras were completed during eighteen months: Grete Wennes (January 2002), the author (February, 2003) and Ann-Sofie Köping (June 2003). Mary Ann Glynn (2000) has studied American orchestras, Ralph Bathurst (2006) conducted a study of local orchestra in Auckland, New Zealand, and Xavier Castañer (1997) investigated the tension between artistic and administrative management at the Barcelona Symphony Orchestra.

Mark Marotto, Johan Roos and Bart Victor (2007) have studied collective virtuosity in organizations by an example of a symphony orchestra. Among others, Yacob Atik (1994) and Hunt et al (2004) have studied the leadership behavior of conductors. In addition to that, the figure of conductor appears to be a popular metaphor of good management or leadership practices in management literature (e.g. Drucker, 1992). There is also an opening to study music in a work context by Craig Prichard, Marek Korczynski and Michael Elmes (2007) who published a special issue on the theme, in *Group and Organization Management*. This paper contributes to the research on music in work by describing one recording project in detail.

research design

Here my investigation is building on the basic assumptions of social construction or relational constructionism methodology (Hosking, Dachler & Gergen, 1995; Hosking & McNamee, 2006). My grounding principle is that knowledge is created within certain relational processes between people, objects and artefacts. These relational processes can be verbal or non-verbal in nature. Other theoretical concepts I use to analyze the

field material draw on aesthetics in the form of 'kinaesthetic empathy' and 'auditive culture'. Kinaesthetic empathy is a concept developed by Jaana Parviainen (2002) who studied Edith Stein's (1917/1989) text on empathy and connected that with her own work on phenomenology, modern dance and bodily knowledge. Auditive leadership culture is the concept I (Koivunen, 2003, 2006) developed from Wolfgang Iser's (1997) text on visual and auditive cultures and my fieldwork on symphony orchestras.

My use of both relational constructionism and an aesthetic approach also connects well with Nicolas Bourriaud's (1998/2002) concept of *relational aesthetics*. He claims that 'art is an activity consisting of producing relationships with the world with the help of signs, forms, actions and objects'.

The data for this research consist of field notes from observing the recording session in October 2005, and unofficial discussions during the breaks and after the concert and rehearsals with musicians during the week. The data also includes written documents, such as the concert program, internet web pages and the recording's CD cover. The first draft of the paper was presented at the Gattières Workshop on *Art & Aesthetics for Organizing and Management* in July 2007, and the comments and discussions during the workshop also became data, or material for the article. In effect, the workshop served as an opportunity for me to engage in a type of 'relational aesthetics', in which the participants voiced their aesthetic judgments on each other's presentations (that dealt with organizational aesthetics). Fortunately most of the comments were aesthetically pleasant!

My presentation in the Gattières workshop began with playing the piece *Soma* from the CD. The piece lasts eight minutes and 30 seconds,

and I had the intention of playing it right through. However, the reality of not talking for one third of the time allocated for my presentation was inconvenient for both me and the audience, so we subsequently turned the volume down and began our academic discussion. It felt a bit strange and even disrespectful to speak over this piece of music, which most definitely does not lend itself to being used as 'lounge music', easy listening, or something that could be played in the background. One of the participants, a devout lover of Finnish classical music, was irritated by this, and made a comment on how we as a group could be so vulgar as to start talking and not fully concentrate on this intriguing piece of contemporary classical music. This little incident provided me with yet another piece of evidence of how academics -- as well as managers -- are more inclined to talk than listen.

At this stage in my research I was not entirely content with my description of the technical aspects of this recording project, and I felt that I should investigate it further. The opportunity to do that presented itself is October 2007 when Susanna Mälkki visited Tampere Philharmonic Orchestra as a guest conductor, and agreed to do an interview. The perpetual challenge to arrange interviews with internationally active artists is that their calendar operates on a weekly basis and those weeks always include a very intense and busy rehearsal schedule that ends with a concert or many concerts. The trick is to know these weeks in advance, find a suitable way to make contact with the artist, and then hope for a free slot in their schedule -- fighting for that slot with journalists and others who wish to meet with the artist. I was very fortunate and Susanna Mälkki was kind enough to arrange time during one evening for a one-hour interview. I invited her to recall the recording project of two years previous, asked about its origins and other details, and inquired about her particular way of working

as a conductor. We also had the most interesting conversation about the intensity of concentrated, professional listening, and the sensitivity required to accomplish the process.

To conclude this section on research design, it is important also to mention my earlier work on symphony orchestras in Finland and in the United States (1996-2002), which has naturally built and shaped my understanding of this artistic field and the phenomena that typifies it. This study of the recording project is a continuation of earlier work and builds on it.

THE RECORDING PROCESS: ARE YOU IN THE MOOD FOR MOOD?

This section presents the field notes from the recording session in a narrative format. In other words, I have constructed a narrative of the recording week that depicts the essential stages and timetables during the days, and also describes the interaction between the conductor, the producer and his assistant, and the musicians. The field notes and drawings were originally jotted in a tiny notebook sized 8 x 14 cm that I happened to have in my bag.

Friday, October 7, 2005.

I attend the Tampere Philharmonic Orchestra's regular Friday night concert; they are playing contemporary music by Jukka Tiensuu and Brahms' second piano concerto. Visiting conductor Susanna Mälkki is conducting and the soloist is Juhani Lagerspetz, they are both Finnish. I have not been going to concerts regularly for a long time and have suddenly decided to go tonight. The concert is excellent; the atmosphere is lively and energetic. Brahms is very beautiful and the profound joy of listening to such beautiful music comes back to me, after a very long quiet period with only a few concerts. It is like meeting a dear old friend after many years apart.

After the concert I go to Café Solo, the café of the concert hall, to have a drink and meet my friend who plays the violin in the orchestra. She comes after having changed performing clothes to casual clothing, along with other musicians who flock to the café, tired and thirsty after having played for two hours. I am happy to see my friend and also other musicians who I am acquainted with. They, as always, want to know what I thought of the concert. We chat about the concert and other things as well, a happy and loud bunch of people. Musicians need a few hours to settle down and recover from the excitement and adrenalin produced by the performance. One way to release this tension is to talk with fellow musicians about the concert.

Shortly, the conductor Susanna Mälkki joins us in the bar. I am introduced to her as a person who has written a dissertation on orchestras. We discover that we are of same age. She seems very pleasant and has a great sense of humor, and is obviously also pleased with the concert. I hear from them that Tiensuu's music will be recorded the following week. Very spontaneously I ask Mälkki whether she would allow me to follow the recording process next week, since I have not witnessed one before. She agrees on the condition that I sit very quietly in the audience. I promise to do that and thank her for this opportunity. She then leaves and joins the soloist; as is customary for the orchestra, the general manager is taking them out to dinner...

Monday, October 10, 2005.

11:00-14:00 hrs: The recording begins. I am not present.

17:00-20:00 hrs. Evening session. At 16:50 one musician, my violinist friend, lets me in by way of the personnel's entrance. I explain to the ushers that I will be following the recording this week and should routinely be allowed into the hall. I enter the hall and take a seat in the audience. For the first hour I only observe how the orchestra works with the conductor without taking notes. They are playing *Mind*, the piano concerto. The musicians are dressed casually, in jeans and pullovers. There are evenly placed microphones on stage. After this quiet observation I start taking notes.

18.09 Conductor: "Bar 138, beautiful eeeee... Like impressionism."

Conductor: "It wasn't quite right yet. Is this balance ok?"

The voice: "It's ok. To be honest, I wouldn't hear the..."

Conductor: "Fairytale music. Thank you!"

"187"

The voice: "Very good!"

Conductor: "That is very good!"

The voice and conductor are negotiating about something.

Conductor: "196. And 200, please."

"208 everybody together."



Ms. Susanna Mälkki

©Jean Radel

18.29 Conductor: "Thank you, that was very good. Let's take a break here."

Musicians walk to the cafeteria to buy coffee or tea and some snacks. Everything happens very fast since it is a short break and there are almost a hundred people in need of refreshments. It is very cold in the hall since the heating system is off. They are building a new exhibition space that is attached to Tampere Hall and due to this construction they have had to switch off the heating for a while.

18.50 Conductor: "208, soloist and the wind instruments."

"208 directly without soloist."

"208 and again tutti. Keep it extremely disciplined."

"French horns here a little bit. And tuba."

"213 double base."

"First violins 264, duaa duaa" (is singing these tunes).

To first violins: "It is now up to your professional pride what remains on the record."

"Move to this tempo 206."

"Stop." (Raises up both of her hands here to stop the playing).

"Shall we try to?"

"229, we have talked about this. 203, silence, intonation..."

The voice: ... [some comments on this, I can't hear what is said].

Conductor: "The wind instruments succeedingly."

The voice: "We need 206 at least."

Conductor: "Ok, 203. First oboe, also first flute 217, please."

Conductor: "That was a great take, but unfortunately someone is still quite out of it."

"203 again."

"Remember not to run downhill in this. Can we do it one more time?"

The Voice: I now have this problem, 231. I am not sure if we have 20x and 20y succeedingly." [I couldn't hear the exact numbers].

Conductor: "228 again, now still a bit weak."

"197?"

"197 please."

Conductor: "Sorry, my mistake, I counted wrong."

19.20 **Conductor:** "Thank you."

Here I notice the conductor's body language, the expressive movements and gestures, and scribble down: kinaesthetic empathy -- how the conductor is using her whole body to illustrate how the music should be played.

Voice: ...[says something].

Conductor: "We can take that as well. Can I have this 226, oboe please?"

Conductor: "Let's try that. 226, two two six please. Now without the sound in the beginning. One two three let's go! And now with that sound. That was great, thank you!"

Voice: "Very good!"

Conductor: "Yes!"

Concert Master: "If we could do just a little bit..."

Negotiations.

Conductor: "Teee..." (is singing a lowering sound). Everybody laughs.

"Once more." Two concert masters and principal viola play together.

Voice: "I need a bit more sound."

Concert Master says something.

Someone sneezes. Laughter. More laughter and applause.

Conductor: "Thank you, now I would like to take again the second part. Everybody together."

19.41 Conductor is stretching on the podium.

Conductor: "We have the dynamics here and emphasize a neutral here. Change the nuances. We could exaggerate even more. 37 please."

Conductor: "Can we go really slowly? Excuse me, 38. Three four..."

(To trumpets:) "Just breathe it in here. "

"Diminuendo was quite good in 36."

"Again from the beginning."

The concert master plays a solo, then the flute and the pianist.

Conductor: "Excellent!" (Claps her hands).

"92 to the end." (More laughter).

"Let's try 79. It's not quite precise yet."

20.00 "Very good, thank you everybody!"

The first day is over; musicians collect their instruments and leave the hall. Some keep their instruments at the concert hall storage room while others take their instruments home. I exchange a few words with a musician friend of mine, ask how it has been and go home.

Tuesday, October 11, 2005.

10:00-13:00 hrs. Musicians are arriving at the concert hall. Some leave their coats and instrument cases on the audience seats. There is a lot of music all around the hall since musicians are walking around on stage, adjusting their instruments and playing a little to warm up and get the right 'feeling'. I talk with an Estonian violist, whom I know; she explains that the music is quite demanding but nevertheless inspiring to play. I explain that I am there to follow the recording process which I find very interesting.

At 10:00 everybody is seated in their place, I sneak on the 10th row and choose a seat in the middle and sit very quietly. This time I just sit and listen and do not take any notes. They are recording *Mind* or *Soma*.

During lunch break I chat with some musicians while eating my lunch. A young couple, the orchestra pianist and one of the viola players, wants to know what I am doing in the hall. I explain and learn that he has been a pianist for three and a half years in the orchestra. We discuss how it is to be a musician in a large orchestra.

The recording producer and his assistant sit on either side of me and I talk shortly with them as well. The producer Simon Fox-Gál, the grandson of Austrian composer Hans Gál, works for a recording company and as a freelance record producer as well (<http://www.vsl.co.at/en-us/65/276/145.vsl>). The producer works closely with the recording engineer Alessandra Galleron, a young French woman from IRCAM (Institut de Recherche et Coordination Acoustique/Musique) in Paris (<http://www.ircam.fr/>). We discuss how it is to live in London, and how many musicians are freelancers in a city with many symphony orchestras. They had arrived at the weekend to get everything ready for the recording and now work long hours every day to get the work done.

Tuesday evening session 17:00—20:00hrs

17.00 Conductor: “Thank you for the excellent performance. Now let’s start with *Soma*.”

17.05 Conductor: “Stop. Let’s go again.”

17.17 Conductor: “Everybody. Thank you, bravo!”

17.29 Conductor: “And again!”

[The producer comes in to adjust the wires].

Conductor: “Can I give you a piece of advice?”

17.55 Conductor: “Excellent!”

Producer: “Yes!”

Conductor: “39 again.”

17.58 Conductor: “Thank you. Fantastic.”

18.00 Conductor: “Tutti 84.” (Everybody plays from bar 84).

18.18 Conductor: “109 please.”

18.50 Conductor: “Let’s take a break.”

19.06 Conductor: “Long takes are brilliant.”

Producer: “Well, fantastic. If we now work backwards.”

Conductor: “The sound should separate a little bit more.”

Producer: “Shall we just do the last three sections?”

19.44 Conductor: “I think we are very happy. Shall we call it a day?”

I wrote in the field diary that conductor Susanna Mälkki is very fast and efficient, extremely professional, very balanced. Everything seems to flow. She is also friendly, polite and clear.

Wednesday, October 12, 2005.

On Wednesday the orchestra records *Soma* and *Lumo*, the pieces for orchestra and sampler. The session starts at 10:00 and finishes at 14:00. I am unable to attend this session.

Thursday, October 13, 2005.

In the morning, the orchestra continues to record *Soma* and *Lumo* from 10:00-13:00hrs. I cannot be there and also come late for the evening session that is scheduled at 17:00-20:00hrs. I hesitate to go to the hall after the session has started. Instead, I sit in the corridor on the back stage and follow the session from a TV screen. They are recording *Mood*. I go to the café to get a cup of tea.

The session ends and the musicians are leaving. They look like they have been working hard, which they indeed have this week. The conductor, one violinist and the producer go to the greenroom to listen to the takes from the evening session. I ask if I can also join them and they let me come as well.

The producer is working with the computer and I can see from his screen that there are several takes from the same part of music. We listen to the takes several times. Everyone seems very pleased with the outcome; they have managed to get almost everything recorded.

Friday, October 14, 2005.

The session is scheduled from 10:00 to 14:00hrs but is much shorter. The orchestra records some parts of the music to be sure that they have everything they need. The recording is over: the musicians seem happy and relieved; it has been a tough week for them. Recording is always nerve-wrecking since you have to be alert, concentrate hard, and be on top of your playing all the time.

November 2006.

The CD comes out in November 2006, thirteen months after the recording session. It is produced by a Finnish recording company ALBA. They produce their CDs in distinct projects and hire the necessary personnel for each project separately.

March 2007.

The record receives an *EMMA* award for the best classical recording in Finland during 2006.



MANAGING A RECORDING PROJECT

The planning for a recording usually starts several years before the actual recording session. Such a long time range is explained by the pragmatic fact that most conductors, soloists, symphony orchestras, and maybe also good producers, have their calendars fully booked long into the future. After someone initiates the discussion on a potential recording of a certain piece of music, these discussions and negotiations are then protracted. If the idea proceeds beyond these discussions, all the parties involved can start looking for a week that would fit into everyone's calendar. Quite often such a time is only available up to three years ahead. To sum up, the time it takes from the initial concept to a finished recording can be as long as 3-4 years. In this case the discussions started in 2003, the recording took place in late fall 2005 and the finished CD came out in November 2006, some three years altogether.

Producing a classical recording has become a highly technical endeavor, in part as the takes are recorded and edited with complex computer

software. The producer and his co-worker, the recording technician, are in charge of the technical part of the recording process. The producer and the conductor together listen and evaluate the quality of the recording takes while the recording technician is responsible for the sound that remains on CD. Usually several takes are recorded and the best ones are then selected. It is a matter of negotiation over who has the final say in deciding which takes comprise the eventual CD recording. Sometimes it is the conductor, sometimes the soloist, and quite often it is a shared decision. Susanna Mälkki told me that in this case everyone's opinion for the first recording version was asked, that is, hers, the soloist's and the composer's, but this negotiation did not take very long. She herself was very happy with the second version of the recording. She said:

"Sometimes the ping pong can go on for a very long time, but here everything went very smoothly".

Furthermore:

"It is not a matter of who has the final say or can make the final decision, that the producer wouldn't be completely capable of making a great recording himself: it is a question of more ears being able to hear better than just one pair of ears."

The technical nature of recording entails at least two things. First, it is possible to record the music in extremely short takes, sometimes even only a few bars or even a single note at a time. Second, it is possible to edit or even manipulate the takes, remove odd sounds or change their position (Tompuri 2007, Koivusalo 2007). I do not know how much of this manipulating occurs in practice: The order of these takes also varies and is planned differently; the takes do not always follow a linear order. Playing such short takes is less motivating for musicians than playing longer takes or pieces of

music entirely. Mälkki is well aware of this and also has to take this factor into account when conducting a recording. In her words:

"Short takes influence the level of energy and distract musicians' concentration. Interrupting the playing always costs something. But it is impossible to think that the orchestra should play the piece 15 times, that would not work either. We have to have a bit of both."

The conductor designs the schedule for the recording week in a similar fashion to her planning for a regular concert rehearsal. She evaluates how much time is needed to rehearse each piece of music. According to Mälkki, this evaluation turns out to be accurate or not so accurate, depending on various factors. She prefers to begin the week with the most difficult pieces and the ones that involve the highest number of musicians. It is a matter of professionalism to plan in such a way that no one's time is wasted in unnecessary waiting.

The consequences of computer editing are, however, a topic of lively discussion in the music world. On one hand, the recordings are now nearly perfect and flawless in the technical sense. On the other hand, the music becomes almost too perfect and can lack the character, vividness and genuine quality of live performances. It is precisely for this reason that live recordings are gaining popularity again. For example, the Finnish recording company Ondine has recently made a contract with the Philadelphia Orchestra to produce live recordings of their concerts (<http://www.ondine.net>). It is possible, however, to produce recordings which do remain true to the original sound created in a recording session, of the unique dynamics and combination of a certain orchestra, soloist and conductor, which is not 'destroyed' by too much technical editing. A recording is as much of an artistic product as a live concert; it is just music in a different format.

RELATIONAL AESTHETICS IN SYMPHONY ORCHESTRAS

In this section the recording process is analyzed more deeply from three perspectives that represent the relational nature of aesthetics in symphony orchestras: aesthetic judgment, kinaesthetic empathy and joint listening practices.

aesthetic judgement

'Sensuous perception' and 'the aesthetic' are closely related concepts. According to Levin (1989: 48) the aesthetic is precisely the cultivation of sensibility, a deepening of our capacity for sensuous and affective appreciation. Aesthetic judgment is thus an opinion or belief that is based on sensuous perception.

Statements such as "How does it feel?", "It feels good" or "It does not feel right" are typical expressions emerging from aesthetic judgment. When individuals interpret organizational life, they employ their perceptual faculties and aesthetic sensibilities in order to decide whether something is ugly, grotesque, or whether it is pleasant or beautiful. By doing so they express an aesthetic judgment which other members of the organization then either accept, reject or dispute. According to Strati (1999: 49, 122) all individuals are able to formulate aesthetic judgments; everyone who belongs to an organization is able to construct aesthetic knowledge about it and about the work performed in it. Aesthetic understanding in organizations includes also the ability to 'read' the aesthetic understanding of others.

That every member of an organization is able to formulate aesthetic judgments does not necessarily mean that it is easy to translate aesthetic experiences into language. Taylor (2002) has pointed out how organizational members struggle to transform the 'felt sense' into language, and how, in fact, they quite often fail to do so. Taylor calls this

phenomenon *aesthetic muteness* that can lead to aesthetic amnesia, the denial and belittlement of aesthetic experience.

There is no such muteness in symphony orchestras, although there is a purposeful absence of words or conversation in most rehearsal situations, and certainly in concerts and recordings. The musicians and conductors communicate through means other than language; they communicate through music. To this communication belongs the sensitivity to hear, see and feel how the fellow musicians are playing and the ability to react and respond to that with one's own playing of the music. This is the amazing aesthetic knowledge of the musicians, their craft of musicianship and the ability to make aesthetic judgments.

The conductor, on her part, needs yet another type of aesthetic judgment. She needs the ability to evaluate the whole sound of the orchestra created by nearly one hundred musicians. She needs to have an extremely well-trained and tuned ear to hear everything, or as much as possible and as accurately as possible. She also needs good concentration skills and an ability to hear and aesthetically evaluate different levels of balance between the instrument sections. In addition to this evaluation process, she has to communicate to the orchestra musicians her vision and interpretation of the music.

This evaluation of the sound and the communication of interpretation of the music to the musicians is an ongoing relational process in which these two parts are inseparable. In other words, for the purposes of this theoretical analysis it is possible to discuss the evaluation or the aesthetic judgment and the communication separately, but I wish to point out that in reality they both take place simultaneously. It is certain that the conductors and musicians do not consciously think about these elements when they play or conduct, they just play or conduct. Despite this, it is interesting for the sake of research to ponder and analyze what goes on in a symphony orchestra performance and how the musicians and conductors interact.

One way to analyze this is to look at the body language and the bodily knowledge of the conductor.

relating through kinaesthetic empathy

The relational processes in symphony orchestras are unique in the respect that no words are involved in concert situations. Also in rehearsals, where occasional linguistic explications are allowed, most of the interaction is non-verbal in nature. Other means of communication are required: the communication occurs through bodily knowledge and sensuous perception (for a more specific discussion on the body, bodily knowledge and sensuous perception see Koivunen, 2003: 157-164).

Bodily knowledge comprises all kinds of movement skills that we have acquired in everyday life or by active study. A violinist knows how to hold her instrument and move the bow to produce a sound. She knows how different postures and bodily movements influence the sound of her playing. Her ear is trained to evaluate the purity of the sound in such precision that is totally unknown to the rest of us. When playing in an ensemble, she knows how to adjust her playing to the fellow players' sound.

According to Merleau-Ponty's (1962) phenomenology, the body perception is neither a passive registering nor an active acquisition of sensations in the world. We are already bound up with and connected with the world through the senses; we cannot 'refuse' the world, though we may fail to understand it. Merleau-Ponty notes that the sensations do not simply travel to the realm of the 'personal self', the conscious self that has

opinions and makes decisions; rather they reach the living body. Before we form 'opinions' or perspectives on our experiences, we have been bodies, and we have been in possession of sensory fields. Perception thus entails an anonymous field that proceeds personal will (Parviainen, 1998: 37).

As previously mentioned, it is our living body that first encounters, senses and experiences new things. We are already interconnected with the world through our senses. Levin, a philosopher, describes the manifold modes of relating to people within the diverse situations that comprise our lives. There are many different ways of experiencing: different channels (auditory, visual, tactile, intellectual, emotional, bodily); different styles (aggressive, relaxed, manipulative, skeptical, indifferent); different orientations (idle curiosity, scientific); different perspectives (looking backwards, glancing sideways), different postures and positions (near, far, frontal, peripheral). There are also different degrees of intensity and attentiveness (focused, diffuse, touching lightly, listening eagerly, staring, sniffing deeply) and different degrees of self-awareness. Sometimes we are with people in situations, in a mode of intense participation and heightened attention, but sometimes our connection is distant, forgetful or absent-minded (Levin, 1989: 18-19).

All of our five senses interact so that the contribution of each becomes indistinguishable in the total configuration of perception. Thus, perception concerns the whole sensing body. The unification of the senses comes about through their ongoing integration into a synergic system. This *synaesthetic* system rules our body, but we are unaware of it because we believe in the mechanistic view that we perceive things through separated channels of perception: seeing by eyes, hearing by ears, and so on. For example, if we lose

our sight, the other senses in the synaesthetic structure form a unity of perception and try to replace sight by becoming more sensitive themselves. In other words, blind people often develop very sensitive hearing or touch (Parviainen, 1998: 38-39; Levin, 1989: 83).

The ability to play in a symphony orchestra is hard to acquire by reading books or even by playing an instrument individually. A set of ensemble playing skills is usually acquired by 'learning by doing' or by 'show-how'. These methods presuppose that the person is exposed to the operation of a symphony orchestra and aims at acquiring the necessary skills by observing other musicians, ways of rehearsing and other procedures. A specific form of 'show-how' takes place when conductors express the interpretation with face and bodily gestures. Conductors really have to expose themselves at a bodily level to make the interpretation understandable to the musicians. The message becomes understandable to different instrumental sections in a different way; there is no standard message that reaches everybody in a similar fashion.

The musicians react with their bodies to conductors' gestures, in other words, they imitate the gestures. The conductor should use such gestures and movements that are typical of each respective instrument -- quite a demand! It is difficult to play in a relaxed way if the conductor conducts in rigid, machine-like movements. For instance, if a conductor is not an expert on strings and conducts in a very stiff manner, the strings tend to follow this stiffness in their playing. It is possible to resist this, but it takes a lot of extra effort from the musicians. This is illustrated by a comment from one musician (Koivunen, 2003: 211):

"Last week we had a conductor who was a little uncomfortable with his body. He was very stiff in his movements and couldn't really help

the violins. Our playing became very stiff as well, because we by instinct followed him with our bodies. The conductor should be able to help each instrument section with a body language that is inherent to them."

To summarise these points: the most natural way is to follow the conductor with the body movements. This phenomenon could be called 'kinaesthetic empathy'. Kinaesthetic empathy is a concept developed by philosopher Jaana Parviainen (2002) who has studied modern dance and bodily knowledge extensively. She draws on Edith Stein's writings on empathy and combines that with her analysis of dance and bodily knowledge. According to Stein, empathy can be seen as a particular form of the act of knowing. It entails a *re-enliving* or a placing of ourselves inside the other person's experience. Kinaesthetic empathy has the capacity to make sense of other people's experiential movements and coordinate that with our own bodily movements. It includes the placing of oneself in another's locus without the loss of one's own.

This placing of oneself in another's locus without losing one's own position is an immensely interesting matter, and is an ability that should be explored more thoroughly in other organizational situations, and not only in art-producing groups.

When we perceive another person, we perceive them there in relation to us here. Empathy unfolds as an experience of being led by the other person's experience. Experiences such as bodily movements are difficult to transform into verbal statements; verbal language does not convey bodily movements sensitively enough. In my view, kinaesthetic empathy is a concept well suited also to describe the relational patterns between the conductor and the musicians.

The conductor Susanna Mälkki is very experienced with modern and contemporary music. She is currently the Music Director of Ensemble InterContemporain (<http://www.ensembleinter.com/>), which is a larger chamber orchestra of thirty one musicians that specializes in contemporary classical music. When I was attending the recordings and watching her way of conducting, I spontaneously wrote the words 'kinaesthetic empathy' in the field diary.

According to the concert program, Tiensuu's *Soma* and *Lumo* are 'modern but at the same time easily accessible music. They are characterized by rich, colorful and spacious orchestration. *Lumo* is more peaceful, like a series of rapidly changing orchestral settings and events. The atmosphere is almost lyrical. *Soma* has a more dynamic and energetic spirit, often scherzo-like in its movements, sometimes even motoric and mimimalistically repetitive.' A violinist in the orchestra tells me that Tiensuu's music is rhythmically very challenging and so precise that it is very difficult to get all the notes exactly right at the same time. The musicians have to concentrate enormously and they are not supported and carried by intense emotional pull inherent in the contemporary classical music of some other composers. In her words:

"It is intellectual music, it stimulates your intellectuality. It has a strong technical quality. The rhythm proceeds with the preciseness of a metronome."

Mälkki's body movements seem to match the music very well. She conducts in clear, sharp and little movements and demands rhythmical exactness. There is no hesitation at any point -- not even during these very short takes, sometimes repeated several times, does she lose her grip. She is ready for the next take right away. In rehearsals and recordings in particular, the conductor is also a manager. Time management and scheduling are crucial skills. The recording time is very expensive and the recording has to be finished within a set time range. The conductor has

to plan in which order the pieces of music should be played and has to constantly watch and monitor the time. Thus it is understandable that she does not waste any time between takes. It is also important that the musicians do not lose their attentiveness and concentration due to sloppy or slow decision making by the conductor.

collective listening by conductor, producer and recording technician

The auditive leadership approach (Koivunen, 2003) examines the sophisticated interaction processes between the conductor and the musicians. This process involves nonverbal communication and is based on the craft of playing an instrument, knowledge of repertoire, skillful sense perception, particularly listening. Collective virtuosity in an orchestra takes place through hearing the sounds with skillful listening. At the core of interaction lies the sound and the music. The conductor is part of the orchestra who helps the musicians in their work and receives the music and listens to the quality of the music. The conductor listens to the sound produced by musicians, and based on that auditive material helps them to play together by directing solo parts, showing phrasing and articulations, and estimating the balances between different instrument sections. In the auditive approach to leadership, the conductor does not force the orchestra to play according to her pre-existing idea of music interpretation, but opens their relationship with listening to the orchestra and then works from that onwards.

At this recording project, the listening processes are more complex than in conventional concert conditions, since the producer is also participating in the production. In other words, in addition to the normal two-way listening, there is now listening between four parties, the conductor, the producer, the recording engineer, and the musicians. The conductor and the producer, Susanna and Simon, are constantly negotiating the quality of the takes through a microphone. Decisions about new takes or approved takes occur really fast; there is no sign of hesitation at any point. The ability to make aesthetic judgments is highly developed in these two professionals. Mälkki explains that she as the conductor is in charge of preparing, shaping and developing the orchestra sound to match her idea of this piece of music composed by Jukka Tiensuu. The producer is responsible for transforming this sound to a recording format, and the recording technician is in charge of creating the final sound of the recording with technology available in a recording studio. These three people engage in joint listening processes that could also be called 'collective listening'.

According to Welsch (1997), sound and listening have certain qualities. Sound is temporal and vanishes away; it is not permanent in a similar manner to printed word or pictures. Listening is directed towards temporal phenomena, such as words or sounds. It therefore requires special concentration, since sounds and speech may not be repeated or returned to. Hearing does not take similar distance to the object of hearing like seeing does; the sound enters the listener. In concert situations, one can hear the music in the body; it cannot be prevented even if one would like. We cannot protect ourselves from sounds and noise like we can from visual impulses, because the hearing operates very differently.

Sounds have a more profound effect on us than more superficial visual observations. If seeing deals with permanent phenomena, listening is all about processes. The sounds flow inside us and then vanish forever. Listening requires intense presence in the moment since it cannot be repeated. A musical performance and a confidential negotiation with a colleague are unique phenomena. Listening is a central element in interaction between people, that is why it connects to society and collectivity more than to individuality.

According to Susanna Mälkki, good listening capability is partly a natural talent which can also be trained. The conductor's experience of concerts and recordings develops this capacity to listen. In other words, the professional listening required for classical music is a craft that is built through long years of learning to master the instrument and to constantly evaluate the sound. Some musicians may be more talented than others, but the craft to a large extent builds on learning and experiential knowledge. Mälkki talks about the full concentration that a recording session requires and notes that breaks from listening are essential as well:

"You must let your ears rest to be able to hear freshly again. They say that the perfume smellers should smell only three to five different scents at a time and then no more. The nose needs its break. That would be good for us as well."

Listening requires a certain skill or attitude that is difficult for most of us. I define listening as a broader phenomenon than the physical hearing of sounds and voices only. Listening concerns an attitude and relationship to the world, a willingness to receive without prejudging. Listening requires a facility for spontaneous action and openness to unexpected situations and difference.

After Thursday's recording session, the conductor and the producer, one musician and I, gather in the greenroom to listen to the takes of today and the earlier ones from the week. The producer has almost finished editing and choosing the takes; in other words, has worked at an amazing speed and efficiency. Susanna Mälkki is very pleased with the takes, and also astonished by the excellent work of the producer. One musician tells me later on that the producer is a rare virtuoso talent and that it is very unusual that the recording material is in such a polished format at such an early stage.

SOME CONCLUSIONS

This article has described a recording process of contemporary classical music by one Finnish symphony orchestra, the Tampere Philharmonic Orchestra, conducted by Susanna Mälkki. This has been done by creating a narrative account of the field notes from the recording sessions. The relational nature of the interaction is emphasized as the theoretical foundation of the study. Three aesthetic perspectives further analyze the relational interaction: aesthetic judgment, kinaesthetic empathy, and multiparty listening. The paper also points out that in addition to these aesthetic capabilities, managerial abilities are also required from a good conductor.

The article aims at further contributing to the existing research on aesthetics, art and management and also to the study of music as work.

Let me conclude with a line of metaphysical marketing: Should you now be curious to find out about the outcome of this relational and aesthetic process and listen to some contemporary classical music from Finland, the CD can be bought at <http://www.alba.fi/engl/>. Long live the union of art and commerce! //

ACKNOWLEDGEMENTS:

I am grateful to conductor Susanna Mälkki for her permission to observe the recording process in October of 2005. Furthermore, I acknowledge her willingness to take time to be interviewed in October of 2007 and to comment on an early manuscript. Gratitude also goes to my friend Jaana Haanterä, a violinist and a conductor, and to the musicians of the Tampere Philharmonic Orchestra. I likewise appreciate the efforts of Antonio Strati and Pierre Guillet de Monthoux to organize the Gattières workshop which provided such a beautiful and inspiring environment for discussions.

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