LEADERSHIP FOR PERFORMING ARTS

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ABSTRACT
Ten performing arts groups and companies from Bogotá city had been studied from the inside in order to know how the leadership dynamics take place, and how this management component is affecting the production and a more complex structure of a corporate government, a topic yet unknown for culture in Colombia. Small, big and middle size companies were participants by taking two parties basically involved in performing arts core: artistic directors and performers. This research is supported by classic leadership theories and several of their models were taken. Performing arts keep switching styles according to situations and the document intends to see a brief definition of leadership and some of the most popular styles, company by company, art by art. This is an attempt of start a theorization about the leadership as a key element to be considered in the regular creation process in performing arts and their management.
Keywords: Leadership, performing arts, culture, groups, teams.

Symphonic Band of the Presidential Battalion. Reception at the Presidential Palace.

INTRODUCTION
This research started in 2009 with an Italian outdoor theater company called Ensemble Lodi[2], nowadays one of the most innovative and successful companies for this kind of performance in Lombardy region. This group was fully analyzed in order to establish how is the leadership a basic management component that could affect positively or negatively the present and future performance and how it can maintain the working process of the cast.
After this, in Colombia, some other groups were contacted in 2011 and 2012 to continue this analysis and to get a more complex idea about how leadership is being run in performing arts groups. Through former students of cultural management, several actors, dancers, musicians, and the support and advice from the Entrepreneurship and Innovation Unit at the Universidad Nacional de Colombia, performing arts groups, teams and companies were contacted in order to participate and continue this research.
The main objective is to understand how the selected performing arts groups are being guided by the artistic director, board or group of leaders under the current scope of classic leadership theories. Other objectives are the following:
Find the possible motivations on which artists are following leaders in order to remain and stay in the group and continue with the creative process.
Establish the leadership style trends currently present in these groups.
Establish the possibility of a relationship between certain leadership styles with the amount of creative productions per year.

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2 Ensemble Lodi is directed by Francesco Suardi www.ensemblelodi.com

The solely idea of consider leadership as a key element for the development of a performing art group was well accepted by artistic directors, some didn't realize themselves before as leaders, just as directors or senior performers, others were conscious about the idea and immediately gave the approval to be examined, and also expressed their concern about how the Academy should pay more attention to their work for management theories. Yet here in Colombia, the leadership as a management topic useful for arts and culture is a matter of innovation for cultural management.

Teatro Libre de Bogotá. Rehearsal and premiere of "The Imaginary Invalid".

The performing arts companies contacted, selected and classified in MUSIC, DANCE and THEATER, also available to approve this research in Bogotá city were:
Candance Bellydance. A bellydance group of students and graduates from the Pontificia Universidad Javeriana, it's composed by semiprofessional dancers and it was created collectively in 2008.
Fundación Ballet Tierra Colombiana. The most remarkable dance institution in Colombia, awarded by the Congress for spreading the Colombian dance heritage. They have a school and the pilot company. The professional company is composed by professional dancers with different dance backgrounds. Founded in 1979.
Danzzara. A multiple dances company focused in corporate events. Founded in 2008 as a result of a thesis in cultural management post-graduation course. Members vary according to contracts.
Xongoro Cosongo Orchestra. A salsa orchestra with fusion of different Colombian rhythms. Its musicians are professionals. Founded in 2008.
Symphonic Band of the Presidential Guard Battalion. The official band and an artistic side of the military forces, in charge of the musical reception committee for all presidents who visit Colombia. It is considered as cultural heritage of Bogotá. Members are professional musicians. Founded in 1928.
Zagreb Band. A hard-core style band created by very young professional amateurs in 2009.
La Zona. A Merengue rhythm fusion band created in December 2012. The newest company in this research and still in start-up phase composed by semiprofessionals.
Teatro Libre de Bogotá. One of the most important, biggest and remarkable theater companies; they have an academy to graduate actors in partnership with Universidad Central de Bogotá. The plays performed at the school are done by students and the official performances by professionals. Founded in 1973.
Teatro Estudio Calarcá- Tecal. A group of semiprofessional actors, trained by the workshops offered. Awarded several times in festivals for its innovation and expertise. Founded in 1981.
Teatro Ciclo Vital. An outdoor theater company specialized in juggling and physical theater; currently in process of starting courses and leads those fields of performing in Bogotá. Composed by semiprofessionals. Founded in 2004.

Fundación Ballet Tierra Colombiana. "Quédate en Colombia".

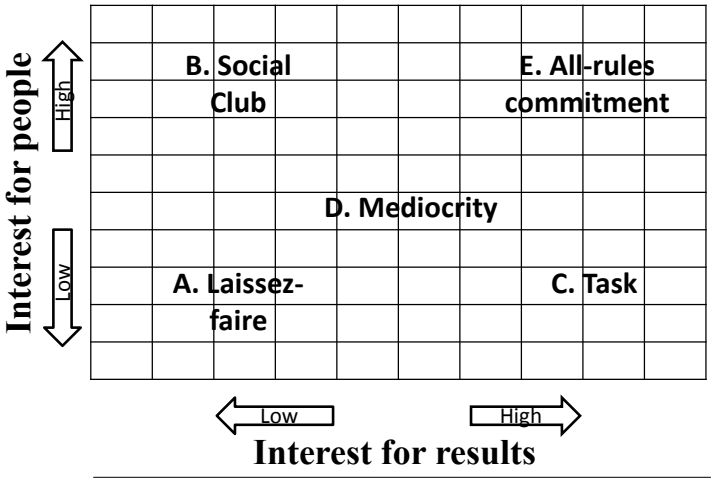
The idea for taking the city of Bogotá to gather these groups came for practical reasons:
It's the city in Colombia which contains the biggest amount of performing arts groups linked to academic studies and with cultural management trends as a science still in breeding process. And so on, it's the city with the biggest offer of cultural management courses in different educational levels.
It's the core city for the cultural policies in the country and the main location for all the official institutions regarding culture and means for financing.
As the capital city of Colombia, it becomes also the melting pot for cultures and performances from all over the country, which makes it, a good place to extract and select the companies. All performers come from all those different regions with different conditions, socially and economically speaking.
A total of 4 music groups, 3 dance groups and 3 theater groups were called.
A qualitative methodology used in this research was the same with the Ensemble Lodi[3], as it follows:
Interviews to every cast member regarding the three stated objectives.
Observations along the rehearsals and creative processes work.
Presence along the groups' feedback after the shows or premieres.
Once research was finished, some companies demanded the possibility of having a consultancy in order to improve their own management and increase the productivity and the consequential corporative government. It's also consistent with the statement of Bogotá as a city each time more aware of culture as a factor for economic growth.
Leadership and its basic classic models and styles

A lot has been written and spoken about leadership regarding definitions, theories and models. Most important is to understand two things: 1. Leadership as the influence given willingly to some other people in order to achieve one or several goals and objectives and 2. Some characteristics distinguish a person to be a leader[4]. For Leonard Sayles[5], the term means "ability to galvanize followers or subordinates with a compelling vision of a goal worthy of their commitment and loyalty", but here is when Ms. Palomo complements the concept inquiring that this subordination must be voluntary, and she offers a summary of the classic theories of leadership[6] and from these styles the performing arts and the companies were located:
1.1. Leadership as a personality trait: or also known as innate theories related to a leader characterized by being one because of his personality and a set of qualities. But modern theories consider this innate stuff as obsolete, because it has been proven that there is no relation between the personality traits with being a leader.
1.2. Behavioral Theories: defines the leader according to behavior; may be the most popular theory was stated by the Blake and Mouton authors by a matrix (chart 1.), based in two facts, the interest for people and the interest for results. As it follows:

3 Patiño, Olga Lucia. Key management elements for a start-up phase Theater Company, case of study: Ensemble Lodi. Thesis for the Master's degree in Management of Performing Arts. SDA Luigi Bocconi 2010 http://www.banrepcultural.org/sites/default/files/tesis_olga.pdf (last research on 23/03/2013).
4 According to a compressed summarize by María Teresa Palomo, in order to understand the character of the leadership phenomenon, some aspects must be considered: skills, knowledge and experience by the leader, personality characteristics, attitudes, and context and conditions. Available at Palomo, María Teresa. 2012. *Liderazgo y motivación de equipos de trabajo*. Alfaomega Grupo Editor S.A. 7° ed. P,23
5 Sayles, Leonard. 1993. The working leader: the triumph of high performance over conventional management principles. The Free Press New York. P, 6.
6 Palomo, María Teresa. 2012. Op. Cit. p 24-34.

Chart 1.

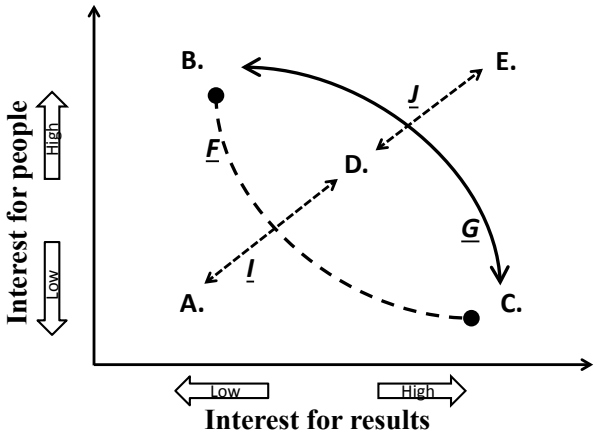
BLAKE AND MOUTON MATRIX



Taken from: Palomo, M. 2012.

- Laissez- faire style: a concern scarcity for people and results, it makes the group to stay stable and immutable, to avoid conflicts and problems, evading responsibilities. It produces low productivity and creativity in a relaxed environment free of conflict.
- Social club style: strong concern for people instead of results, looking for the most satisfactory relations in a quiet and friendly environment without discussions or conflicts. Its excessiveness produces innovation, creativity and development in low levels.
- Task style: it describes the social club's opposite. Work conditions are rigid; leader feels control for the objectives to be achieved. Its excessiveness goes against the group's creativity and motivation. There's high productivity but lots of conflicts and employees' resentment by an authoritarian leader.
- Mediocrity style: it tries to balance people's satisfaction and adequate results, but spirited people don't find motivation and might get bored, due to leader's aim to satisfy lower goals, moderated performance and quality, and the *status quo*.
- All-rules commitment: the strongest trend by taking aim for results as well as people, working hard with good quality, achieving common objectives. There is trust and respect among members, high productivity, quality and creativity and instead of conflict, there's a productive confrontation. (Some might call this style as "teamwork style").
- (It's also to remark that across the matrix, there are several possibilities to combine the styles above, to become into other styles as follows also in chart 2).
- Paternalist style: stable mix between B and C, encouraging employees to give initiatives but denying task delegation.
- Pendulum style: cyclic mix between B and C, styles are adopted according to situation when interpersonal relations need to be improved.
- Chameleon: a mix of all styles, but it generates confusion through all employees.
- Prudent style: passing through A and D, but the conformation remains.
- Animator style: passing through D and E in a calculated role played with diplomacy, according to each moment, to gather personal success by leader.

Chart 2. Adaptation from Blake and Mouton's



Contingency theories: these theories regard the relationship with power, the leader position and how well defined the tasks are, and also, how much the leader can take decisions with subordinates, Ms. Palomo offers the Vroom and Yetton's theory[7] regarding the level of participation by team members: 1. autocratic, where leader will always decide using current information taken sometimes from subordinates; 2.consultive, when leader makes consultation from members individually or from the whole group to take decisions by asking suggestions sometimes; and 3. group styles, when all together, leader and members discuss and assess alternatives until a solution is reached.

Teatro Ciclo Vital. "Bun Circus".

Nowadays, modern theories say that there isn't a unique style to be successful in every occasion, due to some situations which require different styles to perform; so, successful managers are those who can adapt their behavior to employees and situation[8]. Due to this, groups and companies could move positions along chart 2, allowing styles F, G, H, I and J to step up.

Leadership performance seen from performing arts

The observations showed common issues in every company, actions and reactions by artistic directors. Punctuality and tardiness by cast members are constant, the reprimands by directors, the last minute changes, the worries, the solving problem attitudes and comments for things to be improved after the shows. These last two, problem solving attitudes and the comments as feedbacks, are very common characteristics leaders have. Particularly it happens the following by each performing art:

Theater companies are more opened to consider an individual creation process of characters, the learning methodology for being an actor is usually like this. They all must follow a screenplay, and each member apart, tries to give what it's logical to obtain the best for the play. Actors are subjected to make their own research

7 Ibid. p. 38.
8 IBID. P. 39.

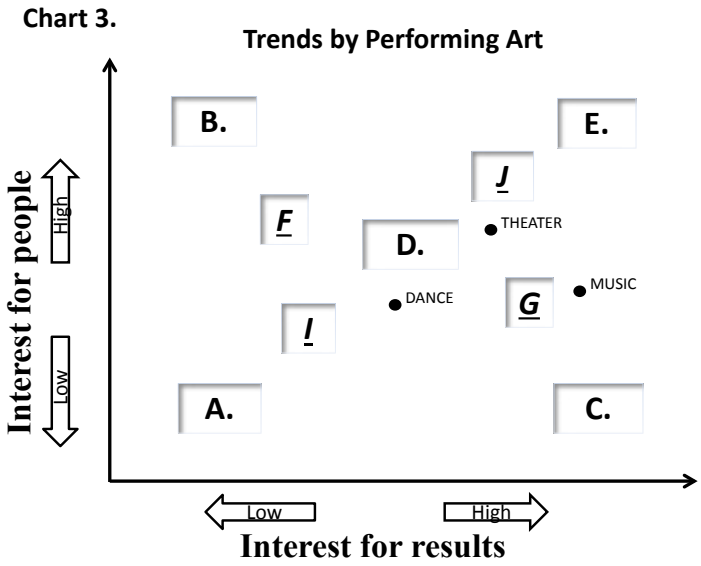
process. Once gathered the members, each one expresses why and how the idea took place, the director decides if he's agree with the result or if it demands changes. So, the creation process could be individual but the whole assembly is group behavior. This is well observed whe director needs to supervise rehearsals by individual acts or by individual characters and the style shown is consultive. The singing rehearsals and the warming-up sessions are done all gathered. Actors select, create and consult to director the garments and props. The younger the actor is the more questions can be made, and more guidance is demanded. Cast's motivations according to interviews show a commitment that goes from a creative use of free time and the chance to develop a professional career. It works currently the E model, because actors get motivated to be creative, but when the role playing gets challenging it could move to an F style, even when they fail. Relaxing times are adjusted to B model, they love to snack or dine together. Once work starts again, they can easily place into C model. If the creation process demands all types of cooperation a consultive model is the selection taken.

Dance companies work usually with full staff depending if there are solos or full choreographies, or the type of dance. Memory and less improvisation are demanded from dancers, as well as from directors. Due to a difficult communication language dances have for audiences, it's important for directors to be very precise explaining dancers how the movement must be made to express a particular idea; and F model takes place. The relationship seen between director and dancers tends to be very close, the way they salute, how things are said, and how the expression of failures and achievements take place, have this tenderness component, and it adjusts to B. It looks like a parent-child relationship. The relation among dancers is like a brotherhood; they take care of each other and talk like brothers and sisters. These descriptions will be particularly different in one of the companies to be seen further which goes fully with C. Dance companies are seen like extended branch of the family institution. Affectivity is a constant among members at the end of rehearsals, when the body is tired and choreographies are learned. Motivations aren't much into achieve a professional level but, be part of a strong group to express themselves. The bigger the company is, the more artists are treated with maturity. The results along performances are a constant demand; the dancer attitude is constructed by the learning process and rehearsals. This is why when the company is seen as a whole and quality is seen it tries to get into the E. Sometimes along the creation process a consultive style could be observed.

Music bands and orchestras deal constantly with punctuality and schedule for next rehearsals, this is the most stressing issues seen along the observations, for which C style tries to impose. The performance is a more relaxed activity; it starts as a warming-up and to make musicians remember the notes and songs. Songs are repeated when it's necessary, when singers and musicians don't match the rhythm or the exact note. The bigger the numbers of members are, the more they must work in small groups first, by instrument or voice, and after, they gather all. The chance of making concerts, meeting important people and possible tours is the strongest motivation for musicians and singers, for which there has to be a J style assumed.

Performers in general, don't behave all the same. So, without exception, every director is adapting and changing the styles of leadership according to each performer to be guided. That's why a company by company analysis is necessary apart of the one taken by each performing art. This variation depends on the following: punctuality, artistic skills, discipline, talent, commitment, memory, number of rehearsals per week. Chart 3 adapted from Blake and Mouton's matrix, shows the general trends by performing art described above:

PARTICULAR PERFORMANCES SEEN FROM EACH COMPANY.



Xongoro Cosongo has half of the staff mature and is conscious about the punctuality and commitment, its director is also aware of the management issue through leadership, and very open to receive a constructive critic from outside and the personal problems from musicians, but he struggles every day with punctuality and to get always a proper location for rehearsals. He's assuming multiple tasks, as director, manager and PR communications, sometimes supported by the vocalist's aid. Some other musicians give help on these but he commands the main decisions. That's why the style switching seen is among E, J and autocratic. Members are six, for most shows, and up to eleven with full staff.

Ciclo Vital has a commanded leadership, the staff answers to recommendations and gets motivated even to go beyond the creation processes; they create a character based on lectures and authors. It's a very clear consultive model. Holding the responsibility of being one of the most remarkable groups applying physical theater is not an easy task, practically they perform an authority when workshops of that kind of performance take place in the city, that's why they insist a lot in quality, and C model is seen. The cast is constantly training and creating in group, and each member gets assignments for research and fulfill appointments related to their work. So also a group style can be seen. Members are five plus two musicians for accompaniment.

Symphonic Band of the Presidential Guard struggles when the official protocols take place very often. Sometimes there isn't time for rehearsals and they must play continuously mornings and afternoons every day when protocol demands it. The PR lobby requested was extensive, because it includes going to higher authorities in order to check which the research scope is about. Even so, the strongest organizational identity was seen in this band. But far from an E style, it approaches more into C. Being part of the Symphonic Band represents for the musicians not just a good career chance but also a matter of proudness for representing the country's musical martial identity. Its members can stay for decades holding the same proudness seen normally in the military forces. Sometimes it's like interviewing soldiers more than artists, the commitment and discipline place these musicians apart from regular bands and music groups. Members are thirty-five, and among them, five are women.

Tierra Colombiana, more than proudness for performing a cultural heritage, it's a commitment seen since childhood, the dancers have many duties regarding the discipline of the performance: check dresses, carrying them, wear the institutional uniform, etc., and the motivation is established by the possibility of traveling around Colombia and abroad to know other cultural perspectives. Age among dancers is of a very long range, which creates an environment of constant learning and exchange of experiences. Along with the Symphonic Band the use of a uniform and strong organizational identity are common, but leadership styles are completely different. The affectivity issue is very present here, for which it could be an animator style, not paternalist, because the exigency level is high and dancers hold a professional level because of their artistic training since childhood or adolescence. Members according to show performed always vary; the company holds a base of sixty people, a regular show might cover ten to twelve dancers on stage.

Teatro Tecal holds a committed group; members are just a few but feel like in a family environment. The director's long experience and the location ambience like a family house, allows the cast to feel like family: share meals, learn about other things regarding history of theater, the past experiences in other plays performed, etc., help the cast to create the characters with a high level of commitment and responsibility. Workshops taken are used at the maximum by the performers to trace very strong characters, full of personality and details that end up in the construction of very reliable characters for the audience. The style identified is G, but it keeps insisting to deliver a good work with the performance, so it also can be seen an animator style. Members for the play studied "The exposition" were four.

Zagreb Band members gather by an old friendship, since childhood or adolescence. This strong bond has given them the proper courage to do recordings and to maintain the band along with other personal activities, due to their different professions. So, in a first sight the B style is caught. Even so, maintaining this isn't easy; they keep friendship but have in mind that Zagreb is a big responsibility to be handled with care, in order to keep the musical production and the commitment going on. Outsiders like family, friends and partners must be aware of the band existence and understand this commitment. The members' effort is big to get the time for rehearsals in spite of their commitments, that's why the band also gets an animator style. It's the company band with the strongest bond of organizational identity. Members are four.

Candance Bellydance is recovering from instability regarding the entrance and leaving of several members, it passed from 13 to 8 in less than two years. Until now tasks are more coordinated for issues like advertisement, schedules, and rehearsals. Along its existence has swift into many leadership styles (chameleon), which caused the instability. Rehearsals are difficult to gather all students and graduates staff due to difficulties to match free time; it's just a hobby more than profession, so it behaves in B style. It struggles with trying to receive good dancers in auditions, but due to cultural prevention for bellydance, men don't come to make part of it. The creation process takes place with a constant challenge for increasing the technical level; the university where the group is attached doesn't support much some of the expenses. For that reason, there is not an artistic director, and no visible leader. If the university as leader takes place to control the group, is a classic A style. So the interaction among dancers moves as a consultive style, but the absence of somebody to give feedback and impose corrections, makes them work in A style as well. There are dominant members but it's difficult for them to impose and try to guide the right course of work and technique. Even so, this group is one of the oldest of its kind in the educational environment and has the biggest experience participating in shows and festivals, but results are decaying. Members train individually outside to gain more technique. The bond of friendship helps them be together and they get a B style.

Teatro Libre de Bogotá holds a good development in order to combine various simultaneous plays in rehearsal and creation. This is supported by the school and the University in charge for the students. The play examined "The Imaginary Invalid" by Jean-Baptiste Poquelin 'Molière' and directed by Nelson Celis, is an example of how good professionals can make an assembly in a short period of time satisfying the constant demands of multiple audiences. They recycle other props and garments from previous plays to create new things; they assume big risks and responsibilities to improve themselves in the cast. For this occasion, one actor had to be expelled a few days before the premiere; the whole process had to be assumed by a new actor who received the aid and collaboration from the rest of the cast, proving how good they can work as team when the occasion demands it. The styles seen were J and C. The play above had seven cast members.

La Zona is dealing yet with gathering the proper staff and also changing it when rehearsals aren't fulfilled by the selected musicians. As a newborn group, they hold a good natural division of labor inside and outside the rehearsals; soon they're obtaining shows and these demand to be always ready, but the leader and vocalist is constantly in continuous stress to make all performers to be on-time and check the commitment. The musical director tries to obtain the best from each musician and singer. The repertoire and the fusion of rhythms are fresh and become a motivation for performers to be there. Consultive style was seen so they can all try to improve and give their best. They try to move the most they can into a C style. Members are eleven.

Danzzara works with professionals who gather when a new contract comes by, this labor gets difficult because dancers belong to other companies and have to adjust their own schedules if they want to fulfill the commitment with this company. It's a good chance for dancers to explore another kind of cultural business by dancing different rhythms when the customer demands it, and it's an opportunity for more earnings. The director

challenge is to get the best "mercenary-like" dancer when it's needed, but also to keep attached some good choreographers to motivate the dancer to come to work. The leadership relation lasts as long as the contract can last as well. Sometimes they can manage in a consultive style, but this group was the exception mentioned above in the dance sector analysis, they move clearly in a C style but sometimes, the artistic director can open and share some moments out with the team into a bit of a B style.

Table 1.

A. Laissez-faire style	B. Social club style	C. Task style	*D. Mediocrity style*	*E. All- tasks commitment*
Candance	Zagreb Band	THEATER SECTOR	None	Xongoro Cosongo
	Candance	DANCE SECTOR		THEATER SECTOR
	Danzzara	MUSIC SECTOR		DANCE SECTOR
	THEATER SECTOR	Ciclo Vital		
	DANCE SECTOR	Symphonic Band		
		Teatro Libre		
		La Zona		
		Danzzara		
F. Paternalist Style	**G. Pendulum Style**	**H. Chameleon Style**	***I. Prudent Style***	***J. Animator Style***
THEATER SECTOR	Tecal	Candance	None	MUSIC SECTOR
DANCE SECTOR				Xongoro Cosongo
				Tierra Colombiana
				Tecal
				Zagreb Band
				Teatro Libre

Table 2.

Autocratic Style	Consultive Style	Group Style
Xongoro Cosongo	THEATER SECTOR	Ciclo Vital
	DANCE SECTOR	THEATER SECTOR
	Ciclo Vital	
	Candance	
	La Zona	
	Danzzara	

Corporate government for the performing arts

This last decade, performing arts companies have been learning that management is a very important matter to be applied within. This is more often when the company gets bigger. The questions here are how much the performing arts companies had learned in the adaptation processes, and how much results have been seen, reflected in bigger productions, economic stability and expectations for different projects. The other face of leadership comes for bigger companies such as Teatro Libre and Tierra Colombiana, and middle size companies like Teatro Tecal and Danzzara, when the artistic director and his relation with a cast is not the only leadership bond process to be considered. These companies have more than just one choreographer or director, and a superior big director who has left them the job of directing a cast and crew. They end up directing other artistic directors and administration staff. Once, they started as regular artistic directors. They still are, sometimes, but in a higher level, dealing also with boards and other management issues such as accountability, public relations, human resources, etc., and leadership is still in there.

The answers are given by the trajectory, corporative image through the brand recall and brand value among audiences, marketing strategies applied, quantity of artistic and non-artistic staff, and of course, the sustainability along time. But yet, companies might look forward for a bit more of profit to keep growing, according to how organizations are stated legally (foundation, corporation, association, commercial, etc.). The quantity of productions by year also is relevant here, those tend to grow.

The place for these big heads from performing arts companies is in the boundaries of the so called "corporate government". Even for these companies studied, the leadership was an issue regarding the corporate government in general areas of management but not in the creation processes within, where the cast and the artistic director make intervention. This was new for them, and of course it was, some never knew if leadership theories had touched performing arts before.

Corporate Government is defined as the set of better practices and elements to make companies in general more manageable through boards, stakeholders, shareholders, audit and tax inspection, managers and supervisory bodies[9], we could include for performing arts the press office, the PR staff, artistic program office and the educational office if there's a school program. Coordination among these and the main director or president's leadership make it possible. The goals are addressed to avoid conflict, mitigate risks related to management and improve decisions, so everybody is certain about responsibilities, roles, rights and duties. Performing arts companies studied have the trend to be more concerned about the audit and tax inspection, many receive donations which have to be well registered and used, to avoid troubles with the government tax office due to possible money laundry through cultural industries. Public relations are focused in having database to update news about next shows and plays. In general, all stakeholders trust the management in these big heads, due to the fact they know how to do it, guided most of the times by an autocratic style of leadership. But these big companies, with such amount of bodies of staff, administration and artists are also capable to do bigger productions at a bigger budget, with a more wide profile of clients and customers, constructing with time, a reliable brand which symbolizes quality, tradition and prestige.

The relation between a leadership style and these facts above, is not properly direct, but can be linked by adding a set of conditions such as: time in the cultural scene, experience in the performing arts area and size of the company. A proper leadership style, combined with a good performance, commitment and discipline guided by the artistic director could make a difference in the future to pass from a small company to middle size or big, in order to start producing more creative or artistic productions per year. Among the dance companies, the bigger awareness in a corporate government as a management component was Danzzara, and Teatro Libre for theater; music sector didn't show this topic; the Symphonic Band is not intended to assume a corporate government in spite of its size and importance for the city.

Even so, the concept of corporate government should be taken in mind, because big performing arts companies founded by the current big managers might fall into the founder's syndrome[10], and particularly for cultural non-profit organizations, where certain behaviors and reactions could take place in management, and might affect the organizations by not allow them to grow or improve, concentrating all decisions in one person and not allowing other capable people to interact. This syndrome could be more discussed in a further research with big performing arts companies and being more in touch with the administration staff and managers.

Xongoro Cosongo. Festival de las Artes de Usaquén.

CONCLUSION

Along the classic leadership theories, it's been recommended indistinctively of the economic sector, that inside the teamwork, leaders must apply and diversify their leadership styles according to people and circumstances. Due to this exploratory research, performing arts have been executing that statement since always, without being included or taken in mind by the leadership scholars or theories. In fact, other teams and groups from different economic sectors could learn from the dynamics and results obtained by artistic directors and performers regarding quality products. Even so, the more research in this matter applied to performing arts, we could

9 Corporate Government in Colombia goes according to local Trade Code since the 70's, available at http://www.deloitte.com/view/es_CO/co/servicios-ofrecidos/auditoria/gobierno-corporativo/ site provided by Deloitte (last research on 25/03/20013 in Spanish language).

10 BLOCK, S. and S. ROSENBERG (2002). "Toward an understanding of founder's syndrome: an assessment of power and privilege among founders of nonprofit organizations", *Nonprofit Management and Leadership, 12* (4), 353-368.

certainly obtain leadership styles where the interest for people is as very much high as the interest for results. At the same time, performing arts companies must constantly learn about how leadership styles and theories are like, in order to help them to locate the best style for their artwork. And so on, assume leadership as well as the general theories of management to improve their practices and dynamics if they wish to increase the production and/or profits when it's becoming necessary.

With a corporate government, there is a thick relation between being big and being old institutionally to achieve a state of growth. But there are conditions to have in mind so can leadership make a step into allowing a growth of artistic productions: time, experience in terms of professional level, and size. That's how animator and consultive styles are the most common, part of the progression and growth.

The different dynamics seen and exposed are just a glimpse which answers also to the cultural environment of Bogotá city. It's understandable that levels of culture, commitment, talent and discipline could vary among cities, and of course among countries, so results could differ but the leadership styles could remain when we study performing arts. Further, these same studies could be performed taking the modern theories[11] and including other topics such as coaching, emotional intelligence, differences between working in groups or teams, etc., even by catching more different companies with combined performing arts, like those which make musicals and dance-theater.

The next future step for this research could be as well, to analyze the performing arts groups and their corporate image in its corresponding sector of performing and how those can be seen from audiences and get more approaches to study the corporate government, indistinctively of the group's size, a new perspective field for leadership studies.

Teatro Tecal. "La Exposición".

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Maestro Ricardo Camacho and Nelson Celis – Teatro Libre de Bogotá.

Henry Niño, Germán Pardo, Luz Mery Espitia - Xongoro Cosongo Orchestra.

Carolina Rodríguez – Danzzara.

Críspulo Torres – Teatro Estudio Calarcá "Tecal".

Germán, Daniel and Rafael – Zagreb Band.

Pontificia Universidad Javeriana – Candance Bellydance.

Junior Bautista – Teatro Ciclo Vital.

Fabián Navarro 'Yraka' – La Zona.

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11 For example the Situational and Transactional Theories, explained as well in Palomo, María Teresa. 2012. Op.Cit p. 38-44.

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