

Choir Leadership Development

An Event Management Study for the Savonlinna Opera Festival

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<p>Abstract</p> <p>This thesis project aimed to analyse the leadership approach at the Savonlinna Opera Festival Choir. Thus, to reach this objective, the current methods were examined and compared to specific theories. In addition, literature as well as feedback on their practices have been provided. The research was conducted in cooperation with the Savonlinna Opera Festival, an internationally recognised festival.</p> <p>The reviewed literature revealed some event-specific challenges and practices. Furthermore, leadership and motivational theories discussed concrete approaches for interacting with followers. Next, the choir singers' views were investigated in both qualitative interviews and through a quantitative survey. Also, the choir's rehearsals were observed and the choir leader, Matti Hyökki was interviewed. The different resources in combination were used to develop the choir's leadership approach.</p> <p>In conclusion, the results indicate that the leadership state of the choir is at a strong level. Nevertheless, a few development areas were identified, and improvement suggestions were provided. With this, the author hopes to provide the choir leadership with an excellent base for future endeavours.</p>			
<p>Keywords Leadership development; Transformational leadership; Herzberg two-factor theory; Motivation; Event environment; Opera choir</p>			

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1 INTRODUCTION

1.1 Thesis Background

Leadership is a skill relevant to any professional area. It is what moves and inspires people to perform at their best and is the core of most successful organisations. The event environment is no exception to that rule. However, as event management as a discipline has only recently developed, many fields are so far under-researched. Especially the Human Resource Management in event management has been only scarcely addressed. (Bowdin, Allen, O'Toole, Harris, & McDonnell 2011, 8-10.)

This thesis' focus is leadership in the event environment. More specifically, the aim is to analyse the leadership of the Savonlinna Opera Festival Choir, with a particular emphasis on motivation and event environment-specific factors, such as retention. While completing an internship in event management, specifically in artistic administration, the different work focuses were observed. It became clear that the interaction with the artists is crucial and that therefore effective leadership can strengthen the organisation.

1.2 Savonlinna Opera Festival

The Savonlinna Opera Festival is a summer festival established in 1912 by the Finnish soprano Aino Ackté. It started as a mean to promote Finnish operas and singers and developed over the years to an international festival. The festival attracts yearly approximately 60 000 people and has helped boost the brand name of Savonlinna. It has also had many international cooperations, such as with the Opera National du Rhin Strasbourg in 1999 and has itself taken productions abroad. (Savonlinna Opera Festival Ltd. 2018)

One crucial competitive advantage of the festival is its critically appraised choir, led by Matti Hyökki. The choir members audition yearly for the specific operas to be performed. The choir usually consists of approximately 80 singers. To prepare, seven rehearsal weekends are held throughout the year in Helsinki and from the middle of June onwards they train in Savonlinna. It is considered a launching pad for many young, aspiring professionals, but also welcomes more seasoned singers and skilled amateurs. (Savonlinna Opera Festival Ltd. 2018)

1.3 Thesis Procedure

The paper starts with a literature review of events, followed by leadership and motivational theories. Next is a chapter on the conducted research and it ends with results and the conclusion. The overall question of the paper is how to lead creative people as part of a musical event. To answer this multiple other questions arose, such as what training the choir receives, how to create a homogenous group from various backgrounds and how to retain the singers over the years. Furthermore, the author aimed to investigate the motivations of the choir members and the currently practised leadership by the conductor Matti Hyökki.

The paper aims to analyse the leadership of the choir, to gain insight as well as to generate a path for further improvement. This may not only be helpful to the Savonlinna Opera Festival but can furthermore also be used by other choir directors, conductors and producers, leading musical groups. Moreover, the aim is also to develop the author's knowledge and skills for event management, and Human Resource Management while also creating a professional network.

2 THE EVENT ENVIRONMENT

This chapter will introduce the reader to the event and its environment. It will first discuss different definitions of events and event Management. It will then continue with a brief history of events and furthermore introduce some methods of classification. Next event operations will be discussed and concluded with a short introduction to the event workforce.

2.1 The Event (Management) Background

2.1.1 Definition Event and Event Management

When talking about event management one has to first define the term 'event' on its own. The Chamber Dictionary (1998, 560) describes it as follows: *"anything which happens; result; any incidence or occurrence esp a memorable one; contingency or possibility of occurrence; an item in a programme (of sports, etc); (...) an organized activity at a particular venue, eg for sales promotion, fundraising."* The focus here should be on the latter part, namely the organised activity. However, this remains very general and does not provide much information to build on.

According to Gilvert and Lizotte (1998, 73), the critical feature of an event is it being *transience*. In other words, it is perishable, a product of the moment. Getz (2008) also emphasises on the temporal characteristic of the event but goes even further stating that the event *"is unique because of the interactions among the setting, people and management systems – including design elements and program. Much of the appeal of events is that they are never the same, and you have to 'be there' to enjoy the unique experience fully; if you miss it, it's a lost opportunity."* This definition seems especially important for music festivals and theatre events, where the atmosphere and quality of the live performance cannot be replicated. Getz' interpretation is particularly attractive due to his emphasis on the interaction of the different players of the event, particularly management, as something defining the experience.

Of further importance is the fact that events and festivals are two separate terms, however, often describing the same happening. While all festivals are events, not all events are also festivals. A core factor of festivals is that they are celebratory and participative and are seen as a social phenomenon. (Quinn 2013, 16-17.)

In relation then, event management is seen as both, the study and the profession of the event or festival. According to Yeoman et al. (2004, 34), the event manager is the one initiating or, at the very least, executing the event. Quinn (2013, 37) defines event management as *“the practice of managing events”* and *“the literature that approaches the study of events and festivals from a management perspective”*. The focus is on the various planning aspects, from event design to event staging to evaluating and reporting the outcomes. (Baum 2009, 38; Quinn 2013, 33-38; Yeoman, Robertson, Ali-Knight, Drummond, & McMahon-Beattie 2004.)

Getz (2008, 404) provides us with the following definition:

“Event management is the applied field of study and area of professional practice devoted to the design, production and management of planned events, encompassing festivals and other celebrations, entertainment, recreation, political and state, scientific, sport and arts activities, those in the domain of business and corporate affairs (including meetings, conventions, fairs, and exhibitions), and those in the private field (including rites of passage such as weddings and parties, and social events for affinity groups).”

The last thing to note are the characteristics of an event which Van der Wagen (2010, 3) established. According to her events are defined by financial and security risk, the high-cost events carry, as well as the extensive time it takes to plan such events, compared to the short time one can consume it. Regarding management, this requires therefore flexible, yet detailed organisation, high tolerance for stress and strong teams.

In conclusion, one can say that events and event management are two complex topics, encompassing a wide variety of definitions. For this paper, the key defining factors are the temporal nature, the interaction of people and management and the high amount of planning and executing that is called event management.

2.1.2 Event Industry – History and Trends

Events are part of humankind, with some events such as the Olympic Games dating back more than 2000 years. However, the profession of event management has only developed very recently, as depicted in Figure 1. (Bowdin, Allen, O'Toole, Harris, & McDonnell 2011, 8.)

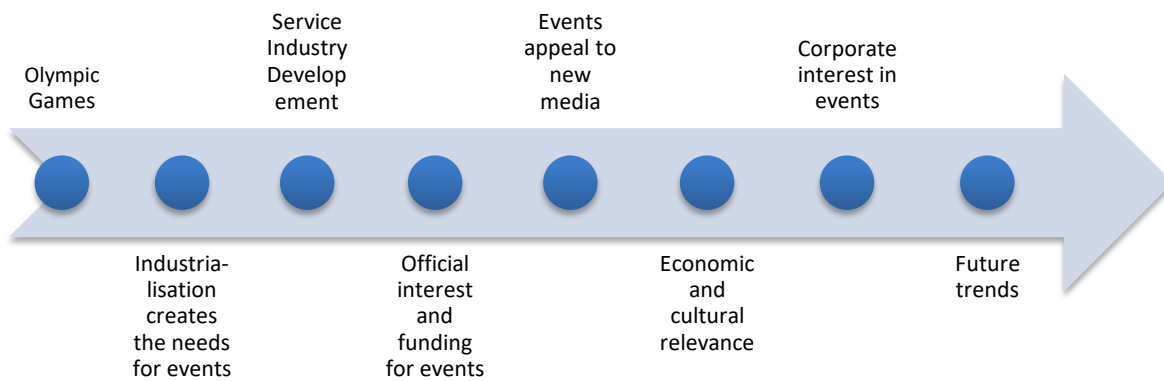


Figure 1. The Event Timeline (Bowdin et al. 2011, 8-16).

As a consequence of world industrialisation, celebrations became a construct of relaxation for the working society, while simultaneously giving governments the power of controlling the when and how. This resulted in a newfound importance of the event industry, requiring a professional approach towards it. (Baum 2009, 3; Bowdin et al. 2011., 8.)

Next, to industrialisation, a significant reason for the emergence of professional event management was the aim of unifying Europe again after the second world war. Events have the power to connect people and establish a common ground, making space for acceptance and tolerance. (Bowdin et al. 2011, 9-10.)

The 1960s then experienced a steady development towards the service industry and gave ground to the same festival culture still persistent today. The need for professionals grew stronger and soon became standard practice. (Bowdin et al. 2011, 10-11; Yeoman et al. 2004, 10.)

As a consequence, governments and other organisations started funding and building event sites in the 70s and 80s. Another burst of events followed. During the 80s and 90s events began to appeal to the media, being particularly susceptible to TV coverage. The trend of measuring and classifying events by their maturity and economic viability also commenced during that time. Many municipalities started recognising the influence events had on place marketing and developed it as part of their tourism strategies. (Bowdin et al. 2011, 9-11; Yeoman et al. 2004, 10-11; Quinn 2013, 15.)

Just before the turn of the century, events had established themselves as a culturally, as well as economically, significant source for cities and citizens. Successful events are used to promote specific locations and their community, create city-brands and boost existing attractions. Some of the particular benefits induced by events are the better relationships between locals and tourists and the prolongation of the tourist season. (Bowdin et al. 2011, 15-16.)

These tendencies have stayed relevant after the turn of the century, creating an active link to tourism strategies, as well as others such as education and arts. For instance, Failte Ireland, Ireland's tourism board, sets out in its grant guidelines, that an event can get higher funds if it transpires out of the peak-season, using this as a strategy to boost tourism. Furthermore, they expect events to provide opportunities to visitors to immerse themselves in the locality and get in touch with the community. (Bowdin et al. 2011, 15; Yeoman et al. 2004; 11, 33; Failte Ireland 2017, 2-4.)

Another current trend is event sponsorship, allowing major corporations to advertise more interactively. The V Festival, organised and strongly associated with Virgin Media, was used as an independent festival as well as a marketing tool for Virgin Media simultaneously. By creating brand exclusivity at their festival, they hoped to brand-lock its visitors. Corporate interest in events has become another factor of growth for the sector. (Bowdin et al. 2011, 16.)

Consequently, festivals are currently considered to be one of the most rapidly growing tourism areas. Their creation of touristic competitive advantage for communities, positive economic impact and their impact on municipality development are just some of the reasons for the consistent growth. Add to that the corporate interest in both hosting and sponsoring events, and one can understand why they have recently become such an essential part of today's culture. (Baum 2009, 4; Bowdin et al. 2011, 3; Yeoman et al. 2004, 10, 38.)

Regarding the future of events, it is important to note, that albeit a lack of publications, the event sector is not only growing in the western countries but has also experienced considerable growth in developing countries, especially those with actively growing economies. Therefore, a continuous need for specific research and development of this dynamic, changing area is present. (Baum 2009, 75; Quinn 2013, 23.)

Another megatrend influencing the event sector is society's search for sustainability. While it used to be a topic not deemed relevant by most practitioners and

researchers, event sustainability is starting to gather attention. A recent example is the London 2012 Olympics Sustainability Action Plan that included goals of minimising emission, waste and impact on wildlife at the Games. Furthermore, academic books also start reporting on improving events sustainability, indicating that is an overall trend. (Quinn 2013, 145-147.)

2.1.3 Types of Events

Events encompass such a wide variety of happenings that there is not one way to organise and manage it. A local fundraising marathon needs a different level of expertise and involvement from the organising committee than the annual St. Patricks Day parade in Dublin. Not only the size and budget vary greatly, but also requirements for, for instance, security is entirely different. Hence, it is essential to classify events, to be able to draw comparisons and accurately develop events.

There exist numerous ways to classify events into different categories. Most commonly, they are differentiated using type and size. Type in the broader sense refers to whether it is a sport, culture, business or other event. Size starts at a local magnitude and goes as far as Mega-events, which are held on an international scale. (Bowdin et al. 2011; Van der Wagen 2010, 7.)

Some other methods include analysing the motivation for running an event (e.g. for profit as opposed to a fundraiser for a good cause) and whether the event is one-off or reoccurring (Van der Wagen 2010, 7).

Event Content

One common way to classify events is by their content. While sports and culture events are rooted in community celebrations and aim to entertain its participants, business events are mostly for educational purposes, however, often also include some form of recreational activities. Both leisure and business events can have a significant economic impact on the host region and are consequently regularly competed for. (Bowdin et al. 2011, 22.)

Cultural events mainly refer to Arts events and festivals, however, also include some other cultural celebrations, such as the Carnival in Rio. Those events are part of social life and can make the experience in a specific location richer, for both locals and tourists. Art events are diverse, covering various market needs. Bowdin et al. (2011, 23) noted that according to Rolfe (1992) Art events follow specific

characteristics, namely an *“intense artistic output, and a clear time-specific programme delivered with a clear purpose and direction.”* (Bowdin et al. 2011, 22-23.)

Sports events are held to gather athletes for competition, therefore enjoying an extensive media interest and are seen to spark a strong sense of community and belonging within its participants. Because of their high visibility and entertainment, they are also very attractive to business sponsors and governments that seek PR. Bowdin et al. (2011, 24) classify sports events into four categories, Mega-events, Calendar events, One-off events and Showcase events. (Baum 2009, 8; Bowdin et al. 2011, 24.)

Conferences, exhibitions and fairs, either stand-alone or in combination, are all part of the Business sector of events. Commonly grouped as MICE, Meetings, Incentive travels, Corporate events and Exhibitions, those are usually organised with a financial and corporate motive in mind. The sector is experiencing quick growth and high profitability. Attendees can educate themselves, promote their products and forge connections. Especially networking events also often include some leisure activities. Because of the nature of those events, the attendees usually have high discretionary expenditures, making it very beneficial to the host community. (Baum 2009, 8; Quinn 2013, 72; Van der Wagen 2010, 10.)

Size of Event

Another conventional method is by the size of the event. Most events are small, community events, with the main participants being residents, fittingly named Local or Minor events. The main aim is to entertain and is often held in combination with some local celebration. Furthermore, local events help create a sense of unity and pride within the local community, as well as promoting diversity and tolerance. They can also be used for creating a network within the community. Those events are often governmentally or municipally funded, are organised by a team of volunteers and aim at little to no profit. Those small community events often face challenges corresponding to their lack of size and means. Albeit having a core organising team, full-time staff is very unusual in this scale of events. In Kuopio, the Aisti – A cultural Kiss will be organised for the third time in 2018, following the success in 2017 and 2016. While the event is comparatively cheap, it offers residents an excellent opportunity to immerse in different cultures and experience a unique evening. (Baum 2009, 6; Bowdin et al. 2011, 19; Quinn 2013; Van der Wagen 2010, 9-10.)

Events starting at the community level have the chance to grow into Major events, which are defined as “*attracting significant visitor numbers, media coverage and economic benefits* (Bowdin et al. 2011, 20).” Those events are usually extensively covered by Media and are of interest to both local and international participants. Often, Major events are seen as relevant contributors to the local tourism economy. An example for this is the Operettensommer Kufstein, that attracts an audience from all over Austria, as well as Germany. During the festival season, the town experiences a touristic boom, with many hotels selling out their rooms. (Bowdin et al. 2011, 20; Nader, 2018; Van der Wagen 2010, 8-9.)

Hallmark events have breached the point where the location and the event are perceived as one. They are defined by being recurring events in the same region and can be of varying sizes. Those events are usually of high importance for turning a region into a tourism destination and are henceforth repeatedly analysed and improved. For most foreigners and many locals, Savonlinna is known for and has become synonymous with their annual Opera Festival. It has established its brand all over Europe. Hallmark events create a competitive advantage regarding tourism and generate substantial revenue to the host location. Therefore, they are usually well sought-after. (Baum 2009, 5; Bowdin et al. 2011, 20-21; Van der Wagen 2010, 8.)

The biggest types of events are called Mega-events. They are of global importance and have a high impact on the host nation. Mega-events are rare and consist mostly of sport-events, such as the Olympic Games or the Super Bowl. Furthermore, they are very pricey but are also expected to provide a strong economic boost. In some cases, however, Mega-events can leave countries for years in debt, such as was the case with the Summer Olympics in Greece 2004. Getz (2005, 18) defines Mega-events, as those surpassing one-million visitors and five hundred dollars in cost. Those events require a high workforce to run and organise the event smoothly. And while the locality may very well participate, they are not the primary target customer, but international tourists are. (Baum 2009, 4-5; Bowdin et al. 2011, 21-22; Van der Wagen 2010, 7-8.)

2.2 Event Operations

Before one can even start planning the event, it is essential to determine who will organise it and what will the event contain. Events exist in a variety of types and forms, and ultimately, the organisational team will have to decide which is the most suitable. Yeoman et al. (2004, 19) talk about Event Design, stating that it should

maximise the appeal to as many potential customers as possible. (Shone and Parry 2004, 64.)

Once ideas have been generated, the organising committee will have to decide which is the most profitable, using different assessments to make an educated decision. Such estimates can include a marketing analysis, a financial analysis and an operational one. Based on these, the most feasible event is chosen, and the committee can start its operations and planning. (Shone and Parry 2004, 68-69.)

There are several steps to event operations, including Strategic Planning, Marketing and Sales, Promotion and Advertising, Human Resource Management, Financial Management and Sponsorship, Risk Management, Daily Operations, and Close Down and Evaluation (Bowdin et al. 2011). Most relevant for this paper were Strategic Planning and the Event workforce. Those are discussed with later-on examined motivational theories and leadership requirements in mind.

2.3 Strategic Planning

Strategic Planning refers to the overall strategy of the event, where vision, mission statement and the strategic objectives are determined. Furthermore, fundraising and Human Resource sources are identified. To create a successful and reliable strategy, tools such as the SWOT, SMART or PESTEL analysis are applied. The overall aim is to create the best possible event. (Shone and Parry 2004, 83; Quinn 2013, 90-91.)

As events are often highly complex, a throughout strategic plan is of great importance. At a smaller scale, events are usually organised by people not familiar with the event environment. Often, non-practitioners underestimate the effort and time needed to create a successful event, especially lacking lead-time. It is therefore critical to have a plan that covers every last aspect. However, one should also be aware that every and any plan can only serve as a guide and will have to be flexible and susceptible to change. (Shone & Parry 2004, 81; Yeoman et al. 2004, 21.)

As part of the strategic plan, the event committee will also have to cover event design. Event Design includes certain vital aspects of the event, such as the choice of venue, the theme of the event and the audience size and degree of participative versus passive consumption. (Yeoman, et al. 2004, 20-21.)

Concerning leadership, followers often want to pursue goals created by the leadership. Those need to be attainable, as well as interesting. According to a research conducted by Brumm et al. in 2013, leaders with a good strategic plan empowered their followers and created a more optimistic atmosphere.

Strategic Planning is a key element of transformational leadership, as the vision and mission of the event can be used to inspire the followers. When the event's mission is in-line with the staff's core values, one will be intrinsically motivated and give more than is essentially required of them. A transformational leader may not only communicate the goals and vision of the event but will also inspire a want to achieve those in his/her followers. It is hence essential to create a clear aim, that is disclosed to all and is made relatable. With this in mind, leadership, and subsequently motivation become more efficient, and the operations are enhanced. (Berson, Shamir, Avolio, & Popper, 2001.)

To clarify, leadership and vision are connected to the overall strategy of the event and are relevant in every small organisational aspect. While vision and strategic goals are not the same, they are interrelated. Regarding leadership, it is important, that the strategic goals and visions are formulated in a positive and inspirational manner, to appeal to the followers. Successful transmission can create much-needed staff satisfaction and can increase organisational performance. (Berson et al. 2001; Quinn 2013, 66; Shone and Parry 2004, 149-150.)

2.4 Workforces at Events

While there are many similarities between Human Resource Management for the service industry and event management, there are also some differences. The Human Resources in events encompass a wider variety of people, including the athletes and performers, security personnel and a variety of other event-specific staff. Furthermore, events are temporal, dynamic and intangible, resulting in a different Human Resource environment. While a regular business employs staff on a long-term basis, events consist of a significant amount of seasonal and casual staff, as well as volunteers. (Van der Wagen 2007, 11; Van der Wagen 2015, 4.)

When devising a Human Resource Management Plan, it is vital to keep its core elements and strategic objectives in mind. According to Van der Wagen (2015, 24), the primary goals of the event Human Resource Strategy are to back the organisational objectives, assist the high-performance culture and provide a skilled

and dedicated workforce, to actively contribute to the event. (Bowdin et al. 2011, 324; Van der Wagen 2015, 24.)

Event staff can be classified in different groups, consisting of the core staff, being the organising committee, which can be either part of full time employed, seasonal staff, casual staff, volunteers, specialists, contractors and consultants. It is critical to get the right people for each position, since everyone on the team, whether they are part of the core staff or a volunteer or contractor, contribute significantly to the customer experience and their satisfaction with the event. (Yeoman et al. 2004, 25-26.)

Volunteers are also often part of the event workforce and can be critical to its successful execution. Depending on the event nature and organisation, volunteer roles range from leadership positions to smaller, supporting ones. (Yeoman et al. 2004, 26.)

The event workforces' unique trait is its' pulsating structure. Due to events being momentary, work is also time-limited and often just for a couple of days or weeks. During the event there is usually a high amount of people involved, however, before and after the number is very limited. This requires a flexible Human Resource strategy that can deal with this unique nature. (Baum 2009, 12; Bowdin et al. 2011, 323-324; Van der Wagen 2015, 12, 27.)

People in the event industry usually come from a variety of backgrounds and take on numerous positions within the event. From full-time, core staff to casuals and volunteers, human resources need to be planned through and consider the different needs and experiences. The aim is to create one single, cohesive workforce, that is well integrated. (Baum 2009, 12; Van der Wagen 2015, 5, 27.)

However, there is usually no Human Resource manager overseeing this integration, but often a member of the core organising team, in the best cases with some HR experience, serves as the expert and leader. Furthermore, singular team leaders also take on part of the responsibility. Only the biggest events do officially appoint the role of the Human Resource Manager. (Van der Wagen 2015, 15; Yeoman et al. 2004, 89.)

Albeit lacking the official position, most events will still have to progress through the regular Human Resource Management process. Including, but not limited to HRM

planning, recruitment and selection, training, supervision and evaluation, as well as termination and re-enlistment. (Bowdin et al. 2011, 325.)

Although no specific Human Resource Manager exists, the topic of leadership is no less important. While integral to all aspects of the event, it ultimately connects most with Human Resources. In events, as in any other industry, it is important to motivate staff, guide and empower them and create an environment in which each person can realise their goals and the goals of the event. Whether talking about Core-Staff or Volunteers, each needs to be managed and led. And while there may be a significant difference in the needs of the permanent, full-time staff and the casual or seasonal workforce, the perquisite need exists for all. (Bowdin et al. 2011, 344; Van der Wagen 2015, 256-257.)

2.4.1 Core Staff

The core staff can vary significantly in size. From a single core member to over a hundred, this number depends strongly on the size of the event and available funds. However, in any event, the core staff is considerably small compared to the total number of employees during the actual execution of the event. (Baum 2009, 71, 97; Van der Wagen 2015, 165.)

The core team, especially in non-profit, volunteer-led events, usually comprises of professionals from different areas that all contribute their expertise to the successful completion of the event. Furthermore, members of the core team can join the event at different points in time, therefore having a flexible approach. The difficulty of leadership lies in the differing backgrounds and experience, as well as the various moments of joining the organisation. (Van der Wagen 2015, 165.)

2.4.2 Contractors (Outsourcing)

Since staff cost is one of the highest costs in the event budget and Human Resources are limited, due to the casual nature of events, the management has to consider what areas are best outsourced, as opposed to in-house operations. Areas that can be covered by contractors include the technical production, ticket sales, security, food and beverage, cleaning and even core elements such as the staging and entertainment. (Van der Wagen 2015, 13, 87.)

When outsourcing, the management should not forget that anyone on site, whether in-house or contracted will be seen as part of the event workforce by visitors and other stakeholders. Consequently, it is of utmost importance to also train contracted staff. However, it is necessary to remember that concerns and problems are commonly raised with the company manager instead of on-site staff. (Van der Wagen 2015, 34-35, 97.)

2.4.3 Seasonal Paid Staff

Seasonal staff is very common to an event, and the employees can be both one-off or returning workforce. Returning employees can be invaluable to an event since they are already familiar with the operations and often require less to no training. Events usually aim at retaining seasonal staff over the years. (Baum 2009, 102; Van der Wagen 2015, 14.)

Returning seasonal staff often can experience various positions within the organisation and improve personally and professionally. Also, the task of the event or human resource manager, as a leader, is to provide incentives for pleasant seasonal staff to return and to keep in contact in the off-season. (Baum 2009, 95, 102.)

2.4.4 Casual Paid Staff

Casual staff are the employees that are paid hourly and have infrequent work schedules. At most events, there is a high number of casual staff. At an opera festival, this may include ushers, security staff, as well as members of the technical team or some workers of the event administration. Casual staff is usually less familiar with the organisation and needs more direct leadership. It is in the interest of the core team to retain good casual staff. (Baum 2009, 71; Yeoman et al. 2004, 26.)

2.4.5 Volunteers

Most academic researchers of events agree that volunteers are some of the most important people in events and that in some cases the event even depends upon them. Volunteers are defined as the people who work at the event for free for some ulterior motive. (Baum 2009, 12, 139-140; Bowdin et al. 2011, 324; Goldblatt 2002, 110; Wilson 2000, 215.)

Common guidelines prohibit the exploitation of volunteers, which suggests that professions that are typically paid should not have to be done for free. However, volunteers need to be otherwise treated similarly to the paid workforce. Training volunteers is crucial and can contribute to the individual's sense of community. (Van der Wagen 2015, 75, 79, 167.)

Volunteer motivations are various, and arguably as plenty as volunteers are existing. Some commonly stated factors are the belief in the event's cause, expecting to enjoy oneself or expecting some professional benefit or growth. Those are essential when considering volunteer leadership strategies. (Van der Wagen 2015, 11, 73.)

3 LEADERSHIP IN EVENT MANAGEMENT

Leadership is a vast topic, with plenty of varying definitions. Those definitions range from a focus on group process development to personality and personal characteristics. It is therefore difficult to come up with one single definition of leadership and is thus preferably examined in context. (Northouse 2016, 2-5.)

AUTHOR	DEFINITION	KEY POINTS (2-3)
BASS, BERNARD (BASS 1990, 19-20)	<i>"Leaders are agents of change – persons whose acts affect other people more than other people's acts affect them. Leadership occurs when one group member modified the motivation or competencies of others in the group."</i>	The leader is core to the group; leadership can influence motivation and follower competencies
BENNIS, WARREN (BENNIS 1959, 295)	<i>"leadership can be defined as the process by which an agent induces a subordinate to behave in a desired manner."</i>	Activate followers to pursue leaders goals
BURNS JAMES (BURNS 1978, 425)	<i>"Leadership is the reciprocal process of mobilising, by persons with certain motives and values, various economic, political, and other resources, in a context of competition and conflict, in order to realise goals independently or mutually held by both leaders and follower."</i>	Influence by shared values, Aim is goal achievement
COPELAND (BASS 1990, 14)	<i>"Leadership is the art of dealing with human nature... It is the art of influencing a body of people by persuasion or example to follow a line of action. It must never be confused with drivership... which is the art of compelling a body of people by intimidation or force."</i>	Leadership is an influence, by inspiration; it should never use intimidation (negative power)
PETER NORTHOUSE (NORTHOUSE 2016, 6)	<i>"Leadership is a process whereby an individual influences a group of individuals to achieve a common goal."</i>	Leadership is not born characteristic but a process that can be taught, situational
RAUCH CHARLES & BEHLING ORLANDO (RAUCH AND BEHLING 1984, 46)	<i>"Leadership is the process of influencing the activities of an organised group toward goal achievement."</i>	Leadership is an influence, Aim of leadership is goal achievement.

Table 1. Definitions of Leadership by Various Authors.

Selecting a couple of major influencers (Table 1) such as Burns, Bass and Northouse definitions, leadership is mostly associated with an end-goal and the need for guidance to that goal. Whereas Bennis' definition seemingly promotes the leaders goal, Burns and Rauch & Behling also consider the potential for a shared goal between leader and follower. Another common aspect is, that leadership is to influence followers and to inspire them. Copeland even clearly separates leadership from 'drivership', which is influenced by force. All authors agree that leadership is a process, and Northouse emphasises on the fact that it is a skill one can learn. Based on this, leadership in this thesis means a process or interaction between leader and follower that can be learned and improved and should aim at inspiring the followers to work towards a common goal. (Bass 1990, 14, 19-20; Bennis 1959, 295; Burns 1978, 425; Northouse 2016, 6; Rauch & Behling 1984, 46.)

Concerning management, it is clear that managers should possess leadership qualities, such as being articulate, internally driven, and decisive. However, this is not always the case. There exist managers that do not (know how to) lead and leaders that are not in managerial positions. The latter is particularly prominent in the event environment. Consequently, a leader does not always equal manager and vice versa. (Summerfield 2014, 252; Van der Wagen 2015, 256.)

Before further going into event management, certain characteristics of leadership should be stated. Central to the concept is the aim of influencing people to achieve common goals and to promote the individual's capacities to a maximum. According to Northouse (2016, 6) leadership is a process, it influences, occurs in groups and involves common goals. A good leader, therefore, brings out the best in the followers, while jointly following set objectives. (Northouse 2016, 6; Van der Wagen 2015, 257.)

More is being demanded from leaders nowadays, and that includes, but is not limited to, cultural awareness and adaptability as well as gender inclusiveness. In recent years a new term has been introduced: followership or followers. These are the people following the leader. This has mainly to do with a shift of power away from the leader and towards the ones following. (Northouse 2016, 11; Van der Wagen 2015, 258.)

Many theories apply well to companies with long-term visions and goals but cannot be (easily) implemented in the short-nature of events. Also, leadership theories and research texts have not focused a lot on the event environment so far. This is of

relevance since there exist vast differences between a stable business environment and the temporal, flexible event. (Baum 2009, 18; Van der Wagen 2015, 255-256.)

Furthermore, staff motivation, interests and passion at events can be crucial. Hence, the event organisers should focus on excellent middle managers, since it is often them that interact with staff and guarantee their overall dedication. Without the right person leading, or by using the wrong style, staff may feel dissatisfied and tempted to leave the organisation at a strategically unfortunate time. (Baum 2009, 104, 135; Van der Wagen 2015, 268.)

Lastly, communication is also of high importance to event leadership. As leadership aims to inspire, followers may perform better when the organisational vision is efficiently and adequately communicated to them. Therefore, communication strategies should be part of any successful event leadership strategy. (Van der Wagen 2015, 257.)

The following chapter will be discussing specific constraints at events, such as retention. It will then examine various leadership theories with the aim of selecting one for the practical research of the leadership at the Savonlinna Opera Festival's choir. The same procedure is then repeated regarding motivational theories.

3.1 Classic Theories

Originally Max Weber (1864-1920) named three types of authority or leadership styles. Those include charismatic authority, the hero, people want to follow, traditional authority, with a definite hierarchy and the leadership being passed down, and lastly legal-rational authority, which is law-based. To Weber, charismatic leadership is temperamental and mostly appears in times of change. Many scholars following Weber have been influenced by his description of leadership in their research and models. (Houghton 2010.)

Kurt Lewin (1890-1947) followed by creating the classic theories of leadership, such as the autocratic or authoritarian, democratic and Laissez-Faire style. Those styles were developed in 1939 and have been further ground to many modern theories, while still being used in some companies and researchers. (Bhatti, Maitlo, Shaikh, Hashmi and Shaikh 2012; Derecskei 2016.)

Authoritarian leadership separates between leader and follower, makes decisions on their own and creates discipline but often struggles with motivating employees. It is the leader that instructs staff on their tasks but does not seek advice. Motivation is extrinsic, resulting from a reward and punishment system. (Bhatti, Maitlo, Shaikh, Hashmi and Shaikh 2012; Derecskei 2016; Khan, Khan, Qureshi, Tahir, Latif, Rauf, Ismail 2015, 87.)

Democratic leadership, in turn, is including staff in the decision-making process, which usually increases creativity and motivation in the workplace, as well as developing the team's skills. However, the final decision remains with the democratic leader. (Bhatti, Maitlo, Shaikh, Hashmi and Shaikh 2012; Derecskei 2016.)

Lastly, *Laissez-Faire* is the absence of leadership, originating from the French 'Let it happen' or 'Let them do'. This leader does not interfere, however, neither does he support. It is the universal consensus that some kind of leadership is better than none. (Bhatti, Maitlo, Shaikh, Hashmi and Shaikh 2012; Derecskei 2016.)

From those classic leadership styles, both *Laissez-Faire* and *Autocratic* leadership are seen as destructive. *Autocratic* leaders usually face unmotivated employees, which result in increased staff turnover and employee resistance. While there might be a higher quantity of work, the quality is usually lower. *Laissez-Faire* leadership often generates insecurity within employees and has been seen as ineffective. In comparison, the *Democratic* leader inspires trust and morale within the employees. It is likely more time-consuming but creates intrinsic motivation for most people, resulting in better outcomes. (Khan et al. 2015, 87-90; Northouse 2016, 166-167.)

3.2 Transactional and Transformational Leadership

Transformational and Transactional leadership were developed by Avolio and Bass in 1994, and Burns et al. in 2004. Transactional leadership, on the one hand, is defined as leadership that compensates goal achievement and uses reward and punishment systems to create favourable follower behaviour. Transformational leadership, on the other side, is to inspire people, by outlining the values and visions of the organisation, as well as the subsequent tasks. Successfully inspired followers will then be motivated to accomplish tasks on their own accord and go beyond the expected. (Hooijberg & Lane 2013, 896; Van der Wagen 2015, 262.)

According to Gundersen, Hellesoy and Raeder (2012), transformational leadership can lead to higher job satisfaction, heightened performance and increased staff motivation. It is further stated that effective transformational leadership increases team performance and cooperation.

Transactional and Transformational Leadership

Van der Wagen (2015, 262) has established a few differences between transactional and transformational leadership. First, while transactional leadership usually aims to keep the state of affairs, transformational leadership is used for change and innovation. Transactional leadership focuses on extrinsic rewards and punishment as means of motivation. Transformational leadership promotes ideals and values. Lastly, the transactional style appeals to the employee's self-interest, whereas the transformational style puts the group and greater good first.

Transformational leadership, however superior it sounds, has significant challenges. For employees to follow the transformational leader, they need to be inspired, be intellectually stimulated and find their motivational base. While this is simple in theory, it is reasonably challenging in practice. Only when the values of the manager (leader) and employee (follower) are creating a reasonable fit, there appears room for transformational leadership. To measure transformational leadership in a company, the multifactor leadership questionnaire (MLQ) is employed. (Hooijberg & Lane 2013, 899; Northouse 2016, 189-190.)

In events, both leadership styles find usability. While transactional leadership is more appropriate for easy, straightforward projects, complicated projects often require transformational leadership to succeed. Ultimately, the manager needs to deploy the style most fitting to the situation. (Van der Wagen 2015, 263.)

Factors of Transformational Leadership

Transformational Leadership establishes four key factors, namely Idealized Influence, Inspirational Motivation, Intellectual Stimulation and Individualized Consideration. The first factor relates to communicating a *vision* to the followers. The followers in return identify with the leader and the overall goal and feel inspired. The second factor, inspirational motivation, also aims at *inspiring* the followers. This succeeds through motivation and the aim of integrating the individuals into the team and the bigger aim. Intellectual Stimulation aims at *fostering creativity* within the followers and establish as well as challenge individual beliefs. It places trust and responsibility on the

follower. Lastly, Individualized Consideration aims at *supporting* the followers' individual needs. (Northouse 2016, 167-169.)

Transformational Leadership as Inspiration

Inspiring others is relevant in the event sector, because of limited means to financial rewards and the need to lead successfully short-term. Often, events inspire specific shared values in their participants, such as the love for music or arts, or the passion for sports. (Hooijberg & Lane 2013, 896.)

In addition, inspiration and an inner drive are especially relevant to musicians. While it is more important to affect the inner motivation of a person, transformational leadership aims at precisely that. Performers are also said to achieve better outcome when believing in themselves and their abilities. This can be induced by a competent leader. Creating an environment of trust and inspiration, will improve the singer's behaviour and ultimately the overall outcome. (Mäkrintala 2008, 37-40.)

3.3 Motivational Theories

Experts agree that motivation is an essential aspect of leadership, if not the most important one. Miner (2005, 61) argues that job satisfaction has a positive interrelationship with the performances of employees. Bowdin (2011, 350), Lundberg (2009, 1) and Getz (2005, 234) agree that a fundamental skill of any manager is that of motivation. Using motivational theory, leaders can develop a suitable leadership style (Getz 2005, 234). Thus, it is necessary to analyse motivation in the context of event leadership.

Motivation can come from many sources and differ for the different employee groups. Some motivational factors include work experience and work hours. Furthermore, specific rewards, such as tickets or sponsor products can as well contribute to employee satisfaction. In some cases, especially when talking about volunteers at events, altruism may be the intrinsic motivation driving the employee. However, external factors are also of importance. (Baum 2009, 13; Bowdin et al. 2011, 350; Van der Wagen 2015, 276-277.)

Three motivational factors that are of relevance for Generation Y include the job, the outcome and the organisational system, according to Amar (2004) as cited in Baum (2009, 69). This is relevant, as it is likely that most staff at events are currently part of Generation Y.

3.4 Theoretical Background

3.4.1 Content Theory and Process Theory

Over the years many motivational theories regarding employee motivation have emerged. Most can be attributed to either content or process theories. Content theory deals with the employee emotions in regards to motivation and is most useful for detailed case-studies. It describes the 'what' behind motivation. On the other hand, there exist process theories, that are used to create an overall picture of motivation. These cover the 'how' of motivation. Process Theories are relying on the cognitive process of motivation. However, both of the theory types can provide relevant insight, no matter the situation. (Bowdin et al. 2011, 350; Lundberg et al. 2009, 891.)

In content theory, the assumption is that the individual has a need that requires being addressed, and that this need creates the motivation, which in turn leads to action. Event managers can thus modify factors and variables to produce better output. However, content theories fail in explaining why a person acts the way they do, which in turn is discussed by process theory. (Bowdin et al. 2011, 352-353; Van der Wagen 2015, 272.)

Vroom (2013, 272) argues that content and process theory as such are complementary. If one uses content theory to determine the employee's motives, they can then build upon this with process theory, analysing the action following the motive. Ultimately, when used jointly, Vroom believes a more throughout picture can be obtained.

3.4.2 X and Y Management Theory

Another classification of motivational leadership theories is distinguished between theory X and Y. Managers following theory X believe that staff loath work. Those leading according to theory Y believe in need of human self-actualisation. With the former, motivation is through coercion and punishment, while the latter attempts at motivation through incentives. (Getz 2005, 234.)

For events, most staff are usually led by a passion for the matter, and therefore theory Y should be employed. However, control and discipline are still necessary.

Overall, it is deemed more appropriate to inspire and support followers, rather than control them. (Getz 2005, 234; Kopelman & Protas 2013, 875.)

Furthermore, there is the belief that theory X and Y are self-fulfilling truths. If a manager assumes certain traits concerning their staff, they will treat them accordingly. The team perceives this as either negative in the case of theory X, and will start resenting work, or positive, in the case of theory Y, and will be willing to go beyond what is demanded of him or her. Managers, however, are not aware of this and often misinterpret what is the cause and what is the effect. (Kopelman & Protas 2013, 874-875.)

3.4.3 Pyramid of Needs and other Theories

In 1943 Abraham Maslow developed his concept of the pyramid of needs, in which he ranked certain 'universal human needs' according to their importance. He stated that the lower levels had to be addressed before the person could move on to the next level. Furthermore, he classified the first three levels as 'Lower Needs', which when unfulfilled are seen as deficits, and the higher two were named to be 'Higher Needs', or satisfiers. (Bowdin et al. 2011, 352; Dye 2013, 503.)

The theory is insofar relevant, as that the needs serve as motivators. The five stages of Maslow's Pyramid, as illustrated in Figure 2, are one, Psychological needs; two, Safety needs; three, Belonging Needs; four, Individuals' esteem needs; and five, Self-actualization needs. The last is the level each strives for; however, only if the four lower levels have been tackled, one can go that step further. Those stages are relevant in a sense that leaders should understand the followers' needs, to adequately respond to their wishes and furthermore, successfully incentivise them. (Dye 2013, 503-504.)



Figure 2. Maslow's Pyramid of Needs (Dye 2013, 503-504).

In other words, Maslow's pyramid suggests that different motivators influence employees and that the role of the leader or manager is to choose the right one, based on their employee's stage. A young choir singer that feels financially at risk may be highly incentivised by a pay raise or a fixed contract, whereas one of the choir singers that sings in Savonlinna as a hobby and is financially settled (safety need fulfilled), will be motivated by an inclusive group atmosphere and personal development. Therefore, the leader's knowledge of their follower's level on the pyramid can greatly benefit their ability to motivate and inspire. Getz (2005, 234) also applies this also to the event visitors. Only if managers understand their visitor's needs, can they provide an adequate festival. (Dye 2013, 505 ; Getz 2005, 234.)

Maslow created a foundation for plenty of other theories, such as Porter and Lawler's expectancy theory and Herzberg's Two-Factor theory. However, the method was also subject to criticism, with some even going as far as questioning the whole validity of the theory. Some further argue that the importance of individual needs varies from one person to another. Accordingly, it is not accepted by all experts in the area. And while it is a grand theory, it lacks work-orientation and practicality compared to other approaches. (Dye 2013, 504.)

3.4.4 Equity Theory and Expectancy Theory

There are many relevant motivation theories, as this is a widely explored area. Next to Maslow's theory and Herzberg's follow-up, some of the most relevant are Equity and Expectancy Theory. Equity theory builds upon the assumption that employees are comparing themselves to some 'other' in the search for fairness or equity, consequently being motivated or demotivated by what they perceive. In other words, employees demand that the exchange between the inputs they deliver, and the outputs they receive are comparably fair. (Miner 2005, 135; Folger 2013, 249-250; Van der Wagen 2015, 273.)

Expectancy Theory relies on the assumption that motivation is contributing to the effort one puts into achieving their goals. The theory states that there needs to be a, to the employee interesting purpose; and that it needs to be reachable. If those conditions are given, the worker will take action to a certain extent, to achieve the goal. This extent is what is called the motivation and can be calculated as follows:

$$\textit{Motivation} = \textit{Expectancy} \times \textit{Instrumentality} \times \textit{Valence}$$

True to its mathematical origin, once one of the values approaches zero, the overall motivation gets drastically reduced. (Bowdin et al. 2011, 354-355; Miner 2005, 135; Vroom 2013, 271-276; Van der Wagen 2015, 273.)

As van Eerde and Thierry suggested, choosing the right motivational theory depends on the focus group. In this case, one needs to determine which motivational theory is best to establish the critical elements for the Savonlinna Opera Choir. It further builds upon the idea of contingency theory, that groups and situations are different and require the appropriate approach. (Miner 2005, 111.)

The Need-Pyramid and Two-Factor theory are both considered part of the content theory, whereas Equity and Expectancy theory look at the processes. This is significant since one recalls that while content theories can be great tools for case-study research, process theories are more applicable for big-picture studies.

For this study, Herzberg is the most practical theory, in terms of research. It also investigates the different motivational aspects, providing a good base for inspiring the choir members more successfully. Therefore, Herzberg's Two-Factor approach is seen as an appropriate tool and will be next discussed in more detail.

3.5 Two-Factor Theory

The Motivation-Hygiene theory, or two-factor theory, was developed by Frederick Herzberg, first published in 1959, and suggests that there are two types of factors influencing an employee's satisfaction or dissatisfaction, namely hygiene factors and motivators. It builds on Maslow's pyramid of needs and can be seen as an extension. (Chartered Management Institute 2003; Getz 2005, 234; Van der Wagen 2015, 272.)

The theory was developed after research with 200 American engineers was conducted. The participants were asked to portray times when they were especially happy or unhappy in their work (environment). Herzberg then created two types of influencers to work satisfaction. Hygiene factors were seen as the cause of dissatisfaction and motivators as the cause of satisfaction at the workplace. However, great hygiene factors cannot provide satisfaction, and a lack of motivators does not cause dissatisfaction according to Herzberg. (Chartered Management Institute 2003; Herzberg 1987, 9; Miner 2005, 68.)

In other words, those elements relating to Hygiene factors, such as training, food and beverage, work hours and other extrinsic rewards, are needed to avoid dissatisfaction of the workforce. If adequately provided, however, they do not contribute to satisfaction, at least long-term. If used as short-term motivators, the employer will continuously have to increase the benefit to the employee, which is very costly. Regarding leadership, it is important that those hygiene factors are either made present by the superiors, or at least that the follower perceive them as being present and adequate. (Chartered Management Institute 2003; Herzberg 1987, 6-8; Miner 2005, 63.)

Opposed to this there exist motivators, those refer to the work content and execution, for instance to the content of the job, achievement and recognition, and responsibilities. Lack of motivators does not bring about dissatisfaction, but when present is inducing satisfaction. These are the means that a manager or leader should rely on to motivate staff according to Herzberg. Figure 3 pictures the different variables by their category. (Chartered Management Institute 2003; Lundberg et al. 2009, 891; Bassett-Jones 2013, 908)

Hygiene factors (dissatisfiers)	Motivators (satisfiers)
Supervision	Goal achievement
Policy	Recognition
Work environment	Intrinsic nature of the work itself
Relationships with colleagues	Responsibility
Pay/reward	Advancement

Figure 3. Variables in Herzberg's Two-Factor Theory (Van der Wagen 2015, 273).

Herzberg's theory has had a widespread allure to managers in all industries, which may be caused by its ethical and moral approach. Regarding event management, it can help the practitioner to address staff motivation more accurately, removing sources of dissatisfaction and generating those of satisfaction. The former can be done by providing a suitable environment, ample refreshment opportunities and amicable working conditions to staff. In events, the provision of high-quality food for the team can be of significance to counter dissatisfaction. However, one must remember that if the arrangements are considered to be adequate, they do not serve as motivators, but are instead understood to be standard work conditions. For leaders, and leadership development, it is of interest which factors have the highest influence on the followers, what can be used for motivation and inspiration. (Bowdin et al. 2011, 352-353; Miner 2005, 73; Van der Wagen 2015, 273.)

Furthermore, motivators are necessary for work retention and an efficient work environment. The benefits of creating a satisfied workforce are not only visible throughout the event, but they also cause seasonal workers to return the upcoming year. This can be a significant source of success for a repeating event. Musicians are especially susceptible to motivators, or intrinsic motivation. It is important not only for retention to a specific event, but keeping the person within this career path in general. (Bassett-Jones 2013, 910; Mäkirintala 2008, 9; Van der Wagen 2015, 273.)

Some satisfactors especially prevalent in the area of music are the music in itself, social factors and lastly, achievement. Notably, the music and the achievement are both considered motivators by Herzberg. (Mäkirintala 2008, 38.)

Herzberg also developed the leadership theory of job enrichment, in which he suggests that employees should be motivated intrinsically. This is done by having employees perform tasks that have greater variety and responsibility. However, hygiene factors are not taken into account in Orthodox job enrichment. (Miner 2005, 66; Bassett-Jones 2013, 908.)

Herzberg's theory has many positive connotations, such as its durability, its applicability and practicality, as well as the possibility of being used in a variety of industries. However, there are also many critiques of the theory and plenty of organisations worldwide have rejected his concept. (Chartered Management Institute 2003; Bassett-Jones 2013, 909.)

One issue is that his results raised doubts because similar outcomes were only achieved when the same research method has been used. This calls into question, whether the theory is flawed, to begin with, and solely dependent on the research method. (Bassett-Jones 2013, 908; Lundberg et al. 2009, 892.)

Furthermore, the argument that different people may be differently motivated also exists. Herzberg addressed this, stating that there are people that are "*dominated by one set or the other*". (Miner 2005, 64)". He calls those fixated on motivators high growth-oriented and compares hygiene-focused individuals to mentally ill ones.

Lastly, whether payment belongs to motivators or hygiene-factors has been continuously debated upon. While Herzberg initially found it to be a hygiene factor, he later amended that statement, placing it in both categories. What is clear is, that

although money can serve to motivate one regarding job performance, it does not create a commitment to values or co-workers. (Chartered Management Institute 2003; Bassett-Jones 2013, 910; Miner 2005, 65.)

Overall, although there have been some critical points concerning Herzberg's theory, it still enjoys high popularity amongst practitioners and can be used to determine different motivational strategies for a company or organisation. As it examines different motivational aspects, it can benefit the leader in understanding what moves his employees. For this paper, knowing what inspires and drives the choir members, can help the leader to form more inspirational messages and generate awareness as to how to behave.

3.6 Special Constraints in Event Management

There are multiple constraints in the event environment. This chapter will discuss a few of them, such as the time-limited work, the necessity of employee retention, training at events and the existing diversity.

3.6.1 Temporal Work Environment

Numerous industry-relevant authors (Bowdin, Van der Wagen, Baum) stress the relevance of the temporal work environment in all aspects of the event, while especially emphasising its effects in regards to Human Resource Management as well as motivation and leadership. The consensus is that the event is strongly affected by its' seasonality, and therefore part-time and seasonal employment opportunities only. (Lundberg, Gudmundson, & Andersson 2009, 890.)

Seasonality at work results in a difficulty of motivating employees. Since work is unstable, and there exist limited possibilities for promotion, events get lousy reputation and feedback. This can result in unmotivated workers, which directly affect an organisations performance. Accordingly, leadership needs to take the exceptionality of this work environment into account. (Lundberg, Gudmundson, & Andersson 2009, 890.)

Furthermore, a recurring event requires a long-term vision of the future. However, for their short-term employees, the goals should be equally short-term and creative and communicated accordingly. Leaders should, thus, energise and create what interests the temporal employee. (Van der Wagen 2015, 258-259.)

3.6.2 Employee Retention

As an employment opportunity, events do not have the best reputation. Some characteristics contributing to this image include long and late work hours, high stress and low pay. Professional instability, as well as only little potential for career development further contribute to a less than favourable impression. Hence, it is often challenging for events to retain good employees over the years. (Baum 2009, 95, 128, 132.)

To get key staff to return, the event manager has to motivate its seasonal staff. This includes maintaining contact, uphold the employees' interest in the event while employing different motivational practices. As a general rule, an employee that was well satisfied with their employment is more likely to return the following year. Consequently, the event manager has to motivate the employee throughout the employment, as well as the time after, while keeping job satisfaction at a maximum. (Baum 2009, 95, 101, 127.)

However, it has been questioned, whether event managers are knowledgeable when it comes to employee motivators. While most are aware that a mix of numerous elements, such as recognition, pay and the work environment, influence the employee, most do not know the individual aspect's worth. It is necessary that the event manager or group leader familiarises him or herself with the individual's motivation and influences on satisfaction relevant to his or her work. (Baum 2009, 128.)

3.6.3 Training Schemes

Training in events is twofold, if not plenty-fold. Two aspects are especially important, regarding leadership. That of training the leader, and that of using the training of the employee as a factor for motivation. (Bowdin et al. 2011, 344; Van der Wagen 2015, 266-267.)

Leadership training has the intention to make the leader understand himself and the followers better. The aim is to self-analyse, understand the workforce and comprehend the task. Training is a critical aspect of event success, whether it is only half an hour or multiple days. (Bowdin et al. 2011, 344; Van der Wagen 2015, 266-267.)

Secondly, training employees can also be of utmost importance to the outcomes of the event. While often many aspects are covered during a training session, there is also the underlying aim of motivating and inspiring staff. As most staff groups only exist for a limited time, it is also an opportunity to create team spirit. Furthermore, briefings throughout the event can be used to train and motivate staff, while correcting mistakes simultaneously. Therefore, training is of crucial importance to the event leader and staff. (Bowdin et al. 2011, 355; Van der Wagen 2015, 170, 178, 183, 277.)

In transformational training, employees promote the idea of enabling the follower by listening to his or her needs and subsequently mentoring and coaching the follower. The leader is supportive. The aim is to create intrinsic motivation within the employee as well as the desire to develop oneself. (Northouse 2016, 169.)

3.6.4 Diversity

The last aspect to address is diversity at events. While it is an essential attribute of any event, most prevailing leadership theories do not primarily focus on this aspect. However, diversity still has to be taken into consideration when analysing and applying said theories. (Van der Wagen 2015, 264.)

Diversity exists in many layers. Most are aware of the variety in culture and demographics, such as age, origin and gender. However, many other aspects are also to be remembered. Professional background, such as one's area of expertise, is a very common distinctiveness at events, experience another one. In case of the Savonlinna Opera festival's choir, there are three main groups: some of the singers are experienced professionals, some are currently under training, and others are amateur singers. Further variables include the role at the event and the employment conditions, the individual's competencies and the indispensability to the team. (Van der Wagen 2015, 264.)

Lastly, concerning leadership and motivation, it is important to remember the different origins of staff. Knowledge in cross-cultural communication and the awareness of different perceptions is a necessity at events, as multinational teams are considered an event feature. (Van der Wagen 2015, 245.)

3.7 Leadership Development

Traditionally, leadership development has been organised classroom style, with an instructor and a couple of leaders listening to the newest developed strategies. However, as inspired as the 'students' may be, once they return to their workplace, most revert back to their old ways. Daimler (2016) argues that "*organizational learning has to become less about the kind of learning done in a training session (...) and more about continuous learning on the job.*" Furthermore, Rooke and Torbert (2005) talk about understanding one's actions and abilities, as well as leadership style before moving towards leadership development. In other words, the leadership development should be contextual, tailored to the individual and start by focusing on analysing the present situation. (Beer, Finnström and Schrader 2016; Daimler 2016; Rooke & Torbert 2005.)

To understand one's strengths and weaknesses in leadership, it is important to assess and be assessed. Doing a self-reporting MLQ, when aiming for transformational leadership is a good start. However, it is not sufficient, as only one's own view is taken into account. Beer et al. (2016) argue that leaders often have a blind spot regarding their performance and lack objectivity. Therefore, collecting feedback from a variety of sources is recommended. One possible method for this is to collect 360-degree feedback, meaning from all possible stakeholders, subordinates, superiors and external stakeholders. While this is time-consuming it is the first, and arguably most important step in developing leadership skills. (Day, Fleenor, Atwater, Sturm and McKee 2014; Beer et al. 2016.)

Next, any lack, whether perceived or real should be investigated. The aim is to change the leadership according to the feedback. For this, the management should provide support and on-site training where possible. This is also a good time to question the training opportunities offered and align them better with the unique needs. (Beer et al. 2016.)

Furthermore, communication of the leadership vision is seen as one of the most important traits in transformational leadership. As the goal is to inspire, articulating inspiration is necessary. The content has to be optimistic and future-oriented, and most importantly appeal to the values of the followers. If done successfully, the followers will start identifying themselves with the goal and be motivated intrinsically. Hence, being aware of the strategy, the goal and vision and being able to communicate this is of utmost importance. To do this more successfully, the leader

can analyse the followers' values and motivations and can develop his or her communicative approach accordingly. Therefore, analysis of the current situation is the key to improvement. (Berson et al. 2001.)

In short, any leadership development needs to start with an analysis of the present situation. For this, all relevant stakeholders should be interviewed, and different research approaches should be used. Next, the feedback needs to be brought into context, and the leader should be supported by the organisation in his aim for change. Lastly, some lacks may be based on the individuals' perception. This means that leadership changes can also occur, by changing the communication to the followers instead of other aspects.

4 RESEARCH IMPLEMENTATION

4.1 Importance of Research and Development

Research is conducted to make more educated decisions and possibly rectify existing flaws in the system. According to Adams et al. (2014, 1) research aims at revealing new and different findings. As event management is an understudied area, research is needed to improve processes and approaches, as well as to offer credibility to the industry. But also leadership and motivation benefit from a continuous investigation. (Bowdin et al. 2011, 629-630.)

This paper furthermore may be helpful to the Savonlinna Opera Festival regarding understanding the relationship between the chorus members' motivation and the leadership practices employed. By focusing on these aspects, there is the potential for understanding certain critical elements better and modifying the situation accordingly.

4.2 Research Process

Research Cycle

The research process encompasses the writing of a thesis or the work of doing research as a whole. In this particular case, it starts with the student deciding on a thesis topic area and ends with the final submission and presentation of the thesis. All the steps in between need to be carefully planned and executed and are therefore a part of the overall process.

The first step is to decide therefore what subject area the research or thesis will cover and what the precise topic is. This is followed by determining the specific research questions. Once those are clear, the researcher can identify what type of data will be required and what methods shall be used to find said information. These techniques then usually comprise some sort of literature review, paired with other qualitative or quantitative means, such as interviews and observations. A structured research plan should be created, indicating when which data shall be collected and how is of benefit. (Adams, Khan, & Raeside 2014, 2; Bowdin et al. 2011, 634-635; Eriksson and Kovalainen 2016, 27-33.)

Next, the collected data must be analysed. If the research has been well planned and conducted, the analytical part is simpler. Often, a poorly performed study may mean for the researcher that it has to be done again and that the efforts so far have been

futile. Once analysed, the data needs to be validated and tested. This can be done by theoretical manners, asking a couple of questions, or by applying a formulated theory to a target group. The final results are then to be presented in an understandable manner. This often can be in the form of a report, or thesis, but could also be shown as a presentation. (Adams et al. 2014, 26-29; Bowdin et al. 2011, 634-635; Eriksson and Kovalainen 2016, 27-33.)

The research process is usually portrayed as a circular procedure. This is because well-conducted research usually poses many new questions along the way, that cannot be covered in the current process but may be covered at another stage by the same or another researcher. Furthermore, new ideas and thoughts might also modify the original topic or are added as side notes to the paper at hand. Ultimately, the research topic moves through the research process, reveals a new aspect, gets changed and moves through the circle again and again until the paper is finalised. (Eriksson and Kovalainen 2016, 33-35.)

Data Collection

Data collection is the main aspect of any research. Most papers start with literature and theory review, the aim being to create a good understanding and base of the research topic. Once the prevailing opinions of the area are known, and appropriate background theories selected, further data needs to be accumulated. The limitations of the research, especially time limitations, also needs to be considered. This is particularly relevant in student work, where there is usually only a couple of months to complete the study and the access to companies is limited. (Adams et al. 2014, 92; Eriksson and Kovalainen 2016, 35-37.)

After selecting suitable methods, which fit with the case limitations, an appropriate sample of participants needs to be selected. The sample needs to consider the different characteristics of the research population and create an unbiased, well representing group. This is often a major challenge, as some subgroups might be unwilling to cooperate or simply not interested. There might also be a language barrier that hinders the participation of some. However, to create an unbiased sample, as well as to be aware of possible sampling limitations, it is of use to create a listing of all the members under investigation. While this is of course not feasible in researchers with a large population, this can be done in smaller investigations, especially in the corporate environment. (Adams et al. 2014, 72-73, 82-83.)

Lastly, once the data is obtained, be it through qualitative, quantitative or mixed techniques, the data needs to be stored for evaluation and possible validation. For this, spreadsheets are the general recommendation. They are easily storable and help to create graphs and other informational material. (Adams, Khan, & Raeside, 2014, S. 99)

Data Evaluation

After having stored the data in a spreadsheet, it can be quickly analysed. For instance, ratios can be calculated, and statistics can be presented. This can also easily be done for the total sample as well as some sub-samples, to provide more accurate conclusions. Another option is to compare data of the same sample at different occasions. Furthermore, the researcher may also evaluate the strength of his/her data and its validity. (Adams et al. 2014, 84, 133.)

4.3 Research Limitation and Validity

Research bears much risk to wrongdoing. For example, even if the researcher initially created an unbiased sample of the population, when some participants refuse to participate, especially when conducted via surveys, the representation of the different people can be distorted. Another bias can be the one of the researcher. This can influence both, data collection, either in the form of ambiguous research questions or biased observations, or data analysis. Even if the researcher is aware of such challenges, it can happen unconsciously. Also, researcher ignorance or a lack of relevant information can be a reason for falsified research results. (Adams et al. 2014, 86-87, 132.)

It is therefore important to acknowledge all the different aspects of potential wrongdoings. And the more post-research assessments on the reliability of the study are done, the more qualitative and trustworthy the paper becomes. Even though wrongdoings are not always preventable, it is necessary to reflect upon them and take the final research at what it is: an investigation made by individuals. (Adams et al. 2014, 132-133.)

4.3.1 Ethics

One aspect of research validity is that of ethics. Ethics play a big role in our everyday lives and are also relevant to research practices. The researcher needs to act with integrity and report his work truthfully and without modification of the results. Acting

unethically can comprise of choosing a particular sample, that is non-representative, reporting only parts of the acquired data, inventing data and modifying results. Another aspect of research ethics is that of the participants' safety. One should never put their research success over the wellbeing and trust of the individual. The researcher thus often draws up a clear consent form that informs the participants of their rights, such as voluntary participation and the option to withdraw at any given point in time. (Adams et al. 2014, 21, 127.)

4.3.2 Validity

In order to make the research valid, certain codes of conducts need to be followed. It is clear to most that plagiarism is not permitted. Additionally, a researcher should also for instance not obscure their findings. This can, however, happen somewhat accidentally, and it is thus necessary that the research is well planned from the start till end, to make it more valid. (Adams et al. 2014, 22.)

Furthermore, the researcher should have good and clear communication with the research subjects, outlining the goals of the research. Adams (2016, 26) emphasises that no participant should feel pressured to participate and that therefore also incentives should be avoided. In many cases, the confidential handling of paper may improve the validity of the research, as participants tend to speak more honest when discussed anonymously. (Adams et al. 2014, 25-26.)

Testing your research methods is also important to improve their quality and trustworthiness. Surveys should be assessed before being sent to participants in a pre-testing phase, to make sure that there are no misunderstandings and unclear phrasings and to make the procedure and layout appealing. Furthermore, every method should also be evaluated based on quality, to ensure that the method is consistent, accurate and generalizable. (Adams et al. 2014, 72, 127, 245.)

In addition, using multiple research means can improve the data collected and make the research more rounded and valid. However, as often, quality trumps quantity and accordingly one of the core aspects of research validity is the quality of the collected data. All in all, many aspects can influence whether a research is deemed trustworthy and valid or not, but it is clear that reporting not only on findings but on the methods of research is a necessity. (Adams et al. 2014, 65.)

Great care was taken to make this research paper as valid as possible. The sample for the qualitative interview was chosen carefully, selecting the participants anonymously, based on certain characteristics. The aim was to get a widespread sample, while not letting personal prejudice influence the selection. The questions were tested to be unambiguous, for both the qualitative and quantitative survey. For this, people from different backgrounds, age groups and degree of relation to the topic were asked for feedback.

In terms of participant safety, their anonymity was of the highest priority to the researcher. The participants were all informed at multiple points in time of the aim of the research. Furthermore, the opportunity of withdrawing from the research was offered to all participants. Lastly, method triangulation was deemed important, to increase the research validity.

4.4 Research Methods

Research methods are usually distinguished by being either qualitative or quantitative. The main difference is that the former is not measurable in numbers, whereas the later on is. Both approaches can contribute differently to research, and it is recommendable to use a mixture of approaches, therefore, to make the research more valid. This is called methodological triangulation. Some research experts, such as Burgess, go even as far as calling non-triangulated research approach as faulty. Hence, the best concept is to use a variety of approaches and get a rounded picture of the matters at hand. (Adams et al. 2014, 70, 99-100; Bowdin et al 2011, 637; Brannen 1992, 11.)

To increase the amount of data and make the research more valid, method triangulation was used in this research. The different means combined were a quantitative e-survey sent to all choir members, a qualitative Interview via Mail with the conductor of the choir, short qualitative interviews with sixteen randomly selected choir singers and an observation of the choir rehearsals. The research was all based on extensive literature review.

4.4.1 Qualitative Methods

Qualitative research includes many different techniques, such as historical research, focus group interviews and observation. The common ground is that the data is not quantitative but instead looks at the participants' motivation, relationships and

experiences. Klenke (2016, 4) argues that when studying leadership, qualitative approaches are well fitting as it is a context-dependent field. Analysing qualitative research is very different from the numerical quantitative one. One has to reduce the data before analytically approaching it, and often opinions are compared and summarised for simplification and better understanding. (Adams et al. 2014, 6; Bowdin et al. 2011, 636; Lundberg et al. 2009, 893.)

Qualitative Interview as Data Collection

Qualitative Interviews are an excellent approach to collect data which cannot otherwise be obtained. It focuses on the experience and perception of the individual and can provide valuable insight into certain operations and behaviours. (Eriksson and Kovalainen 2016, 94.)

The first step of the interview is to choose a non-biased sample, which should well represent the total population. As qualitative interviews are rather time-consuming, the sample is usually also small. Furthermore, after a while the interviewer will notice repetition in the answers, indicating that a sufficient amount of opinions have been provided. (Adams et al. 2014, 97, 145; Bowdin et al. 2011, 640.)

Next, the interview itself needs to be planned. It is important that the interviewer educates the participants on the research goal, the selection of participants and their rights. This is usually followed by a couple of easy questions to create rapport. Qualitative interviews should further consist of open-ended, in-depth questions in which the interviewee should talk most of the time. Often the interviews are semi-structured, thus creating a guideline for the interviewer, which is adaptable to the individual interviewees. Semi-structured interviews often create a more familiar, approachable atmosphere. It is recommended to persistently ask the same or similar questions, however, so that the answers between the subjects are comparable during the analysis. (Adams et al. 2014, 144-147; Eriksson and Kovalainen 2016, 94-95; Lundberg et al. 2009, 893.)

During the interview it is important to show interest towards the respondent by active listening and to inform the participant of the progress of the interview, indicating how many questions are left. For better analysis, it is useful to record the interview. However, explicit permission should be asked for this. (Adams et al. 2014, 146-147.)

Qualitative interviews are especially susceptible to bias and errors. Firstly, the question may be misinterpreted or leading the interviewee in a certain direction.

Furthermore, prejudice from or towards the interviewee may create evasive answers. Wrongfully selected samples prior to the interview may also create bias. These are all to be countered as effectively as possible. While determining a fair sample is in qualitative interviews fairly simple, wrong answers by the participant are more difficult to counter. The best approach is to probe the answers and ask for examples or clarification. (Adams et al. 2014, 148-149.)

Qualitative Interview Choir Singers

For the qualitative interview with the choir singers, participants were selected according to four criteria, including age, amount of years singing in the choir, the voice group and the nationality. The goal was to create a diverse picture and avoid bias. The participants were selected by the author anonymously, and the choir spokesperson then created a final list and schedule for the interviews that were held on Saturday the 17th of March 2018. Two of the initially selected participants had to be replaced, one due to illness and another because of a language barrier. However, they were changed with other members similar in age, voice group and nationality. A total of 16 singers participated in the qualitative interview, four from each voice group.

In order to create a good questionnaire, the questions were based on the theoretical background of this paper and the research questions that aimed to be answered. The questions were pre-prepared and tested on five people in total, before being used at the interviews. For better analysis, they were sorted into different themes before the interviews.

Each interview took between 12 and 25 minutes and was conducted during the chorus' breaks, as not to interrupt their training. The interviews were held in a separate, well-lit and quiet room, one person at a time. In two cases a translator had to be present in the room. In these instances, the author took special care to record the real answer of the participant, without the translator's bias. The room door was closed at all times during the interview. At the start of the interview, the author gave the participants a consent form to sign, indicating the research purpose and informing the participants of their rights to ask questions and remove themselves from the research at any given time. Before the interview was officially started the author each time asked for the permission to record the interview, which was given in all cases. The interview started with creating rapport and some general questions before going into detail. The interviews were held in a semi-structured style. At the end of each interview, the author collected the participants' e-mail address for the quantitative survey. The earliest interview was held at 9:45 and the latest ended 19:45.

The questions were open-ended and were adapted throughout the interviews to create a flow to each. Due to a lack of time, the author chose to omit some questions in some of the interviews. Throughout the interview, the participants were informed of their progress answering the questions. In some cases, the interviewer used probing questions to verify the answer by the participant.

One main focus was to ensure the well-being and anonymity of the participants, which was ensured to them before the interview. The participants have been randomly assigned with a codename, and in the case of very sensitive data, this has been omitted. As the participation was based on volunteerism, no incentives were given for participation.

Qualitative Interview Matti Hyökki

Due to time limitations on both parts, the interview with the choir conductor, Matti Hyökki, was held via e-Mail. The author had met Matti already at the first rehearsal weekend and observed in action. While a face-to-face interview would have been ideal and better for interpretation, this was deemed a feasible solution. Matti was to fill out a questionnaire, including the same MLQ as was answered during the observation of the choir rehearsal. Prior to the interview, he was also shortly briefed on the research purpose.

Observation

Observation is arguably one of the most important research methods and can be usefully paired with other means, especially interviews, as it often offers additional insight into operations. Experts distinguish between participant and non-participant observation. The former is when the researcher immerses himself in the research context and becomes one with those to be observed. This is usually very time-consuming but provides deeper insight. Alternatively, the researcher is only an external observer. While the amount of data is limited, it also takes less time and resources from the researcher. (Adams et al. 2014, 92, 95; Eriksson and Kovalainen 2016, 99-100.)

Before doing observation, the different aspects that will be monitored need to be clearly defined. This can include the overall setting, communication and vocabulary or non-verbal expressions, such as body language. But while observation is certainly useful in getting a better understanding of what and how something is happening, it

does not allow the researcher to understand the motive behind a certain action. (Adams et al. 2014, 93; Eriksson and Kovalainen 2016, 100.)

Observation Choir Rehearsal

The observation criteria were pre-defined, based on the thesis research questions and the theories reviewed. The aim was to write very concrete points to each question and use them to supplement the qualitative and quantitative interviews. The rehearsal on Sunday the 18th was selected to act as an external observer. Per rehearsal block (45 minutes) three questions were chosen to put special focus on. However, any relevant information was still noted down. The author found the observation to be tricky and challenging. This was for one due to a lack of experience, as well as the limitation in time. Furthermore, while Matti Hyökki was always present, there were also two guests during two of the rehearsal blocks. This left less time to observe Matti in action.

In addition, the author chose to answer the Multifactor Leadership Questionnaire (MLQ) from the role of the observer, regarding Matti Hyökki. This had the purpose of then being compared to his self-evaluation, also using the MLQ.

4.4.2 Quantitative Method

The main defining feature of quantitative research is its measurability in numbers. One can statistically analyse the result. One of the most common forms of quantitative research is the survey but also gathering data such as sales numbers or staff turnover are of quantitative origin. Quantitative research gives us only little insight into the individual's motivations or desires. It, however, can form an overview of the bigger population's opinions or actions, which is also highly relevant. (Adams et al. 2014, 6; Bowdin et al. 2011, 636-637.)

Survey

The survey is commonly used in quantitative research to understand the motivation of a bigger mass of people. In terms of the research process, it is important that the questions asked in a survey are based on the research questions and the accumulated theoretical knowledge. It is common to base surveys on other formerly conducted ones of similar topic, as they have been pre-tested and it facilitates comparisons of different research. (Adams et al. 2014, 121.)

A survey can include open-ended and closed questions. The difficulty with the former is to have the respondents interpret the question correctly and answer it accordingly, as well as disseminating it. Furthermore, it often reduces respondent participation, as text-based answers are more time-consuming. In comparison, closed questions are often simpler for the participants to answer and also the researcher to analyse. (Adams et al. 2014, 123.)

Closed questions can come in different formats, such as multiple choice, rankings and Likert-type scales. The latter was employed in previous Herzberg two-factor theory research, where attitude questions were asked and respondents had the option to answer from 'Strongly Agree' to 'Strongly Disagree'. (Adams et al. 2014, 71, 123-125; Lundberg et al. 2009, 894.)

It is important that the questions in a survey are clear to understand and not leading the participant to answer a certain way. This is especially relevant when the researcher is not able to clarify the answers when the participant is filling the survey or can observe the respondents action. One aspect of debate is the option of a neutral or not applicable answer option. While some argue that it is important for respondents to have the possibility of a neutral stance, others such as Adams (2014, 126) see this as an easy escape for people not to form an opinion. They, therefore, recommend an even-numbered scale. (Adams et al. 2014, 123, 126.)

One major challenge in surveys is getting enough responses. This is especially tricky with online surveys, as people are too often confronted by them. Twenty percent is often considered a good-enough participation number, albeit it being rather low. To increase this number, the questionnaire needs to be well designed, ignite interest in the respondent already in the cover letter and preferably be short. Furthermore, it is helpful to ask participants in advance for their possible cooperation, and a reminder for the survey should also help increase numbers. Lastly, the survey should be pre-tested in order for them to be clear to participants and free of errors that could irritate respondents. (Adams et al. 2014, 96, 118, 129-131.)

Quantitative Survey Choir Singers

The quantitative survey for this paper was developed after the qualitative interviews were evaluated. A special focus was based on motivation. The survey consulted other thesis related to Herzberg's motivational theory and their questionnaires, using pretested questions. The questions were adapted to this paper's specific research questions.

A Google form questionnaire was created, with mainly Likert scale based questions. The questionnaire was pre-assessed by nine different people, of different age groups and backgrounds to get throughout feedback on for instance wording, simplicity and layout. All the feedback was implemented and the questionnaire re-assessed once more. It was sent out on Friday the 13th of April 2018, as the choir had another rehearsal weekend from the 14th to 15th of April. Through this, the author expected more accurate answers by the participants.

The survey was open for 8 days and received a total of 37 answers. This amounts to 46,25 percent of total choir members and to 64,91 percent of those who had initially submitted their email address. Slight gender bias may have been created during the collection of the e-mail addresses as 26 men, and 31 women had submitted their contact details. However, this was difficult to prevent, as the choir members are to participate in the process voluntarily. Furthermore, an important aspect was not to 'bribe' any participant. Therefore, the author avoided the use of incentives.

Voice Group Count

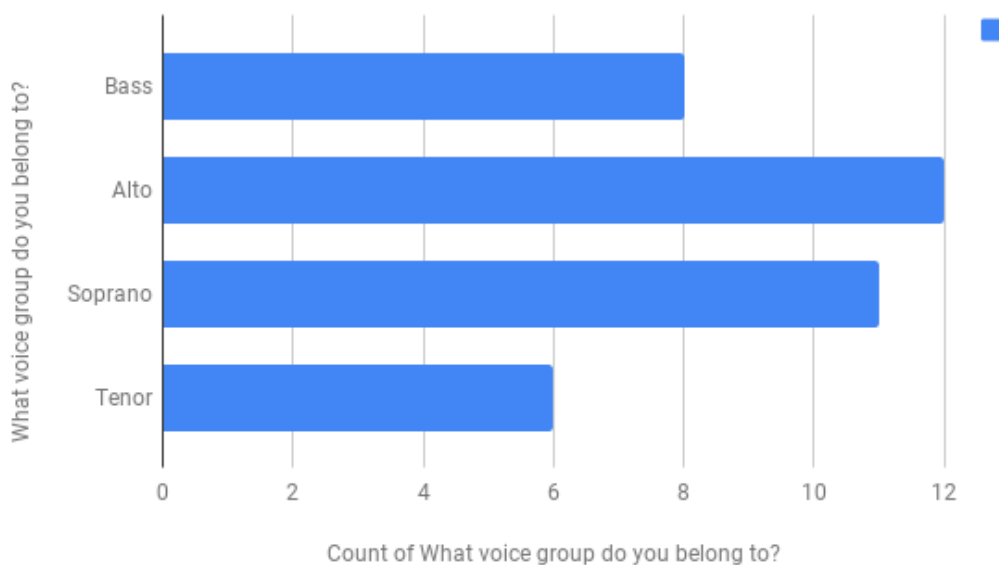


Figure 4. Participants according to Voice Group.

As one can note, however, 23 women answered as compared to 14 men (Figure 4). This information is relevant to the analysis, as the results might be influenced by it. Furthermore, most of the participants were of Finnish origin (Figure 5). For one, there are more Finnish singers in the choir than other nationalities, amounting to 63% of the whole choir. Another 21% are Estonian, and the remaining are from other nations.

The respondents of this survey however, were 80% Finnish, which is considerably higher.

Participant Origin

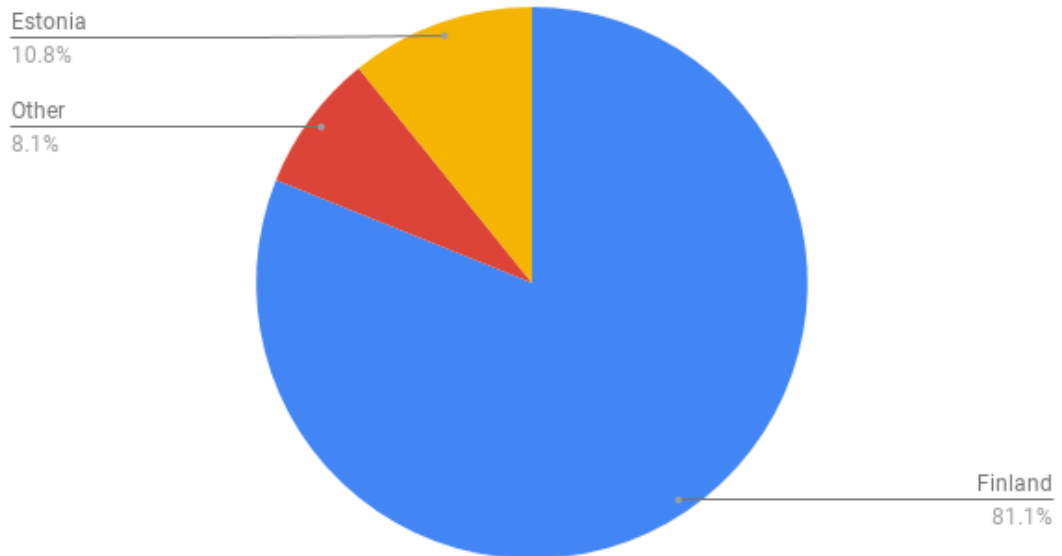


Figure 5. Participants according to Country of Origin.

Regarding the time of the respondents spent singing for the choir, the average was 5,2 years. The mode was 3 years, with nine participants choosing this value and the median 4 years. The shortest duration was 1 year and the longest 13 years. Concerning age 27% of respondents fall into the category of 30-34-year-olds, being the biggest group. 11 percent are younger than 25 and about 5 percent categorised themselves as 55 or older (Figure 6).

Age Count

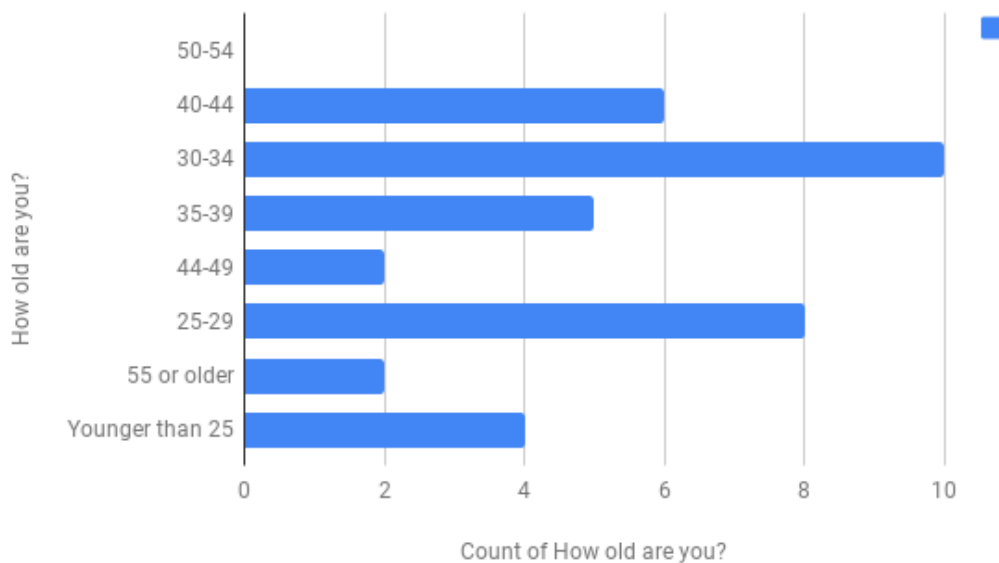


Figure 6. Respondents Age.

Concerning the survey structure, a Likert scale ranging from 1 (Strongly Agree), over 2 (Agree), and 3 (Disagree) to 4 (Strongly Disagree) was implemented. This prohibited the participants from taking a neutral stance or deciding not to form an opinion. Furthermore, the participants were asked to rank ten of factors according to their importance. This was helpful for two reasons. One, the author could look at the validity of the answers, comparing this question with earlier ones, and two, it permitted a certain ranking of motivators.

The survey has overall received good feedback, with 63 percent Strongly Agreeing that the questionnaire is easy to navigate through and another 30,6 percent Agreeing. Only five percent disagreed with this statement. Furthermore, all agreed that the questions were clear to them, with 58 percent strongly agreeing and the remainder agreeing. The most common criticism was the want for a neutral or 'I don't know' option in the questionnaire, which was however purposely left out, to animate the participants to form an opinion. However, some aspects may have very well been irrelevant or of neutral stance to the participants.

4.5 Analysis of Research

According to Adams et al. (2014, 152-153), research analysis comprises of multiple steps. First, the aim is to identify patterns and anomalies in the answers and to do

grouping. The findings are then to be put into context with theory. The aim is then to draw comparisons and also identify differences.

In qualitative research, key remarks are identified and computed, then analysed based on their frequency and the background theory. The data can then be presented based on the characteristics of the answers. Furthermore, qualitative research is useful in depicting individuals opinions and more in-depth answers, which can be done by quoting the individuals. In contrast, quantitative data is best depicted in numbers and correlation of data. In order to draw useful and insightful comparisons, the data will have to be coded. This will offer the opportunity to find a correlation between opinions and other factors, such as age. (Adams et al. 2014, 158-160, 193-194.)

Multiple steps were taken when analysing the conducted research. For the qualitative interview with the choir singers, the interviews were first fully transcribed. Then common opinions and also opposite ones were grouped according to their theme and the research question they answered. Summaries were created from this, using full quotes of the participants. Next, all the interviews were once more reviewed to verify that all important data was included. This was then compared with the outcome of the observation and the quantitative survey. For this, graphs were created that represented especially interesting findings and correlations between different factors. Lastly, the outcomes were compared with the perception of the leader, Matti Hyökki. The most important theoretical aspects were focused upon and included in the results when discussing the findings, as it is the base of all results.

5 RESULTS

5.1 Current Leadership

The Savonlinna choir's hierarchy has a variety of layers. For one there is the Choir Director, Professor Matti Hyökki, who is responsible for the musical performance of the choir and also selects the singers yearly. There is also the music producer Olli Tuunanen, responsible for all practical and administrative issues. Furthermore, many directors and conductors lead the choir throughout the season, especially in summer. From within the choir, a spokesperson gets furthermore selected, which is currently Jan Salven. Each voice also has their own group leader, there to help the singers and help solve problems when they arise. Participant A stated that *"...Matti is the artistic leader and Olli is the representative of the employing organisation, and Jankka (Jan Salven) has taken on the role of the kind of chief chorister. And so they are the clear leaders"*. This paper mainly focuses on Matti Hyökki as a leader, since he is the most distinguished one by the qualitative respondents, and has the most direct interaction in the leadership role with the singers.

While there exists this clear hierarchy, most of the qualitative respondents did not perceive the structure to be too stiff. Participant H was happy that Matti Hyökki and Olli Tuunanen were easy to approach and stated that the hierarchy *"is very clearly put out and they are all easily accessible."* Approachability is very important to create a sense of community and trust within the followers. By being approachable, Matti and Olli give the singers a chance for honest communication of their feelings and motivation. This in return also helps with inspiring the individuals.

During the observation, the author also noticed that Matti communicated trust and respect. When for instance criticising a certain sound quality he stated that *"the basses and tenors are not yet reaching a balance"*, emphasising on the word yet. This indicated that he knew that they could and will do it correctly. Furthermore, the singers dared to speak freely, when they had comments and questions and dared to make mistakes. Matti describes his leadership style as honest and offering models for the singers to adapt from, not a definite method. This could be seen as mentoring or coaching the singers, as described in Individual consideration of the transformational leadership style.

Participant P stated that *"That is what is actually so unique about specifically Savonlinna. The respect for each separate person in the festival. That is how I feel"*

anyway as a simple chorus member.” This feeling of equality and respect has also been communicated by many other interviewees, as well as during the quantitative survey. Nearly 95 percent responded that they felt respected and 81 percent stated that it contributed to their motivation.

However, one participant, D, felt that the hierarchy *“works but it is a bit stiff. I don’t have these social connections, so I don’t know these guys so well. I can’t just go and talk to them or something like that. Everything has to be so official. That works for someone else better, but for me, it works, but is not my thing.”* And participant E stated that *“It could be stricter. Yes, even more strict, more precise and you do not have to be so nice, for me.”* This also shows that while for many the current situation is good and to their liking, different tastes exist, and different situations also call for different approaches, as specified with Contingency theory.

One crucial aspect of effective leadership according to Van der Wagen (2015, 257) is communication. Concerning this, the choir singers opinions differed greatly. The participants were asked when they knew that they did especially well or poorly. A common census was that one could feel or hear it. Eight of the participants did unprompted state that there was a certain sense of success. According to person L they *“...really need to concentrate on the whole big sound and I guess it is a collective feeling of success”*. This collective feeling is of course also important to motivation and community building. It might be possible to be enforced, by verbal collective praising. When it came to communicating success, however, not all remembered verbal communication. Only five participants mentioned verbal praise. Participant H for one remembers it very positively: *“We always get feedback from the chorus master, Olli and also the festival leader when he has the time to come to the rehearsals. They tell us if things are going really well or if we need to take care of this and that. So basically I have no complaints about the feedback that we have. It is very useful.”* Others also mentioned Non-Verbal feedback, such as person G, saying that they know it goes well when *“Matti smiles and Olli smiles.”*

The communication of praise can be confirmed by the author, due to her observations of rehearsals. Matti Hyökki started Sunday rehearsals by praising the choir on the accomplishments of the day before and excellent individual work done on their voices and intonation. That was followed by the critique that some singers do not work as much as others and a request that those would work harder. He stated that *“It is your art and blessing and capital. Do it for yourself. That’s why you are here.”* He continued by stating that everyone here was picked carefully and has

unique capabilities. This message seems inspiring and enabling, as he is putting his trust into the choir member's professional capacities. The feedback was a classic Sandwich Feedback (Positive, Negative, Action), but without sounding rehearsed or artificial. This explains the collective positive answers of the choir members towards their leadership. Singer M emphasised that for the leader to help them perform well it helps when *"they are in a good mood and then when they verbalise that they are grateful and content."*

I get enough feedback from my superiors.

37 responses

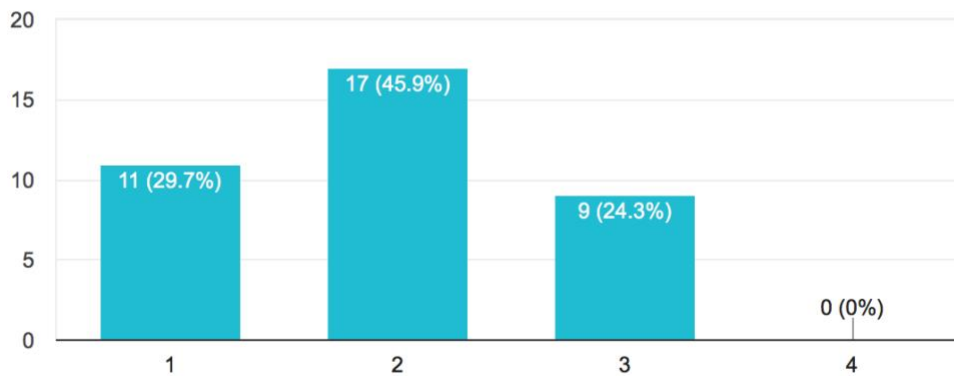


Figure 7. Feedback satisfaction of the singers.

Interestingly, not all singers perceive the feedback to be sufficient. 24 percent of respondents disagreed with the statement *"I get enough feedback from my superiors."* (Figure 7). This indicates the potential need for clearer communication and more direct feedback.

The singers also agreed that the conductor and choir director contributes to the collective success, by leading the choir there. Singer E argued that the leadership needs to create a positive atmosphere so that the choir can perform better. The goal of transformational leadership is to inspire. According to Berson et al. (2001), an inspirational message needs to be positive and future-oriented and can in itself create satisfaction and motivation.

Furthermore, also personal successes are recognised by the leadership, and the individuals are taken into account. For instance, singer K appreciated that *"...after the last audition it went very good and after that, the conductor told me."* This recognition

in itself can be motivating to the individuals, and are recognised as a motivator by Herzberg.

The singers also agreed that when the performance of the choir is poor, they can sense and hear it. Furthermore, some noted that it is being communicated to them directly, mostly by animating the choir to practice certain areas more. In terms of newspaper articles, those are also directly transmitted to the choir singers, giving them also the responsibility, as well as credit for their own performance. Participant O argued that when the situation turns for the worse, the choir needs motivation. He stated that *“People loose attention, people get distracted, stop caring. But if you have somebody that can motivate you – and this with professional conduct, not just jokes – then it can get better again.”* Looking for motivation is arguably again looking for inspiration. This ties together Hertzberg’s motivators with Transformational leadership. While the hygiene factors need to be up to par to prevent dissatisfaction, the motivators are the key elements to create a want to follow within the singers.

As the aim is to understand the current leadership and move further towards transformational leadership, Matti Hyökki did the MLQ in self-assessment. The MLQ including the individual questions can be extracted from the Appendix 2.2. for further clarification. The scores were compared with the author’s assessment; an opinion formed based on observation and the qualitative interview responses. The average of both scores then formed the final score. One can see that Matti Hyökki scores high in several categories, from both, Transformational (green) and Transactional (grey) leadership, depicted in Table 2. However, a good transformational leader can also have transactional traits. Overall, the score already indicates a heavily transformational leadership approach.

CATEGORY	QUESTION	SCORE	RANGE
1. IDEALIZED INFLUENCE	1, 8, 15	8,5	High
2. INSPIRATIONAL MOTIVATION	2, 9, 16	10	High
3. INTELLECTUAL STIMULATION	3, 10, 17	7,5	Moderate
4. INDIVIDUAL CONSIDERATION	4, 11, 18	8,5	High
5. CONTINGENT REWARD	5, 12, 19	9	High
6. MANAGEMENT-BY-EXCEPTION	6, 13, 20	11	High
7. LASSEZ-FAIRE LEADERSHIP	7, 14, 21	5,5	Moderate

Table 2. MLQ Results in Transformational Leadership of Matti Hyökki.

According to the MLQ results, Matti creates visions for his followers (Idealized Influence), he encourages them to create their own positions and form personal beliefs (Inspirational Motivation), and also shows great interest into the individuals' well-being and takes care of the followers' needs (Individualized Consideration). Together this means that he is likely already highly inspiring as a leader. He also is telling his followers concretely what is expected of them, in order to get rewarded (Contingent Reward), and reprimands once things go wrong, instead of pre-emptively (Management-By-Exception). His leadership is involved, as opposed to the laissez-faire style.

Lastly, one aspect of leadership is also the core team of the festival. While not always directly in contact with the choir, their choices may also reflect on the performance and general group motivation. As stated formerly, the core leadership is in direct relation to the event's strategic direction and therefore relevant to every group in the event. Thus, it was unsurprising that some interviewee's also commented on the festival's overall leadership. It was appreciated by many, that the core team acknowledged and also visited the choir in different instances. In terms of future development, a clearer communicational strategy was suggested. When vision and goals are not clearly transmitted within the different leaders, as well as to the choir, this can create difficulties and misunderstandings. Secondly, it was also mentioned that while words are very important, action speaks at least as loudly. Those comments suggest that a clearer communication strategy, maybe with a more inspirational approach, could benefit the overall leadership of the choir and reminds that every level of management is, directly and indirectly, affecting the choir members.

5.2 Choir Member Motivation

As established, motivation is a key component of successful leadership. Follower inspiration happens by communicating values that motivate the staff. Motivational factors can be plenty and diverse, yet, analysing the different motivators might give significant insight for more effective leadership behaviour. It is also important to note that especially due to the event's seasonal work environment long-term motivation can be more difficult, as the primary need for security is not covered.

CATEGORY	ANSWERS
INTRINSIC (MUSIC, PERFORMING)	to keep singing; the musical experience; to be able to do music is absolutely rewarding; some really good operas; the only possibility for me to sing professionally opera; to have pleasure from singing; I love opera and singing and I love to be a part of this; I can come here and do something that I really love to do, I love to be on stage
SALARY	this is my work so I need to do this; of course also because the economic situation is as it is; I decided not to study anymore and so I need to do something; my first motivation is money
GROUP ATMOSPHERE	It is such a great group of people
INTERPERSONAL RELATIONSHIPS	it's a lot about keeping contact; all your friends are here; friends motivate me to come here; I get to see my friends
PROFESSIONAL ADVANCEMENT	ambition to be a singer - as long as after the summer I sing better than at the beginning; to keep my vocal level; as a young professional to see how other professionals, soloists work, you can learn; I have learned already so much and will learn much more here; you can learn and develop yourself; I have to compete every time I get here , I develop
CHOIR IMAGE AND REPUTATION	the fact that the choir is so good
POSSIBILITY FOR PERSONAL GROWTH	new experience; it's so interesting with all the different conductors and composers

Table 3. Choir Singers Motivation Result from the Qualitative Interview.

Eight respondent of the qualitative interview mentioned as motivator something related to the intrinsic nature of the work (Table 3). Participant P, for instance, mentioned that one just “*can come here for the week and do something that I really want to do. (...) It's so interesting, and I just love to be on the stage.*” This goes in line with many other musicians' motivation, which as discussed previously are commonly of intrinsic nature.

According to Van der Wagen (2015, 262), transformational leadership defines itself by focusing on intrinsic motivation and values, as well as by putting the group well-being in the centre of achievement. Notably, in the qualitative survey, the intrinsic

factors were of high relevance. Also, the quantitative survey revealed the intrinsic “possibility to sing opera” to be the motivational factor, that most would strongly agree with, illustrated in Figure 8. The motivational nature of making music has also been discussed by Mäkirintala (2008, 38), as argued previously. Most experts in motivation and leadership theories discussed agree that motivation should at least partially be intrinsic. However, the want to sing opera, while an important factor to consider, is difficult to modify by the leader and should, therefore, be regarded as a prerequisite instead of a suggestible factor.

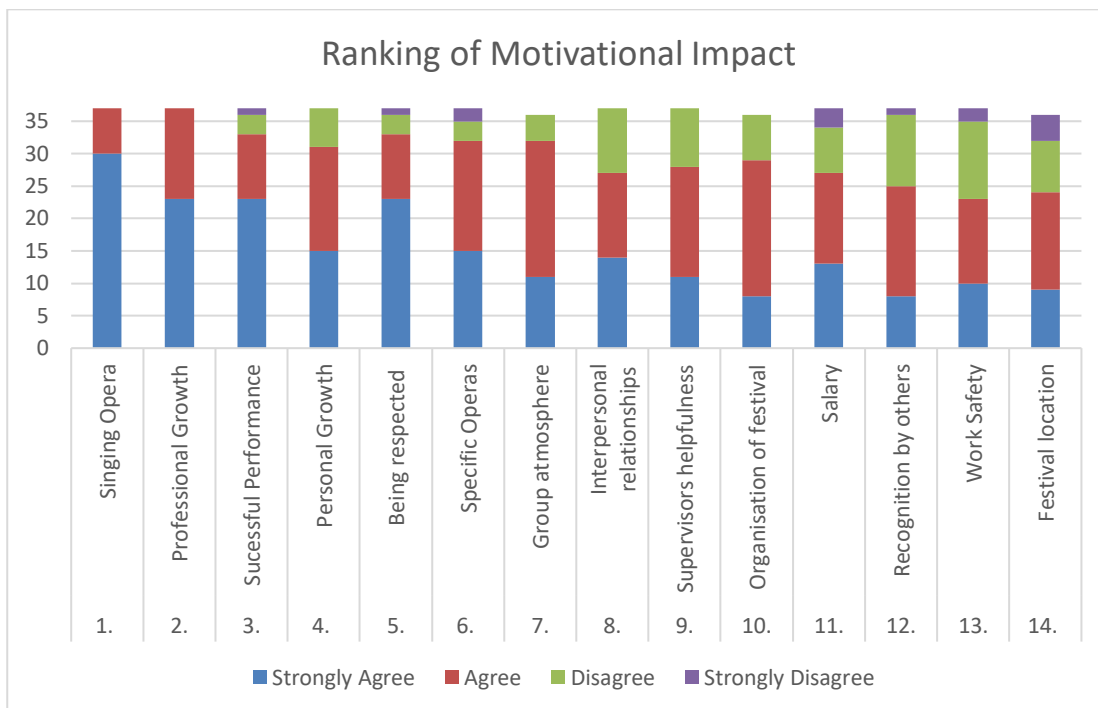


Figure 8. Savonlinna Opera Festival Choir singers’ motivational aspects ranked.

Another very common motivator that was mentioned in the qualitative interview was professional advancement. It also ranked second in the quantitative survey. Many choir members are young, professional singers that are aiming for a career in music, often in solo singing. Choir member G named her motivation to be *“the main thing is the challenge. I am challenging myself. And of course, it is very important for my CV to sing at an important, major opera festival. And we have a very good reputation and make large productions.”* Professional advancement is often a criterion, but is even more significant in this setting, with many young and aspirational singers. Therefore, to further build on this motivational aspect, the suggestion of participant K seems relevant here: *“I think they (Savonlinna Opera Festival) could hold some auditions for solo roles so that you can grow from the choir”*. This would not only address

Herzberg’s motivator of Advancement but could potentially also be relevant to Recognition and Goal achievement satisfiers.

Being a member of the Savonlinna Opera Festival Choir allows me to improve my professional skills.

37 responses

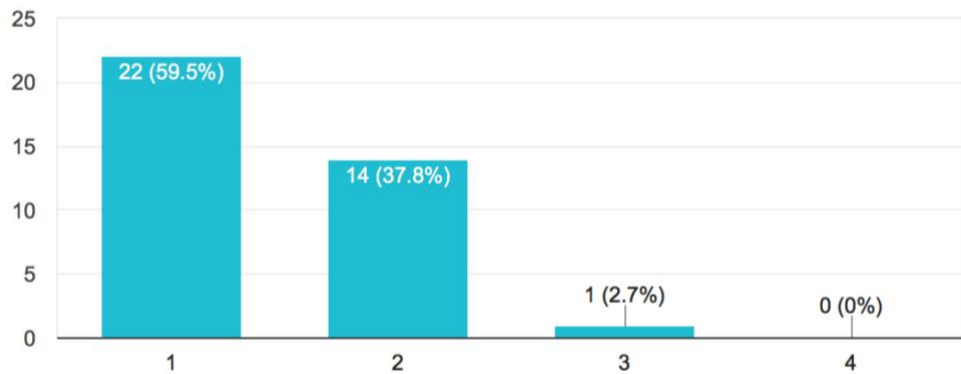


Figure 9. Professional Advancement importance (1 Strongly Agree to 4 Strongly Disagree).

Most respondents of the quantitative survey strongly believe that they can improve their professional skills at the Savonlinna Opera Festival (Figure 9). However, according to the qualitative interviews, there is always room for more. One suggestion, by Singer C, was to arrange master classes for the singers. He argued that *“I think this could be some incentive for making people commit. When you don’t have much payment, then you could at least be having something else. Like in the educational perspective. I think it definitely would be extremely smart and useful.”* This again suggests a want for further vocal advancement and recognition and also emphasises that when pay (hygiene factor) is low, it can be countered with motivators.

1st most important	AVERAGE of How many years have you been with the Savonlinna Opera Festival Choir?
Challenging work tasks	7.6
Choir image and reputation	6.0
Group atmosphere	10.0
Possibility for personal growth	8.0
Professional advancement	3.8
Recognition	3.0
Salary	3.7
Working conditions	8.0
Grand Total	5.2

Table 4. Most important motivation factors by average years in the choir.

The quantitative survey further revealed that professional advancement was especially relevant for those singers who had on average only been about 4 years in the choir (Table 4). This confirms the suspicion that the singers want to grow from this experience, for other professional endeavours. Also, recognition and salary seemed to be more important to the participants newer to the choir. All of those factors mentioned are considered to be motivators in Herzberg's scale. It is also interesting to note that the singers longer in the choir had quite different motivation. Challenging work tasks, group atmosphere, the possibility of personal growth and working conditions were more relevant to them.

As discussed in Maslow's pyramids of needs one can only move to a higher level if the lower needs are met. In the Two-Factor theory, satisfaction is only created by motivators and dissatisfaction can be avoided by fulfilling hygiene factors. It is notably, that the motivational factors that contribute most to the singer's satisfaction can be split somewhat at the middle, and separated into top ranking motivators and lower ranking hygiene factors. This would emphasise on Herzberg's theory that even when dissatisfiers are fulfilled, they do not contribute further to satisfaction. Taking Maslow's pyramid into consideration, it also indicates that the management has likely already fulfilled the lower needs and the singers can, therefore, focus on the higher ranking needs. This is further proven by the singer's perception of the well-organised event. As Singer L stated: *"Things are very well. Everything is very organised very well planned and scheduled. And I think that's such a big pressure taken from us singers, performers. We can really just focus on what we are doing, our parts. We don't have to think so much about the rest."*

Regarding pay, it is a widely discussed factor. Herzberg himself was not sure whether payment should be considered a hygiene factor or motivator. Participant O stated that *"a raise would be nice I guess to stay competitive with other opera festivals and groups. Because the soloists here a paid a lot, the orchestra is paid a lot. Maybe I would expect the same attitude towards the chorus professionally as they have for the orchestra. Because the orchestra has unions, and everything they do is very well written down, with very strict rules and sometimes those don't apply to the chorus. So we are kind of expected more from with less to get."* This quote shows, on the one hand, the importance of pay, while on the other hand signalling that recognition is a motivator of the singer. It is a prime example of Equity theory, as the singer compares to both, other festivals and other musicians at the same event. It signals that recognition is also to be treated fairly in comparison to others. In the quantitative

survey, pay ranked comparatively low, however, 13 respondents still chose 'Strongly Agree' for pay to contribute to their motivation and 7 singers even ranked salary as their number one factor.

Furthermore, close to 92 percent of respondents were willing to improve their efforts, if met with a monetary reward (Figure 10). This indicates that while inspiration may be important for intrinsic motivation; external factors such as pay still can gather reactions.

I am ready to increase my work efforts to gain a monetary reward.

37 responses

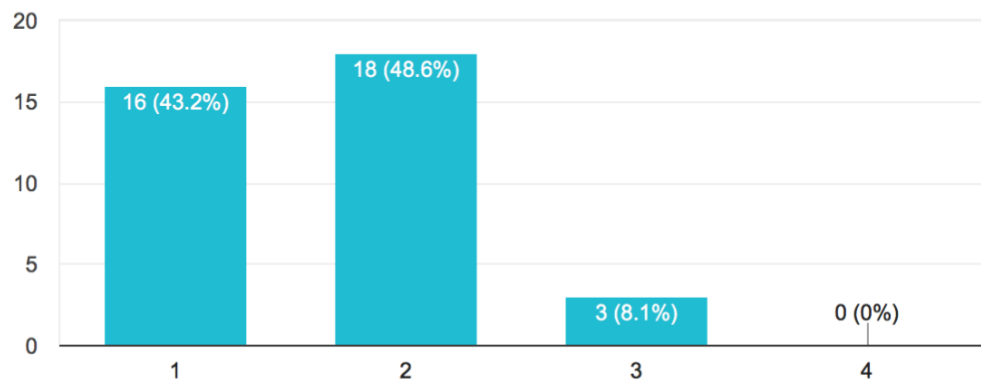


Figure 10. Willingness to increase effort for pay (1 Strongly Agree to 4 Strongly Disagree).

Overall, one can say that the choir singers feel motivated. Out of 37 respondents, only one person indicated a lack of motivation. Matti Hyökki, the choir's conductor, is also well aware of what aspects motivate the choir. According to him, "*The possibility to sing on the big stage. The possibility to learn new repertoire in a good team. Learning from stage directors and soloists. Learning large operas and theatre in all. For some singer also the money.*" are what contribute to motivation. He first mentions the intrinsic motivation of doing opera, then professional advancement and lastly money.

He also mentions the importance of challenging certain individuals, especially the professional ones, by asking more of them, but also by giving them more responsibility and drawing out individual talents. This likely contributes to the high

sense of feeling respected in the choir (Figure 11), which is another important factor for motivation.

I feel respected in this choir.

37 responses

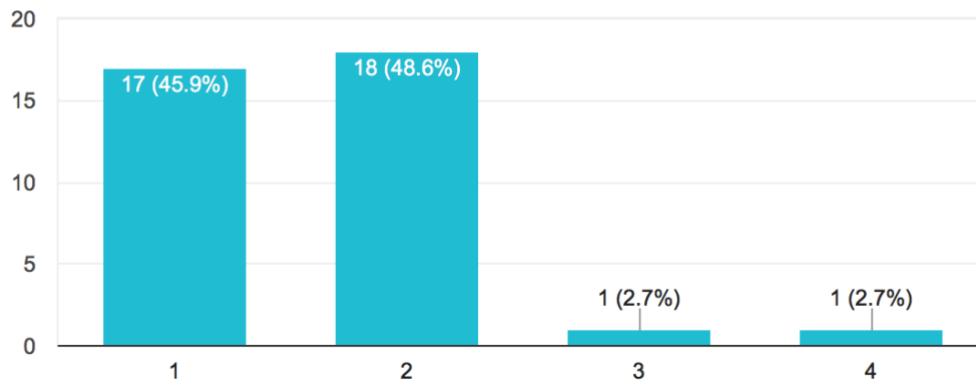


Figure 11. Feeling of respect within the choir (1 Strongly Agree to 4 Strongly Disagree).

Overall, understanding the singers' motivation is an important gateway towards transformational leadership. The cornerstone for successful development and improvement is awareness of the current situation. As stated in the chapter on transformational leadership, the values of leader and follower need to create a fit and the followers motivational base needs to be clarified. Herzberg's theory, therefore, serves as a tool for looking at the different motivational aspects of the singers.

5.3 Training and Group Development

Another aspect of leadership is training. As established by Bowdin et al. (2011, 344) and Van der Wagen (2015, 266-267) training can be important in order to communicate strategy and induce motivation. For the Savonlinna Opera Festival Choir this is twofold. First, throughout the year there are rehearsal weekends for musical training and preparation, also including pronunciation training. Then, once the season starts in Savonlinna, the members also receive stage training with the directors. However, a lot of the preparation is demanded by the singers to be done individually at home. For that recordings and notes are provided. It is generally very well received, and as interviewee H put it: *"I think it has been made so easy for us that I have no suggestions on how to even do it better."*

However, training is not only important for technical improvement but also to communicate strategy and goals, for leaders to inspire their followers and for the group to create a sense of team spirit. Regarding the former, participant D stated that “I would like that they would tell a little bit more about everything, to be more clear”, when referring to goal communication during training sessions.

Another aspect of training is that of team development. This can be implemented in existing training sessions or held separately. Van der Wagen (2010) stated that events also require, next to detailed organisation and flexible leadership, strong teams. A good team spirit will contribute to motivation and work moral, which can increase the qualitative output. This is especially relevant for a choir, where the individuals together form a new organism. Interviewee D stated regarding team development that he would appreciate *“maybe like some get-together or that kind of thing. It would make it easier for the first-timers to come here and do all the work.”* This is especially relevant to new-comers of the choir and event, which have not yet established many relationships. But good team spirit is not only significant in the current operations but can also be a key factor for later retention of employees, as also 90 percent of the quantitative survey participants stated that the group atmosphere is important to their motivation.

Another participant, C, argued that: *“... when I started, there were also much more events during the summer. Okay, not much more but for example, there was more money spent on that kind of team thinking. And then the festival went economically bad, and they removed that. But now when it is going well, it does not return.”* It is interesting to note, that even a few team developing events can be perceived hugely by participants, but their complete lack may have a negative influence. A sense of team is part of the social atmosphere, which is often very important to employees.

Also, Matti Hyökki stated that *“The good atmosphere is essential. The easy-going attitude keeps voices relaxed to resist long singing periods, long cold nights in Savonlinna and is the cheapest way to keep the choir healthy.”* Therefore, the author would recommend a couple of separate socialising events at the start of the season (fall) and during the summer. Those do not have to be of high expenses, as long as they are well planned and executed and have the potential to be provided by a sponsor (win-win) as well.

In summary, while overall the training is highly appreciated and well conducted, the opportunity for inspiration of followers and creating an even stronger team spirit can

be taken, and used to its full potential, creating a more efficient work environment. The created motivation can then be taken home by the individual singers for their preparation work, creating a successful circle.

5.4 Employee Retention

A key factor in event leadership is that of retaining employees, especially experienced, valuable ones. This also applies to chorus members, when they have good and diverse voices. While the Savonlinna choir members have to re-audition every year, many have been participating for multiple years. The author was interested to know what factors influence the employee retention in this particular case.

Interestingly, Matti Hyökki feels to have little influence on the choir singers' decision of coming back or not. He believes that the chorus master can do little, as much of the motivation for applying comes from the opera that is produced that year. However, while specific operas have been found to contribute to motivation, many other controllable aspects, such as respect, professional and personal growth, as well as the atmospheres and relationships at the festival, also have an impact. Van der Wagen (2015, 273) and Bassett-Jones (2013, 910) indicated that in order to retain employees, motivation is the key.

One interesting finding in the qualitative surveys was that the answers for "What influences if you come back in the future" received motivators solely as answers. Interviewee F answered *"It is also what their program is going to be like. What operas. If it is something, I enjoy. (...) And I enjoy it here. The atmosphere, the people. And I love if things work well."* This indicates that the work environment as a motivational factor is behind the participants want to return. Similarly, participant I stated that *"...you need to be motivated. Otherwise you know you push yourself and you don't enjoy it"*. This seems to have been a consensus amongst many participants.

Baum (2009) also stated that the key factor of retention is motivation, but emphasised that the difficulty of managers is usually to define what the aspects are that motivate their staff, which can be numerous. Participant A, for example, stated that *"I come back so long as I still get something from every summer. As long as when the summer ends I think I sing much better than at the beginning. I think that is my main motivation."* While clearly, this interviewee has different motivation behind their

action, less an atmospheric one, and more one of reaching personal goals, the motivation is still the key factor for return.

Many participants were also not able to state it as clearly, citing a magical feeling or simply a wish to return, without further criteria behind their decisions. This emphasises again on the difficulty for managers to analyse employee motivation. What is positive is that all, but one individual, state that they want to work for the festival again in the future, of which 65 percent even strongly agree to do so, as shown in Figure 12.

I want to work for the Savonlinna Opera Festival in the future.

37 responses

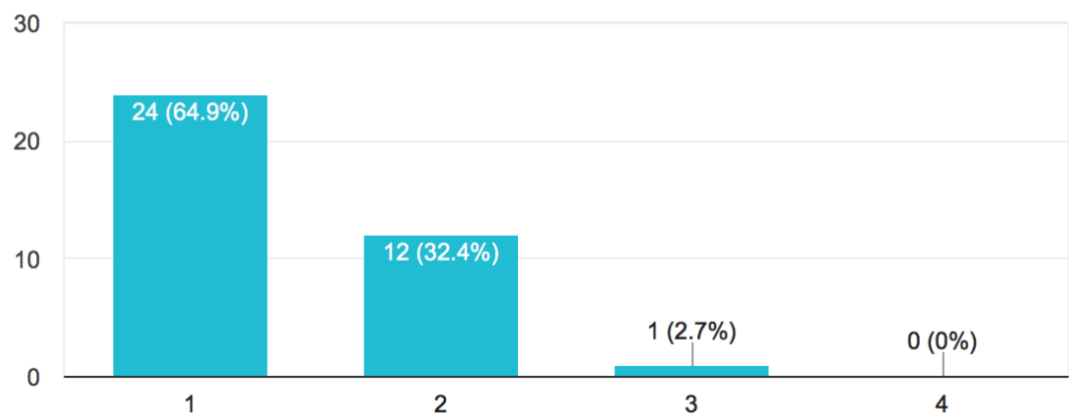


Figure 12. Singer's willingness to return to the festival.

Summarizing, there are many different motivators for choir singers to return or also not to. Important for the leaders of Savonlinna is to be aware of those different motivators, be it to improve singing, the social and atmospheric aspects, or the interest in specific music, soloists and operas. Baum (2009, 95, 101, 127) states that for employees to return they have to be motivated throughout the employment and sometimes require incentives afterwards as well. When knowing the individual's motivation, the leaders can then make informed decisions that may lead to higher and more effective employee retention.

5.5 Strategy Implementation

As stated by Brumm et al. (2013) communicating a good strategic plan can empower followers and create an optimistic, inspirational atmosphere. It is furthermore crucial to transformational leadership.

CATEGORY	SUBCATEGORY	ANSWERS
STRATEGY WAS CONVEYED		<p>You adapt to it when in the choir - to be an equal part of the production and make it succeed;</p> <p>It will be communicated to us - we are all very motivated and know where we are standing;</p> <p>If I remember right, there has been communicated but somehow it just went away. For me it is to sing as good as we can;</p> <p>I think there are two missions: musical mission from Matti and then the directors give us the mission on stage;</p> <p>Of course we have been told about it: you are an important part of the deal, because if we don't have you we don't have these big operas;</p> <p>Not specifically but more that everybody has to find their own way: my role is to be a part of it, one small but important part;</p> <p>I think yes, because I remember from the last season, that all the reviews and anything it goes straight to the choir. Everything is very well communicated.</p>
STRATEGY WAS NOT CONVEYED	Clear Own Strategy	<p>I want to make it possible to do something beautiful;</p> <p>to bring a sense of energy and greatness;</p> <p>to give our best;</p> <p>Strategy is a personal question for every singer - For me, the opera cannot be without a choir;</p> <p>Maybe that is something they were supposed to do (communicate), but it's not happening.</p> <p>For me it is to make it as good as possible, but in my opinion it never succeeds;</p> <p>I haven't heard it said out loud but I think each of us musicians has to have it inside, the want to deliver the music;</p> <p>No not really, we are all paid and we are expected to do a job. It is a thing most people want to do well. I am a member of the chorus (...) kind of a part of a well-oiled machine.</p>
	No Strategic Direction	<p>Somehow the choir role is very important;</p> <p>I am a part.</p>

Table 5. Strategic awareness of the choir singers at the Qualitative Interview.

It is seemingly unclear whether a common strategy is conveyed to the choir members or not. While some singers can remember that a strategy is communicated to them, others clearly stated that this was not the case (Table 5). It is likely, that the strategy

is either communicated non-verbally, as an atmosphere, or that people do not remember it being communicated. This could indicate ineffective or too little communication. Furthermore, it is notable that there is no clear answer pattern according to voice group, age, origin or years in the choir. For the quantitative interview, however, all singers indicated to be aware of their role at the festival (Figure 13).

I am well aware what my role is at the Savonlinna Opera Festival.

37 responses

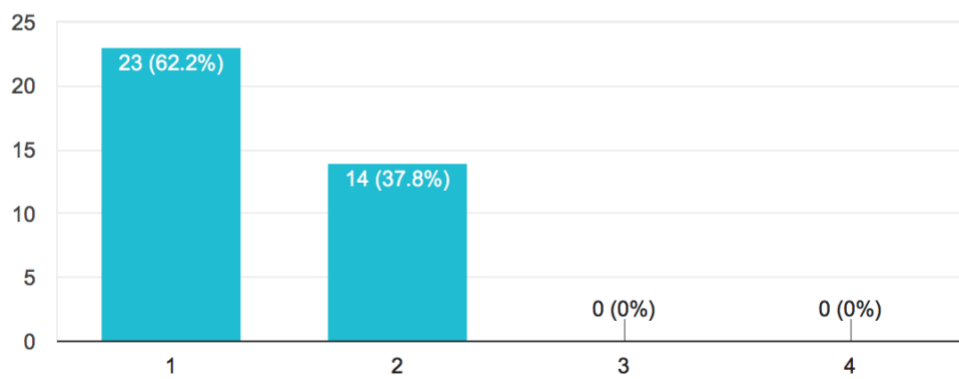


Figure 13. Choir singers' personal role at the Savonlinna Opera Festival (1 Strongly Agree to 4 Strongly Disagree).

When asked about their personal role during the qualitative interview, some respondents felt that their role was rather small and maybe insignificant. Singer B stated that *"just a member of the choir. That's all. I don't feel like having any bigger role or meaning"* and voiced with that a common, underlying opinion. While all identified themselves primarily as choir members, some singers attributed more significance to their role. Interviewee E stated as such that the *"role is to be part of it. One small but significant part I think."* Other statements included that they are all pieces of a puzzle or a well-oiled machine. In terms of strategy, there may be room for the leaders to communicate the individuals' specific role in the big picture. While some have already defined one to themselves, others such as singer B may profit from heightened self-awareness.

Furthermore, the group's significance in the overall mission of the festival was also inquired. Again a multitude of answers was given, suggesting that the common strategy is not communicated. As D stated, *"it is to make beautiful music, not only to*

yourself but to the audience". Similarly, to respondent D most participants have found their own intrinsic motivation. Respondent E argued that *"Everybody must find their own way to think about it (the goal). It is not universally communicated"*. While intrinsic motivation is important, a common vision could create further staff satisfaction and increase the team unity and ultimately the success of the joint performance. An important aspect is that the overall vision should share the values with the individual ones, to be most successful in terms of inspirational leadership. Participant B found that *"maybe that (communicating the joint vision) is something they were supposed to do. Because in many years it has in my opinion gone so that they are just expecting that there will always be a high quality of choir singing in everyone at any time we are singing. But it is just not happening. They are just assuming that every year it will be as good as it was last year, but it does not automatically just happen."*

The choir is well aware of a common goal.

37 responses

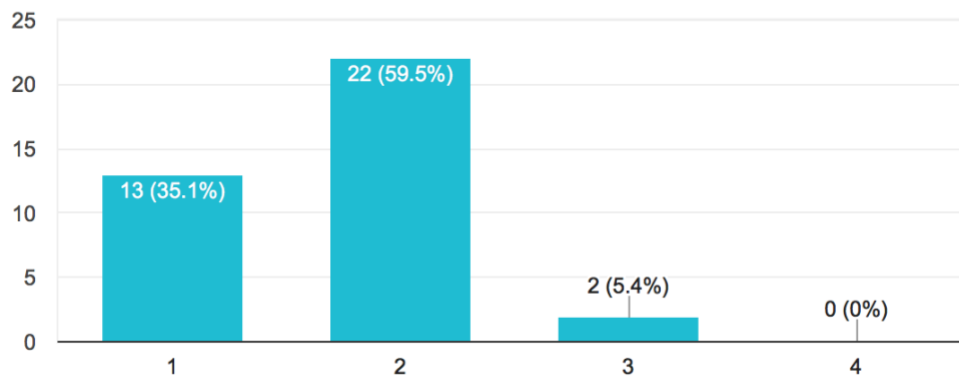


Figure 14. Choir member strategic goal awareness (1 Strongly Agree to 4 Strongly Disagree).

Furthermore, most respondents only somewhat agreed that the choir is aware of a common goal, depicted in Figure 14. This indicates missing a feeling of joint strategy achievement. It is however also important to note that the festival administration already does forward newspaper articles and reviews to the choir members, signalling the importance of their performance to the members. Some singers also were able to recall some strategic goal communicated to them, but they could not remember what it was.

Matti Hyökki sees his own strategic position as the responsible person to provide the festival with a musically good choir. He identifies the festival's overall mission as varying, depending on the artistic leader and the progress of the festival. While the aim used to be to present new operas and opera singers, it has now advanced to performing 'international repertoire at a high level.' He states that the choir is essential, as choral operas are chosen, and the "*choir is exceptionally good and high level in comparison with those of opera festivals nearby. The choir is considered to be an important advantage for the Savonlinna festival.*"

Overall, one can say that to further move towards transformational leadership and better inspire the members, the identified competitive advantage of the choir at the festival should be more effectively communicated. This should happen during the training sessions, before and after, to inspire the choir members and draw an even better performance out of them.

6 CONCLUSION

As Savonlinna is a recurring event, it can be of high value to analyse the successes and challenges of the event and look for areas to improve. Human resources is only one key area, though, one that is often overlooked in favour of more direct and raw financial data. However, by analysing the motivations and leadership styles existing, as well as the communication of strategy, one can streamline the activities. The aim of evaluation and research is, therefore, to strengthen the operation and raise the quality without much additional financial investment.

The main aim was to understand leadership in the specific context of events, with an artistic group of people. For this, different aspects were explored, such as Herzberg's motivational theory, transformational leadership, the need for retention and training and the diversity of the group.

6.1 Research Approach

The first step of the research was an extensive literature review on the event environment. The event was identified to be temporal, with a unique approach to their human resources and a heavy focus on the planning of the event. The history and different types of events were analysed, concluding the growing importance of the industry. Furthermore, the different aspects of successful event operation were linked to leadership, such as a clear strategic direction and its communication. It was also noted, that due to a difference in employment, the motivations for different staff group were usually largely varying.

Next leadership theories were reviewed, and leadership was defined as the process of the leader inspiring the follower. It was clarified, that leadership is a learnable skill. The paper focused on transformational leadership, as this theory aims at inspiring staff intrinsically, which seemed fitting to a musical choir. In order to understand what may inspire the singers, the author chose to investigate motivation. For this, Herzberg's two-factor theory was chosen, as it is durable and Herzberg himself believed in inspiring employees.

Also, some constraints, unique to the event environment were analysed. Those were retention, event-specific training, group diversity and the temporal nature of the event. Those aspects all seem influential in employee behaviour, and hence should be addressed through leadership approach.

Following the literature review, the author designed a qualitative research questionnaire for the choir members. In cooperation with the choir spokesperson, a sample of the singers was taken to interview. This sample was gender and voice-group balanced, as well as from the different nations of origin, age groups, and time spent with the choir. Sixteen interviews were conducted at the choir's March rehearsal weekend. In addition, the rehearsals were observed. Based on the gathered data, a quantitative survey for all of the singers was created and sent out during the April rehearsal weekend. A questionnaire for a qualitative interview with Matti Hyökki was sent the following week. The acquired data was then analysed together, to form conclusions.

6.2 Findings and Development Opportunities

How does one then lead creative people at a musical event? The feedback from the choir singers overall is very positive. This is due to a respectful treatment of the singers which is communicated by giving the singers responsibility and trusting into their individual abilities. Furthermore, Matti Hyökki's messages are positive and often perceived as inspirational by the members. Those are all clear characteristics of transformational leadership. This communication of trust and respect towards every member is the main reason for how this group of diverse people becomes more homogenous.

As established, one needs first to be aware of the current state of affairs to develop and improve their leadership approach and it should be analysed in context. The aim is to understand the current leadership behaviour, and the singer's motivations by collecting feedback. Motivation as such was very intrinsic for the singers, which is common for musicians. Therefore, it is easiest to lead them by appealing to their values and inspiring them accordingly. This is what is already done by Matti Hyökki and the festival for a good part.

Another notable aspect was that the factors most important to the singers during the quantitative interview were intrinsic and all belonged to the motivators. The hygiene factors appeared at the bottom of the list. This indicates that the hygiene factors are mostly fulfilled by the event management. The most motivating aspects were singing opera, professional advancement and holding a successful performance. This result is similar to the that of the qualitative interview.

After gathering feedback, the areas that are lacking should be discussed and strategies established. In this case, communication of strategy, group development and employee retention have been the three key areas defined.

Communication

Communication of the leadership vision is seen as one of the most important traits in transformational leadership. As the goal is to inspire, articulating inspiration is necessary. The content has to be optimistic and future-oriented, and most importantly appeal to the values of the followers. If done successfully, the followers will start identifying themselves with the goal and be motivated intrinsically. Hence, being aware of the strategy, the goal and vision and being able to communicate this is of utmost importance. To do this more successfully, the leader can analyse the followers' values and motivations and can develop his or her communicative approach accordingly. (Berson et al. 2001.)

Group Development

Another aspect of investigation was forming a positive group atmosphere. Though many already perceive the group very positively, room for improvement has been indicated. While general training can and is being used to enhance the interaction between the singers, a separate event specifically designed for group development may also be useful. This could be at the very beginning of joining the choir, fostering motivation for the whole season, as well as during the weeks in Savonlinna.

Retention

Leaving the members with good experiences and a strengthened bond with each other brings us to another aspect of events management: retention. Any event aims to retain good staff. Notably, Matti Hyökki believes to have little influence on the motivation of the individual singer to return. However, retention is based on the overall motivation and positive association to the event. Thus, the leadership has great influence on whether a singer will come back or not. The most important aspect is, therefore, understanding what motivates the singers and building upon this.

Strategy Implementation

The last event factor discussed, was Strategic Implementation. It is not only important to have a plan but also to communicate it in an inspirational manner. At the current moment, it seems, that the singers are not yet fully aware of their strategic position. While Matti Hyökki believes the choir to be a strategic advantage to the festival compared to other festivals, this has likely not been communicated clearly. Being

aware of one's strategic position and the value one has to the company is said to be motivating. Thus, in order to create more motivation within the choir, the strategic position should be communicated more effectively.

While not much needs to be done to improve the leadership of the choir, it is helpful to be aware of what motivates and drives the singers, as has been analysed in this paper. Furthermore, by listening to the singers, Matti Hyökki can learn much about their perspectives. While this is already happening in Savonlinna, reviewing their opinions regularly can certainly do no harm, as many good suggestions have been offered by the singers. Even without implementation of all suggestions, at the very least the singer will feel valued.

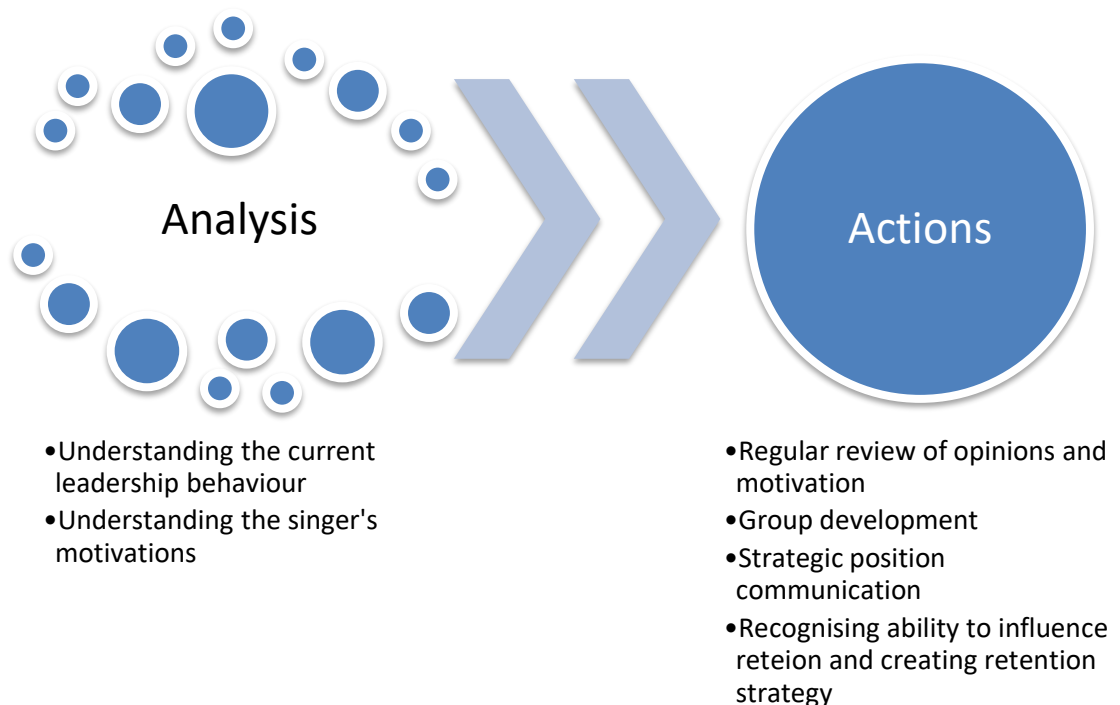


Figure 15. Development Areas for the Savonlinna Opera Festival Choir Leadership

By developing the leadership higher job satisfaction and motivation could be achieved. This, in turn, could lead to heightened performance, especially as much of the work of the singers is done individually.

Earlier leadership was defined as a process or interaction between leader and follower that can be learned and improved and should aim at inspiring the followers to work towards a common goal. This should ultimately be the 'final' goal. Summarising (Figure 15), the leadership development opportunities are to continuously analyse

and understand the current situation, both in leadership behaviours and motivational factors. This can be done by talking to the singers and reviewing their opinions. Furthermore, there is room for group development, as indicated by the participants. In addition, the festivals strategy and the strategic importance of the choir should be communicated better. Lastly, the leadership can recognise the influence they have on singer retention and can use this to their advantage.

6.3 Future Research Possibilities

In the future, one could expand this case study to other organisations, to compare the results. As such, further festivals could be selected, their leadership assessed and compared. It could furthermore, determine similarities and differences between the leadership at different event types, such as sports and arts, or between different countries with a different (working) culture. Any such expansion will preferably validate the research and make it more applicable to generalisation.

Another opportunity for expansion is to assess the quality of the choir and the motivation before and after changes in leadership, preferably over a longer time period. This could confirm or dispel the benefits of transformational leadership in terms of artistic leadership as indicated in this paper.

It is also important to mention the upcoming change in artistic director at the festival in this context. An interesting aspect would be to investigate whether Matti Hyökki's leadership style would change while working under a different leadership himself. One could hence observe the roots of leadership behaviour.

The aspect of temporal nature of employment at events was discussed, as were retention. Both aspects provide opportunities for further research. One could analyse the difference in motivation and leadership approach in fixed employment versus temporary work situation. In terms of retention, there is an opportunity to discuss different retention strategies in detail, implement them and assess their functionality over a longer period of time.

The positive effects of group atmosphere as suggested by this research also provide room for investigation. After initiating changes, the motivation and outcomes could be measured and analysed.

In conclusion, this thesis might be of significance to festival committees and organisers searching for a suitable method to achieve their organisational goals. By analysing and adapting leadership, and creating an inspirational environment, it is likely that the employees will go the extra mile. And as stated at the beginning, the human resources are likely the company's biggest asset.

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Appendix 1.1: Structure Qualitative Interview Choir Members

Introduction and Research Background.

Consent Form and Permission to Record.

Questions

1. What is your background? (Professional, Country of Origin, how long with Savonlinna) (Rapport, Background)
2. Describe the Savonlinna Opera Festival! What about of the choir? (Introduction)
3. How do you know, when you (the choir) did especially well? (Leadership style) What action / leadership style made this possible?
4. When did you do especially well and how was this possible? (Team; Leadership)
5. How do you know, if the rehearsals are not going too well? (Leadership style) What could the leader have done differently, to avoid this situation?
6. What is your role at the Savonlinna Opera Festival? (Leadership in Strategy Implementation)
7. What is the goal/mission of you and the choir at the Savonlinna Opera Festival?
How have the goals/mission been communicated to you and the choir? How well aware is the choir of the goal? (Leadership in Strategy Implementation)
8. What motivates you to be a part of the Savonlinna Opera Festival choir? (Motivation)
9. How would you describe leadership at the Savonlinna Opera Festival? (Leadership Style)
10. Outline the hierarchy in the choir. Who is responsible for leading you? How do they/does he do it? (Matti Hyökki (choir director); Olli Tuunanen (production manager/Choir administrator); Jan Salven (Choir representative)) (Role and Leadership Style)
11. What kind of training do you receive? (Training and Team)
Do you believe this to be enough/too much? How would you develop training in terms of a) receiving feedback, b) setting clear goals and c) developing teamwork?
12. What influences if you will come back or not?/
How do/did you decide to continue with the Savonlinna Opera Festival choir? (Retention and Motivation)
13. If you could change one thing regarding leadership to improve your experience with this choir, what would it be? (Open)

Appendix 1.2: Qualitative Interview Consent Form



Consent Form for Survey Participants

Working title of Project: Leadership Development in the Event Environment: A Savonlinna Opera Festival Case Study

Name of Researcher: Valerie Berger, Bachelor Candidate at Savonia University of Applied Sciences

Summary of the study:

This study aims at analysing, understanding and developing the leadership and motivational styles used by the leaders of the choir of the Savonlinna Opera Festival. Learning objectives include researching leadership and motivation in the event environment, understanding retention and training in the seasonal environment and finding areas or development within the environment. The aim is to empower the leadership with new approaches and create an inspirational work environment. This survey will take approximately 20 minutes to complete, and will include open ended questions related to the event environment, motivation and leadership styles.

I confirm that I have read and understood the summary and purpose of this study and had the opportunity to ask questions.

I confirm that my participation is voluntary and that I am free to withdraw at any time and without giving any reason.

I understand that by participating in this study, I will not be identified by name in any publications arising from the research.

I confirm to take part in the above study.

Name of Participant

Date

Signature

Researcher

Date

Signature

Appendix 2.1: Questionnaire Qualitative Interview Matti Hyökki

1. How long have you been with the Savonlinna Opera Festival Choir?
2. What other professional projects do you do next to it?
3. How would you describe your Leadership style?
4. What do you consider important when leading (creative) people?
5. How does a good team atmosphere affect the outcome/performance?
6. How do you combine the different backgrounds of the choir singers to form a homogenous group? Do the different cultures matter? Professional backgrounds? Years spent singing for the choir?
7. What do you do to retain good choir singers over the years?
8. What do you think motivates the choir singers?
9. How do you integrate the singers' motivators in leadership?
10. As the choir director what is your role as part of the Savonlinna Opera Festival? Are you integrated in an overall strategy?
11. What is the choir's role as part of the Savonlinna Opera Festival?
12. What is the festival's goal / mission?

Appendix 2.2: MLQ Form

Multifactor Leadership Questionnaire (MLQ) Form 6S

INSTRUCTIONS: This questionnaire provides a description of your leadership style. Twenty-one descriptive statements are listed below. Judge how frequently each statement fits you. The word others may mean your followers, clients, or group members.

KEY

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

1. I make others feel good to be around me..... 0 1 2 3 4
2. I express with a few simple words what we could and should do..... 0 1 2 3 4
3. I enable others to think about old problems in new ways..... 0 1 2 3 4
4. I help others develop themselves..... 0 1 2 3 4
5. I tell others what to do if they want to be rewarded for their work 0 1 2 3 4
6. I am satisfied when others meet agreed-upon standards..... 0 1 2 3 4
7. I am content to let others continue working in the same ways always..... 0 1 2 3 4
8. Others have complete faith in me..... 0 1 2 3 4
9. I provide appealing images about what we can do..... 0 1 2 3 4
10. I provide others with new ways of looking at puzzling things..... 0 1 2 3 4
11. I let others know how I think they are doing..... 0 1 2 3 4
12. I provide recognition/rewards when others reach their goals..... 0 1 2 3 4
13. As long as things are working, I do not try to change anything..... 0 1 2 3 4
14. Whatever others want to do is OK with me..... 0 1 2 3 4
15. Others are proud to be associated with me..... 0 1 2 3 4
16. I help others find meaning in their work..... 0 1 2 3 4
17. I get others to rethink ideas that they had never questioned before..... 0 1 2 3 4
18. I give personal attention to others who seem rejected..... 0 1 2 3 4
19. I call attention to what others can get for what they accomplish..... 0 1 2 3 4
20. I tell others the standards they have to know to carry out their work..... 0 1 2 3 4
21. I ask no more of others than what is absolutely essential..... 0 1 2 3 4

SCORING

The MLQ-6S measures your leadership on seven factors related to transformational leadership. Your score for each factor is determined by summing three specified items on the questionnaire. For example, to determine your score for factor 1, Idealized influence, sum your responses for items 1, 8, and 15. Complete this procedure for all seven factors.

	TOTAL
Idealized influence (items 1, 8, and 15)	_____ Factor 1
Inspirational motivation (items 2, 9, and 16)	_____ Factor 2
Intellectual stimulation (items 3, 10, and 17)	_____ Factor 3
Individual consideration (items 4, 11, and 18)	_____ Factor 4
Contingent reward (items 5, 12, and 19)	_____ Factor 5
Management-by-exception (items 6, 13, and 20)	_____ Factor 6
Laissez-faire leadership (items 7, 14, and 21)	_____ Factor 7

Score range: HIGH = 9-12, MODERATE = 5-8, LOW = 0-4

SCORING INTERPRETATION

Factor 1 – IDEALIZED INFLUENCE indicates whether you hold subordinates' trust, maintain their faith and respect, show dedication to them, appeal to their hopes and dreams, and act as their role model.

Factor 2 – INSPIRATIONAL MOTIVATION measures the degree to which you provide a vision, use appropriate symbols and images to help others focus on their work, and try to make others feel their work is significant.

Factor 3 – INTELLECTUAL STIMULATION shows the degree to which you encourage others to be creative in looking at old problems in new ways, create an environment that is tolerant of seemingly extreme positions, and nurture people to question their own values and beliefs of those of the organization.

Factor 4 – INDIVIDUALIZED CONSIDERATION indicates the degree to which you show interest in others' well-being, assign projects individually, and pay attention to those who seem less involved in the group.

Factor 5 – CONTINGENT REWARD shows the degree to which you tell others what to do in order to be rewarded, emphasize what you expect from them, and recognize their accomplishments.

Factor 6 – MANAGEMENT-BY-EXCEPTION assesses whether you tell others the job requirements, are content with standard performance, and are a believer in "if it ain't broke, don't fix it."

Factor 7 – LAISSEZ-FAIRE measures whether you require little of others, are content to let things ride, and let others do their own thing.

Appendix 3.1: Quantitative Survey Questions

Title: Motivational Questionnaire

Introductory Text:

Hello everyone!

Thank you for taking the time to fill in this survey. Your contribution is very important in order for me to understand and analyse the reasons for you to sing at the Savonlinna Opera Festival. The survey should only take 5-10 minutes to complete. Be assured that all answers will be only be used for my research paper and no individual can and will be identified. Please note that your participation is voluntary and you can skip a question (except the first four) or leave the survey at any point. Please fill out the introductory questions below and then click next to continue.

Questions:

1. "Where are you from?" (Mandatory)
 - Finland
 - Estonia
 - Other
2. "How old are you?" (Mandatory)
 - Younger than 25
 - 25-29
 - 30-34
 - 35-39
 - 40-44
 - 44-49
 - 50-54
 - 55 or older
3. "What voice group do you belong to?" (Mandatory)
 - Soprano
 - Alto
 - Tenor
 - Bass
4. "How many years have you been with the Savonlinna Opera Festival? Please enter a number in years. For example: 5" (Mandatory)
(Form will only accept whole number answer.)

Intrinsic Motivation

5. "I feel very appreciated after a successful performance. 1 = Strongly Agree; 2 = Agree; 3= Disagree; 4 = Strongly Disagree"
- Strongly Agree 1 2 3 4 Strongly
Disagree
6. "I receive sufficient recognition from my superiors after a successful performance." 1 – 4
7. "The recognition by others of my performance has a big impact on my motivation." 1-4
8. "The feeling of a successful performance has a big impact on my motivation."
9. "I get enough feedback from my superiors" 1-4
10. "Feedback is very important to me."
11. "I feel respected in this choir." 1-4
12. "Being respected by others has a very big impact on my motivation." 1-4
13. "Being a member of the Savonlinna Opera Festival Choir allows me to improve my professional skills" 1-4
14. "My professional growth has a big impact on my motivation" 1-4
15. "Being a member of the Savonlinna Opera Festival Choir, allows me to grow as a person." 1-4
16. "My personal growth at work has a big impact on my motivation" 1-4
17. "I like what I do at the festival." 1-4
18. "Having the possibility to sing (opera) has a big impact on my motivation." 1-4
19. "The specific Operas we sing have a big impact on my motivation" 1-4
20. "I feel like I am given responsibility as a member of the Savonlinna Opera Festival Choir." 1-4
21. "I enjoy the responsibility I have been given as a member of the Savonlinna Opera Festival Choir" 1-4
22. "I feel like I have been provided with the necessary tools to do my job well" 1-4

Extrinsic Motivation

23. "I believe that the festival is well organised." 1-4
24. "The organisation of the festival has a big impact on my motivation." 1-4
25. "I believe that the supervisors are helpful." 1-4
26. "The supervisor's helpfulness has a big impact on my motivation." 1-4

27. "I work in a safe environment." 1-4
28. "Work safety has a big impact on my motivation." 1-4
29. "The location of the festival is great." 1-4
30. "The location of the festival has a big impact on my motivation." 1-4
31. "I have an excellent relationship with fellow choir members." 1-4
32. "My relationship with fellow choir members has a big impact on my motivation." 1-4
33. "The group atmosphere within the choir is excellent" 1-4
34. "The group atmosphere has a big impact on my motivation" 1-4
35. "The salary I receive is appropriate for the work I do." 1-4
36. "My salary has a big impact on my motivation." 1-4
37. "I am ready to increase my work efforts to gain a monetary reward." 1-4

Strategy and Training

38. "I feel that the Savonlinna Opera Festival has a clear mission statement (company goal)." 1-4
39. "I am well aware what my role is at the Savonlinna Opera Festival." 1-4
40. "I feel like my values are aligned with those of the Savonlinna Opera Festival." 1-4
41. "I feel like my contribution is valuable for the Savonlinna Opera Festival." 1-4
42. "The choir is well aware of a common goal." 1-4
43. "I feel to be part of something important while being a member of the Savonlinna Opera Festival." 1-4
44. "I believe that I have the necessary skills to perform at the Savonlinna Opera Festival" 1-4
45. "I believe that the training received is adequate." 1-4

Other

46. Rank the motivational factors according to importance. (Via Dropdown)

Salary

Recognition

Working conditions

Group atmosphere

Interpersonal relationships

Challenging work tasks

Professional advancement
Choir image and reputation
Other financial benefits (e.g. housing, meals)
Possibility for personal growth

1st most important
2nd most important
3rd most important
4th most important
5th most important
6th most important
7th most important
8th most important
9th most important
10th most important (Least important aspect)

47. "It is important for me to feel motivated at my current workplace." 1-4

48. "Do you consider yourself Motivated?"

- Yes
- No

49. "I want to work for the Savonlinna Opera Festival in the future." 1-4

Thank you for your participation!

Thank you for your time and answers! It will provide very valuable insight for my analysis and paper. If you have any questions on the survey process, please leave a comment below.

Many thanks,
Valerie Berger

50. "I found this questionnaire easy to navigate through." 1-4

51. "The questions were clear to me." 1-4

52. Anything else I want to mention? (Answer text)

Appendix 4: Observation Criteria

1. Is the choir getting praised/criticised? (Leadership Style)
 - a. How many times?
 - b. When?
 - c. Is the feedback individually given or to the whole group?
2. Is the leader clearly outlining rewards/punishment, in relation with a goal? Is the goal mentioned? (Leadership Style)
3. Who addresses the choir? How?
4. Does the leader try to control? (Leadership Style)
5. Does the leader try to motivate? (Leadership Style)
6. Are vision and long-term goals communicated during this rehearsal to the choir? (Commitment; Leadership in Strategy Implementation)
7. Does the leader adapt his style according to the situation? (Contingency Leadership Style)
8. Is there an atmosphere of trust existing?
9. Does the leader seem:
 - a. Optimistic - Pessimistic
 - b. Encouraging - Discouraging
 - c. Ambitious – Non-ambitious
 - d. Lenient - Strict
 - e. Distant - Present
 - f. Elusive - Direct
 - g. Other