

Leadership, Music and Creative Society: A Philosophical Analysis of Possible Future

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The present research deals with the topic of music in creative society, analyses various intersections between music and game. The research is focused on the relevant topic of mutual relations between music and leadership. Both, possibilities and advantages of music, as well as its dangers, when used for the purposes of manipulation, attract interest of scholars, philosophers and sociologists. The authors deal with the influence of music in the process of self-creation, or opposite – self-destruction. The research begins with a brief philosophical review of possible advantages and disadvantages of music and its influence on the process of education of youths and formation of the qualities of leaders. As said, this research is focused on a stream (trend) which is evaluated between leadership and music. A picture from a probable scenario and future is presented which has not sensed till now. This mentioned picture can be considered as a weak signal from a bigger universal image. The hermeneutic approach and trend analysis were the main methods of this research, and finally the authors come to the conclusion that in the world of music one may expect fundamental changes and their influence would even grow. When properly used, music will become an effective tool in the process of development of leadership skills.

Keywords: creative society, music, leadership, dialogue, education, manipulation

INTRODUCTION

Since the centuries, music has been an inseparable part of human existence – in every civilization it has been performed and listened for ritualistic, religious purposes, or simply for recreation and enjoyment. It was also successfully used for such purposes as education of youths or manipulation of masses. Recently, at the times of dynamic growth of creative cities (Brzozowska 2016: 3–14) and creative society (Kačerauskas 2014: 6–18; Reimeris 2016: 15–24; Stasiulis 2015: 16–23), the role of music has become particularly important. Recently, creative industries have

faced a growing academic interest (Kačerauskas, Zavadskas 2015: 239–258), and the music is one of the most fundamental and dynamic parts of them. Music has become an integral part of contemporary public spaces and helps to create their identities (Bajarkevičius 2014: 69–76). Despite the fact that music is an inseparable part of human life and its influence is huge, positive and negative aspects of music influence often remain not reflected. We all feel that music makes influence on us and accept it as a normal and self-evident phenomenon. Therefore, critical academic reflection on this problem is particularly important. How could music influence development of leadership qualities? What causes constructive as well as destructive influence of music? With the help of analytic, comparative and hermeneutic approaches, the authors are trying to answer such and related questions.

THE MUSIC AND THE LEADERSHIP – PHILOSOPHICAL INTERPRETATION

Music invites to the open, dialogical space, sharpens awareness and helps to accept the others despite their differences. As the philosopher A. Mickūnas points out, “dialogical awareness, it seems, cannot be limited to other theories and their presumed grounds, such as social, cultural, material, historical, biological and even mythical” (Mickūnas 2016: 4). In such communication among different human beings and cultures image is much effective than traditional communication with words (Juzefovič 2016b: 143–152), however, music, with its particularly strong and direct influence, may become even more effective than both the traditional discourse and the image. Visual communication would inevitably be relative (Mutanen 2016: 24–35), but a phonic one when it is performed only by music – melody and rhythms – is much more relative and resistant for rational, analytic interpretation than both – communication by words as well as visual communication. The influence of music is very complex, polysemic and may not be defined clearly and unambiguously. Ambiguity of the influence of music may also be seen in the report of the American Academy of Pediatrics (AAP) (1996) about the influence of music on children in general, illustrating their concern about powerful impacts and abilities of music on youth. This impact can be positive, negative or both positive and negative and it depends on the nature of music and its paradigm. Furthermore, the AAP identified that the influence of music with appropriate lyrics has a great impact on the development of personality, characters and social boundaries of the young ones.

Greek philosopher Plato believed that music has a strong possibility to educate youths and argued that future politics and soldiers (thus these, who need education and are able to profit from it), first of all, have to be educated with music (Plato 1968: 82 [403c-d]). Music, according to this philosopher, if consumed moderately, may help to overpass anger and frustration, but if someone keeps it without letting up and charming the spirit, it may become dangerous and make a destructive influence. Music may be dangerous for the youths and if a man is soft by nature, music may make him irritated, and if he is angry by nature, music could make him inflamed by little things and quickly extinguished (Plato 1968: 90 [411a-c]). Despite being suspicious with music, the philosopher believed that for the personality with a strong character, music may have a positive influence and may help to develop his/her features of a leader.

Leadership is a complicated-multifaceted concept with broad aspects. Likewise, music is a wide-ranging span of styles and genres. This phenomenon, music, has distinct variations and senses, meanings, and implications, which heavily depend on mutual understanding between the musician and the audience (Hall 2008). The definition of leadership entails several key topics: multitude of individuals, influence, process, and goal achievement. A powerful vocal performance can cover all key aspects of leadership. Moreover, the tone and lyrics to

a song can carry a clear message of leadership. Both the artist (leader) and the listener (follower) would be linked together unconsciously in an attempt to “change the world” (Gerrard et al., 2004; Northouse 2007; Hall 2008). Such authors tend to believe that the influence of music could be enormous. One of modern philosophers, who was particularly fascinated and attracted with music and its ability to create a leader and change the world, was German philosopher F. Nietzsche. He was fascinated with early ancient tragedies because there music was playing the predominant role, he believed that music is one of the most authentic and powerful arts, which could strengthen man’s will to power, therefore would create him as a leader. Music is fully and directly connected to the human body, what makes it more primary and authentic than any other form of art. “With this observation we have defined the only possible relationship between music, word, and sound: the word, the image, the concept seeks expression in a way analogous to music and thereby is subjected to the power of music” (Nietzsche 34). Nietzsche was fascinated with music exactly for its value for leading. The politic leader would often use music: parades and meetings are usually supported by music, religious leaders use music to make believers feel uplifted, as if in ecstasy. When the political regime is totalitarian, the usage of music for controlling people used to become more intense and consistent. For example, under the Soviet occupation, solemn demonstrations were always led by loud, gala music, which intended to glorify authorities, remind the masses how happy they should be for living in such a wonderful country.

Referring to the pictures from the mass demonstrations, which under the Soviet occupation were organized on May 1st and November 7th every year, we may often see people singing and marching, or supported by solemn music. Music and singing were closely related to the work, which was considered as the most important part of human life. It was normal to depict a Soviet man as inseparable from his profession: officials solemnly marching dressed in uniforms; gymnasts, despite the cool climate, marching dressed in summer sportswear and simultaneously performing a variety of exercises or even demonstrating acrobatic compositions; dressmakers celebrating to honour fete without taking break at work – in a truck running through the main prospect of the city then called Stalin’s Prospect, they are sitting with their sewing machines (Juzefovič, Sakalauskaitė 2014: 200–210). The leadership was associated with work, which was considered as joy and a natural part of human being. Therefore it is not surprising that Soviet people, while working or celebrating their day of labourers, are usually singing and led by loud music. One picture of a well-known Soviet photographer, I. Fisher, shows the crowd, carrying a huge poster with “Cantata about Stalin”: a karaoke style text with additional hints looks curious, and the faces of men are also quite ambiguous – under a solemn and joyful mask one may feel some irony, as well as a young man’s clothing and hairstyle looks somewhat of a dandy style. Another picture shows how intelligent-looking men are marching in the largest square in Vilnius, called Lukiškės Square (at that time Lenin Square) unanimously singing patriotic songs. Such images make us ask – are they ready to change the world with music? Are they connected only by music of the present moment or by more fundamental ideology? Do these people really believe in ideals, which they worship so unitedly?

Such pictures tell about the human tendency to behave as the others around, in other words – highlight what M. Heidegger calls the anonymous *das Man* face (Heidegger 2010). Music may make a negative influence and instead of creating a leader may push a person to the behaviour of the mass, make him/her to forget his/her personality. Such effect of music could be seen on mass concerts or political demonstrations organized by totalitarian regimen. A person becomes just a part of crowd, mass. Unlike sociologists, who usually keep a neutral

relation with mass, philosophers look at it critically or even with hostility as at the basic obstacle of authentic being and self-realization. Philosophers, according to F. Nietzsche, escape the crowd and look for the wisdom in the solitude: "Far from the market-place and fame happens all that is great: far from the market-place and fame have the inventors of new values always lived" (Nietzsche 2008: 46). A Spanish philosopher, J. Ortega y Gasset, in the essay *The Revolt of the Mass* (1930), with dislike describes the masses and primitive mass-men and concludes that the 20th century is the century of masses when they got access to the former privileges of aristocracy (to have leisure, travel) and, as a result, swamped any possible public urban space (Ortega y Gasset 1994). According to M. Heidegger, in the mass, individual becomes *das Man* and loses his/her uniqueness, possibility to take own decision and begins to act anonymously, just as anyone, therefore has no authentic being. Thus, philosophers' approach to the crowd has traditionally been sceptic and even hostile. Music, which conjoins the mass at the concert or at public demonstration, and makes them feel as an organic part of huge mass, is a tool, which may effectively be used by the leaders to control individuals. But it may not be helpful for someone on his/her attempt to become a leader.

THE MUSIC AND THE LEADERSHIP – NEW TRENDS AND FUTURE

Transformational leadership intermingles with ethics, emotions, values and long-term objectives. Both the leader and the follower are actively involved in the transformational process (Hall 2008). As new approaches and concepts, several noticeable theories related to the transformational leadership have been researched over past decades (Antonakis et al. 2004). As Bacchiocchi mentioned in 1999, rock was the most influential phenomenon of the second half of the 20th century as the birthplace of new social, moral and religious values in different societies. Social researchers and analysts announced that rock genre, as a subcategory of music, has become a force in directing the way of thinking and the life-styles of new generations (Bacchiocchi 1999; Hashemkhani Zolfani, Antucheviciene 2012; Hashemkhani Zolfani et al. 2012).

Common culture of societies at all levels can be classified in several types; music can be considered as the most widespread, related and appropriate form in reaching people across the globe, together. Leadership can be considered as a worldwide movement and activity like the music which creates a perspective to see the world differently (Hall 2008).

In review of new social effects of music in the 21st century, Hashemkhani Zolfani show the general paradigm in which music has been transforming, in the evolutionary path it has long been on, during the latest decades (Hashemkhani Zolfani 2013: 143–164). In general, music can be considered as a social lever in social studies. The main question related to this topic is as follows: What are the last achievements made in this regard? Hashemkhani Zolfani tried to answer the question by adopting a new perspective considering the latest accomplishments. This new perspective can be traced back to the last decade of the last century where Mickael Jackson was an idol in music. This singer presented a global perspective and approach for managing the world in environmental, political and social settings. The present research is focused on the last achievements and has not considered older cases in the history of music like Pink Floyd or The Beatles. This study considers general trends but the main goal is what events can be next. In the new century, new social ideas emerged in music, especially in the rock genre. Although other genres were active in social topics, the rock genre was a pioneer. There are so many hit songs from different artists and bands in terms of social studies and, in a bigger picture, paradigm shift. Hashemkhani Zolfani, with the help of other researchers, defined a new concept called a multi-role artist and specialized that for rock

bands (2011, 2012). This concept shows that most rock bands, especially the famous ones, have a core mind as the leader. He/she is responsible for attitudes, perspectives and general paradigms of bands. This role has been created gradually through recent years. Multi-role artists generally follow their special perspectives in their songs.

Media, as in music videos, could also contribute to highlighting of the music and the musicians promoting their goals and paradigms. For instance, "What I've Done" was released in 2007 by Linkin Park band from USA. So many ideas as the bigger picture can be considered as a sustainable development and sustainability concept in the music video, although the lyric failed miserably in explaining all the possible perspectives, concepts and paradigms.

Moreover, there are new roles that have surfaced in the musical scene, specifically in the rock genre. It goes without saying that politics need their requirements. You live as a politician knowing that most people do not like or believe in your likes. Different parties have their roles, laws and paradigms, and what is important here is that there are so many paradigms and perspectives in different nations and countries. Current political positions and perspectives are limited to a few cases and this issue does seem appealing to all those who want to play a role in the destiny of their societies. The main question to be asked here would be: Is music a new bridge to incorporate new paradigms and perspectives into everyday life? Without a doubt, the answer is yes. Taking a glance at the world today makes us see so many distinguished minds in music. Matthew James Bellamy, the leader of English music rock band, Muse, has been working in this area since late 20th century. The latest album of this band is *Drones* (2015) and is a symbol and metaphor for brainwashing and loss of empathy. However, this issue, today, is not limited to some specific countries. Thirty Seconds to Mars (USA), Nickelback (Canada), The Rasmus (Finland), Anathema (England), among others, are active in presenting their ideologies to the societies. Finland is one of those countries in which new ideologies and paradigms have been embedded in the music to a great degree. Consider "The Eyes of Sharbat Gula" song, *Endless Forms Most Beautiful* album (2015) by Nightwish (Finnish band), the symbol of H. I. M. (Finnish band), "Heartagram" which was added to the dictionary with this explanation introduced and created by Ville Valo (singer and leader of H. I. M., Finnish rock band). Lauri Ylonen (singer and leader of The Rasmus, Finnish band) has been developing his ideology about human values, eternity, facts of life. Finnish music, particularly the rock genre, is in a distinguished way in the music structure of the world. Music is now everywhere; as an example, The Dreams rock band is one of well-known personalities of their own nation, Faroe Islands with less than 50,000 population.

Surprisingly enough, people tend to believe in musical artists much more than they do in their own politicians as they get to follow them throughout the years. An artist or a band tries to develop their ideas in the national or international contexts and incorporate them into the people's life-styles, ideologies and behaviours in the society. After years, they will have enough chances to be followed by fans and people in the societies. They do not require any kind of official power to lead a place or any official position.

The idea of leadership has been changing throughout history. The idea of leadership was particularly important for Greek philosopher Plato. In the *Republic* Plato used the assumption on differences between the leader and the follower and argued that leaders come from highly educated citizens, who are engaged in philosophy and use it to rule, while the rest are not interested in philosophy and simply follow their leaders (Plato 1968: 154 [474b-c]). Recently, Plato's ideas on self-knowledge and leadership have been more relevant than ever.

Do we need a leader for everything or can leaders be considered for different aims and issues? Is it necessary to have official leaders for everything? The answer is no. The main change can be considered the transnational perspectives and paradigms adopted in the leadership-related matters. This perspective can be easily seen in visionaries (music artists), especially in the new century. Consider Jared Leto (leader of Thirty Seconds to Mars band, the USA) and his echelon and symbol of reality, dreams and life. His symbol can be seen everywhere in pictures, tattoos, necklaces, etc. Oftentimes the official page of the band on Facebook releases pictures of fans with the symbol of the band. There are numerous quotes from Leto in different social societies on the internet and special activity of him in saving the environment with an unforgettable song and music video, a beautiful lie. He has been trying to unify people of earth for a big movement and this can be easily seen in his songs in the past years. For example, in "This is War, 2009", he invites people directly for a big movement in the history to get rid of the world of war as it will lead to man's ultimate downfall.

There are so many other long-term impacts caused by songs in just 15 past years which can be focused on. There was a new broad vision to the war from both sides: Billie Joe Armstrong (Green Day band, the USA) and their song called "Wake Me Up When September Ends", *American Idiot* album (2004), which was written as a tribute to Billie's father upon his death. They have focused on the Iraq war, soldiers losing their lives, and the deep sorrow their families feel. The system of Down band (the USA) presented another perspective to the war in their song "Boom!", *Steal This Album!* (2002). The members of this band are of Armenian descent and they created a music video with a real movement along with their fans in criticism of innocent people in Iraq. This band accused the president of the USA of warmongering in the song called "B.Y.O.B.", *Mesmerize* (2005), and in another song, directly called him one of warmongers. They were also the leader of a protest march in the United States.

One of the most latest leaders who should be considered is John Francis Bongiovi, Jr. (John Bonjovi), another American star. He has been working on social concepts for decades, and is still an active figure. Bonjovi can be considered the last stop of musicians on the road of becoming a charismatic leader. The Jon Bon Jovi Soul Foundation and his valuable achievements on the issues around the homelessness in the USA presented a new perspective in the society. In the past 9 years, his foundation assisted in providing homes for 260 low-income families and individuals. He has been active in the political scene for many years. He was in cooperation with John Kerry (2004), has been cooperating with Barack Obama from the start of his presidency up until now. In 2010, he was invited as a member of the White House Council for Community Solutions which was established to provide advice to the President on solving specific community needs. There are only 24 places in this council and one belongs to Jon Bon Jovi.

The last and unbelievable occurrence was selecting Bob Dylan as the Nobel laureate in literature, 2016. As it can be imagined, music now is in the new era, and perspectives and paradigms can be transferred easily, worldwide. His songs have been published in so many books and in different languages such as English, Spanish, French, German and Swedish (Nobel Prize Organization, 2016). So many books have been written about his paradigm through decades in his career (Corcoran 2003; Ricks 2005; Wilentz 2011). Remember, he said in 2004 that "I am a poet and I know it" (Poets.org from the Academy of American Poets), and his first published book, *Tarantula*, 1966, officially 1971 (Dylan 1971), was an experimental novel and prose poetry. All these cases look like a weak signal for the future. A feasible-probable change with a new kind of leader, it means a leader outside politics and from the music world.

CONCLUSIONS

Since the centuries, music has performed a particularly important role in various fields of human life, also, it was used for both – education and developing of leadership qualities of youths, as well as by leaders themselves to gain more power and to control masses. Both, possibilities and advantages of music, as well as its dangers, when used for the purposes of manipulation, have attracted interest of philosophers since the ancient times. Greek philosopher Plato was enthusiastic about music and its usage in didactic purposes, but, on the other hand, forewarned about its possible danger for the souls of youth and thought that music, as well as the other form of arts, should be controlled and censored. Modern philosopher Nietzsche was particularly fascinated with music, which is the most *chthonic* and Dionysian art, therefore the most authentic and direct and the most effective in the process of creation of the leader, or the one who rules and establishes own values. Such modern philosophers like Heidegger and Ortega y Gasset discussed dangers which are faced by a modern individual in the face of society, which tends to neglect its uncial, authentic existence and reduces itself merely to the representative of the mass what was often done with the help of music.

As for the current state of musicians in terms of leadership, the USA can be assumed to have the best bet for emergence of new changes in the world. Scandinavian countries, especially Finland, also have this potential to introduce a new charismatic leader in the international context. Previously, the world did not have a brilliant leader for the international context without any special orientation. It is probable that leaders will not have official power but they can be more powerful, in comparison, than the political figures. This trend can change the world in specific periods of time dramatically.

Distinguished minds can flourish more in comparison to the past and music can be considered a new channel for giving rise to new ideologies, concepts and paradigms in different levels of societies, communities, regions and the world. This research tried to provide the angle to show what could be next in the world of music. Will another Nelson Mandela or Mahatma Gandhi emerge through melody? It is not far from our imagination.

IMPLICATIONS AND SUGGESTIONS FOR FUTURE RESEARCH

Based on this new perspective, so many other researches would be imaginable as future research, which can be done after this study, as follows:

- Scenario planning for the future of music and leadership with an explorative perspective (different scenarios).
- Identification of main reasons and criteria for this probable future (interviews with key role artists seem necessary).
- Post-world after Bob Dylan (Nobel laureate in literature).
- Survey among people and their idea about this possibility in the future.

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Lyderystė, muzika ir kūrybos visuomenė: galimos ateities filosofinė analizė

Santrauka

Straipsnis skirtas muzikos problematikai kūrybos visuomenėje, svarstomos muzikos ir žaidimo intersekcijos. Šis tyrimas sutelktas ties aktualia abipusių muzikos ir lyderystės sąsajų tematika. Tiek muzikos galimybės bei privalumai, tiek jos pavojai, jei muzika naudojama manipuliacijos tikslais, traukia filosofų ir sociologų dėmesį. Autoriai nagrinėja, kokia muzikos įtaka tiek savikūros, tiek savęs naikinimo procesuose. Tyrimas pradedamas glausta apžvalga iš filosofijos istorijos perspektyvos, primenama, kad jau antikinės Graikijos filosofas Platonas vertino muzikos vaidmenį edukaciniais tikslais, ugdant lyderystės savybes, taip pat pastebėjo ir jos pavojus, kai netinkamai naudojama gali pakenkti jaunimo protams, tapti nedorų lyderių piktnaudžiavimo įrankiu. Analizuojamas modernizmo filosofų F. Nietzsche's bei M. Heideggerio požiūriai į muziką ir jos vaidmenį ugdant lyderio savybes. Autoriai prieina prie išvadų, kad muzikos pasaulyje tikėtini esminiai pokyčiai, o jos reikšmė ir įtaka visuomenei dar labiau augs. Muzika, tikslingai naudojama, taps veiksmingu įrankiu ugdant asmens lyderio savybes.

Raktažodžiai: kūrybos visuomenė, muzika, lyderystė, dialogas, edukacija, manipuliacija