

# *The Three Faces of Leadership:* Manager, Artist, Priest

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Historically, societies looked to government and religion to provide leadership, but today leaders are just as likely to come from business. For example, Jack Welch and Bill Gates have joined Nelson Mandela and the Dalai Lama as global cultural heroes. For people leery of the enormous influence business exercises in the world, a major concern is that business-style leadership is not adequate to the complex tasks facing our nations and societies. Those who support business worry about its leadership capability too. Many fear there aren't enough effective business leaders to serve the needs of the global economy, let alone those of the world's many nations. These seemingly different concerns may stem from one source: that being a good manager is not the same as being an effective leader. Equating leadership with management is as unhealthy for business as it is dangerous for society.

In a recent study of interviews with influential CEOs we found evidence that, while they consider managing the productivity of people and other resources a central responsibility, there is more to leadership than practicing good management. In particular we discovered the surprising role that aesthetics plays. The thesis that evolved from our research is that effective business leadership depends not only on managerial skill, but on a leader's capacity to be creative and inspirational. Because these aesthetic aspects of leadership are so strongly aligned with the social roles of artists and priests we called our book: *The Three Faces of Leadership: Manager, Artist, Priest*. The title reflects our belief that it is not only possible, it is imperative to

integrate the roles of manager, artist and priest in order to face down the complexities of our global economy and the political, social and cultural problems that attend it.

## THE THREE FACES OF LEADERSHIP

Howard Gardner was the first to propose that great leaders combine intellect, creativity and ethics. His work was based on analysis of the biographies of world leaders including Ghandi, Martin Luther King Jr., Winston Churchill and John F. Kennedy, and prominent artists like Pablo Picasso and Igor Stravinsky. Our study of CEOs extended Gardner's research beyond politics and art to the domain of business, using similar text-based methodology. Table 1 defines the three faces of leadership our study revealed.

The first face of leadership focuses on rational organizing, the distinctive achievement of modern management in the 20th century. The face of the manager is what business leaders show when they introduce order into a chaotic world with financial reporting systems, inventory management techniques, or with processes for enhancing and monitoring output and quality. Although ordering and controlling are necessary, great leaders recognize the danger of becoming obsessed with the manager's face. They need some of the chaos creative forces bring to the world to constantly challenge their technically ordered organizations so that they do not stagnate or fail to adapt to circumstances. Since artists feel creative

**TABLE 1 THE THREE FACES OF LEADERSHIP**

	MANAGER	ARTIST	PRIEST
Common description	Disciplined rational	Curious independent	Empathic ethical
Core competences	Organizing controlling	Creating provoking	Inspiring comforting
Helps others develop their	Technique	Imagination	Faith
Psychic domain	Intellect	Emotions	Soul
Type of vision	Strategic	Artistic (sensory)	Transcendent
Source of power and influence	Expertise	Originality	Purity
Heroic ideal	Decision-maker	Innovator	Savior

*Source: From Hatch, Kostera, and Koźmiński (2005: 4)*

forces most strongly, the second face of leadership is that of the artist.

By undermining old beliefs and releasing imagination, artists introduce chaos in both destructive and productive ways. Embracing the face of the artist means that leaders must sometimes welcome the opportunities for change that chaos brings. Unfortunately, change often breeds fear. Artists and other innovators may be feared precisely because people believe that the chaos they unleash will negate the benefits of order and the security it brings. The forces of stability need to accept the forces of change; otherwise we get religious wars and the burning of heretics. The third face of leadership – that of the priest – mediates order and chaos by inspiring courage to embrace an organization's creative potential while providing the reassurance needed to face fear. Great leaders take on the character of artists when they create change, and of priests when they symbolize the deep values that permit their followers to confront change. Showing the face of the priest comforts organizational members by assuring them that needed change will not destroy cherished beliefs; it will keep them alive.

## AN AESTHETIC APPROACH TO LEADERSHIP

You may wonder how thinking about aesthetics enhances our understanding of leadership. Can businesses benefit from aesthetic appreciation of their leaders? Since art and spirituality are the natural realms of

creativity and inspiration, we believe that describing how respected business leaders show the faces of the artist and the priest will help managers develop their potential for creative and inspirational leadership and will help us all to understand the difference between leadership and management.

Our study explored the world of business as portrayed by some of its greatest leaders during the roaring 1990s, when the latest round of globalization took hold. Our data consisted of interviews with CEOs that appeared in the pages of the *Harvard Business Review* (HBR) from 1989 to 1998. We also interviewed HBR's then editor-in-chief, Suzy Wetlaufer, to test some of our findings against the publisher's intentions and perceptions. These interviews are worth studying for at least two reasons. First, the most advanced managerial techniques, eagerly copied and rapidly proliferating throughout the world, are deeply rooted in the managerial culture. Second, knowledge of this culture helps us to understand how management is changing as the pendulum swings from concern over technical rationality to ethics and innovation.

We chose 1989 as a starting point because much that is associated with the 20th century was upended in that year. For instance, this is roughly the date of the return of Central and Eastern Europe to the free world. It was also the year when Asian markets were liberalized, several countries in South America became democracies, the International Monetary Fund (IMF) bailed out Argentina, and Nelson Mandela was released from prison. Thus, 1989 marks the opening of

major regions of the world for economic development, the spread of democracy, and the emergence of contemporary managerial culture as a global phenomenon. These events suggest 1989 as an interesting point to begin investigating the changing nature of contemporary management as we set our sights on developing more and better leaders.

When we looked closely at our data, we discovered how a group of highly successful business leaders revealed the faces of the artist and the priest, even as they led their companies to technical/rational achievement. When we looked into the artist's face, we saw creativity in organizational dramas and managerial storytelling. When we looked into the face of the priest we saw ancient myths inspiring business leaders with the virtues that shaped their organizational roles, including their roles as storytellers and dramatists. Thus, we first focused on CEO stories, next on the drama of conducting business, and ultimately on the mythological archetypes to which our group of business leaders conformed. We will give you a taste of each of our analyses below, but you will need to refer to our book for the complete rendering.

## THE CEO'S TALE

The most influential finding of Gardner and Laskin's *Leading Minds*, was that great leaders throughout history have relied on stories to inspire followers. Storytelling occurs in all human cultures. It takes precedence on many occasions—from a child's bedtime, to sharing a campfire, birthday parties, reunions, retirement dinners, wakes, funerals and all manner of gatherings, whether joyful or mournful. In the *Poetics*, Aristotle argued that stories make it possible for us to share our world. Thus, when we weave our lives into plots peopled with characters, we participate in the means by which our culture is built, sustained and changed. When we tell stories we contribute to a collective memory retained in cultural myths that, in turn, provide templates for histories, novels, films and other modern cultural forms.

As such a pervasive and significant aspect of our humanity, we were not surprised to find the CEOs tell their stories. What *did* surprise us was the volume of stories we found and the prominence they were given. The CEOs used their stories for many purposes—for instance, to illustrate their points, convey their corporate or personal history, celebrate acts of courage, and communicate identity. Their storytelling revealed the faces of artist and priest in the depth of meaning their stories conveyed and the enormous persuasive power they exuded. When we looked closely at the stories contained in the interviews, we witnessed the CEOs' creativity and inspiration at work.

Ninety-one percent of the stories told in the interviews involved epics. In an epic story, a heroic individual overcomes enormous odds to achieve success in relation to a goal or quest. Typically the hero encounters one or more villains and may rescue someone in adventures that inspire others to confront difficulties in their own lives. Emotions of pride or admiration usually accompany the conclusion of an epic tale, but other emotions may be evoked as the teller recounts adventures (e.g., fear, aggression, pity, love). Arnold Hiatt told this simple epic story which is both about his past and the birth of Stride Rite Corp.:

*I didn't set out to run my own company as much as I ran away from a big one. My first job was in the executive training program at Filene's. I felt threatened all the time. I knew there were fifteen other candidates for five positions three rungs up. The situation was designed to make carnivores of us all, and my teeth just aren't that sharp. That kind of environment works for some people. It didn't work for me.*

*Fortunately an opportunity presented itself. I had heard about a small company in Lawrence, Massachusetts that had gone into Chapter 11. The Bank of Boston was willing to put up some money. My father was willing to put up some*

*money. I bought Blue Star and became totally absorbed. (Stone 1992: 98)*

What makes a story comic is the effect it has on most people: it brings a smile. It is often an unexpected explanation for success, as in this tale provided by Frederick Crawford of TRW Inc.:

*There was a machine in the plant that was water-cooled. The water was discharged through a hole in the floor, and it splashed everything; the floor was a hell of a mess. A week or two after my meeting with the employees, the operator of that machine asked me to take a look at his invention. He had rigged an awning over the machine from canvas and wire that he had bent himself. The awning channeled the water so that it dropped down neatly into a pan. He had solved the problem. For the first time, that fellow had begun to think about the efficient operation of the business. I asked him why he didn't think of this before. He said, "I didn't know I was supposed to think." (Dyer 1991: 117)*

Crawford also told a tragic story that is particularly interesting because it immediately followed his comic story and was in many respects the same tale told in a different mood:

*About a month later, another worker came to see me with a tie-rod end (a steering part made by Steel products) and a blueprint. This fellow couldn't speak good English, and he had never had much schooling. But he had spotted something in the way two pieces of the part were joined that seemed awfully complicated. He then showed me a much simpler way to put the parts together. Nothing fancy, just pure common sense. That single idea saved us 40 cents per part. And we were making a lot of parts. I asked him why he didn't bring the idea up before. He said he did, but he was told to shut up and do his job. (Dyer 1991: 117)*

The difference between Crawford's comic and tragic stories is that the worker

in the comic tale is the deserving victim of misfortune. This story invites us to laugh at the protagonist when he declares to his CEO, "I didn't know I was supposed to think." The worker in the second version of this story, however, invokes pity rather than mirth. Having attempted in vain to solve a problem at work, this worker is presented as an undeserving and hence tragic victim of the same system that prompted the comic worker in the first story to assume he should not think.

In one of only two romantic tales told in the interviews we read, Hiatt told how Stride Rite happened to start the first corporate day care center in the United States:

*We started the center for the community, for the children living near the old Stride Rite factory on Harrison Avenue in Boston's Roxbury neighborhood. Until the late 1960's, when an aging work force and high labor costs led us to start moving production out of Boston, Stride Rite made all its children's shoes in that building. And in 1971, when we opened the center, our distribution center and corporate offices were still located there. But the neighborhood was falling apart around us. Businesses were pulling out, housing was in disrepair, crime and violence were more and more common. And every time I looked out my window, I saw a lot of small children with nothing to do and no place to go.*

*It didn't take a great deal of imagination to make the connections. We were in the children's shoe business. We were in a decaying neighborhood surrounded by children in need. We had resources available in the form of empty manufacturing space. And we had a perfect model in the federal government's Head Start program. That's how the center got started.*

*Remember this was 20 years ago. The employees were taken aback. Their position was cogently expressed by the head of the union. He stopped me in the corridor one day and said, "Hey, if you guys can spend so much money on that" – he didn't*

*say nonsense, but that was the implication – “why don’t you put it into a pay increase instead?” I said the two things weren’t related and told him that if any of the employees were interested in having their children come to the center, it was available for them too.*

*About six months later, one employee did bring her child in. It caused a great deal of concern because most of the employees were white and almost all of the children in the center were black. But over time, as people saw that the center worked, more employees started to enroll their kids. Eventually we decided to make it 50–50, half community children and half the children of employees. We kept expanding as the demand increased, and when we moved our offices out of Roxbury and over to Cambridge in 1981, we opened a second center here. This center also serves both the community and our employees. (Stone 1992)*

Hiatt’s story is romantic in that it expresses love for the children of the communities in which Stride Rite operates factories. In the story the first community is portrayed as injured or sick (“a decaying neighborhood surrounded by children in need”) and, even when Hiatt encounters resistance from the union, he sticks to the company’s position as protector of the children. In the end, love triumphs over union greed. More romance unfolds within this story as the day care center becomes racially integrated and extends to a second community.

Great storytellers do not stick to one story form. They mix comedy with tragedy or romance, sometimes all in the same story. Consider the delight many people find in a romantic comedy, or the frequency with which playwrights and screenwriters use comic relief in tragic plays and movies. While purely comic and romantic stories were extremely rare in our sample (2 each), and tragic stories got only slightly more airing (4), there were 15 instances of combinations of these pure types with the much more common epic form. Consider this example of

epic-comedy provided by Masayoshi Son, founder and CEO of Japan’s Softbank:

*When I first started the company, I only had two part-time workers and a small office. I got two apple boxes, and I stood up on them in the morning as if I was giving a speech. In a loud voice, I said to my two workers, “You guys have to listen to me, because I am the president of this company.” I said, “In five years, I’m going to have \$75 million in sales. In five years, I will be supplying 1,000 dealer outlets, and we’ll be number one in PC software distribution.” And I said it very loudly.*

*Those two guys opened their mouths. They stood up and opened wide their eyes and mouths, and they thought, this guy must be crazy. And they both quit.*

*That was in 1981. About a year and a half later, we were supplying 200 dealer outlets. Now we supply 15,000. In ten years, we’ve gone from two part-time employees doing software distribution and making about \$12,000 to 570 employees doing software distribution, book and magazine publishing, telephone least cost routing, system integration, network computing, and CAD-CAM and making about \$350 million. (Webber 1992: 93–94)*

TRW’s Crawford, a gifted yarn spinner with a proclivity to moralize, provided this example of an epic tale tinged with romance:

*When I took over our Detroit plant, it was having a terrible time coming out of the recession after World War I. The year before, it had lost more money than it brought in revenue – some kind of record, I think. I was sent to Detroit with orders to close the plant or sell it.*

*When I got there, I spent a lot of time talking to the employees, and I was surprised to find that they had no idea that anything was wrong. The place was operating without discipline, so every-*

*thing was careless. People came late and loitered in the rest rooms. We produced as much scrap as we did finished product.*

*Well, my interests being human, I felt so sorry for these people that I decided to tell them what my orders were. The only place large enough for all of us to meet was the parking lot out front. I rented some undertaker's chairs and got some canvas to hang over the fence to keep the public from looking in, and then I got up on a soapbox and told the employees the condition of the plant and what I was supposed to do about it. I'll never forget the look of shock and disappointment on their faces when I said the company wanted to close the plant.*

*Then, on impulse, I said, "if I disobey orders and try to save this plant, how many of you will go all out to help me?" Every hand went up. Then I said, "Wait a minute. Do you know what you're voting for? If you vote yes, that means you'll be here on time and work a full day. No making scrap. No smoking breaks in the toilet room." They all voted yes again. Then I said, "Wait a minute. I want you to vote again. Will you come in here – everyone – and work as if you own the business and you are fighting for yourself?" Everyone voted yes again. It was like a religious revival.*

*In the days that followed, those people looked different. They walked different. They talked different. They were in early, and they were working when the bell rang. The response was amazing. Fantastic things – the kinds of things that the Japanese are doing now – began to happen. (Dyer 1991: 116)*

Perhaps the proclivity to use the epic form goes along with being a CEO – this form fits the image of the powerful leader as hero – whereas the other three detract from the glamour or power of the role. Tragic stories position the protagonist as unsuccessful,

while comedy reduces the protagonist's status, and romance focuses attention on the love object. Each of these moves either detracts from the heroic image of the leader or distracts the listener from focusing on this image. It should be understood, however, that by being interviewed, the risk of losing one's heroic image is greatly reduced. This is because, presumably if you are asked to do an interview, you have survived your challenges, have achieved high status, and are secure. We found that the most gifted storytellers told complex tales like the two just recounted.

Son, who was one of the most gifted storytellers in our sample, demonstrated his complexity by the interrelatedness of the stories he told and in his telling of this epic-comic-tragic story involving wooing suppliers (a little romance?). It is the most complex story in our sample:

*When SOFTBANK was only two or three months old, I decided that I needed to show the end users and dealers what software was available in Japan. There was a consumer electronics show in Tokyo, and I made a reservation for the largest size booth, the same size as Sony, Matsushita, and Toshiba. I purchased the space, and I called all the software vendors I could find, maybe just a dozen at that time. I told them that I had bought the space, I was going to prepare the flyers, I was going to have decorations, displays, a model PC, and I was going to pay for everything. I told them, you guys can be in my booth for free. They all said, what? How can you do that? Why are you doing that? How can you make money doing that?*

*They had the software, but they didn't have the money to show it to anybody else. I had a little money, but I didn't have products to sell. And there were so many PC dealers who had hardware but no software. So, I thought, some match-making is needed. At the consumer electronics show, I had a booth the size of*

*eight small booths. I had a huge sign that said, "Now the revolution has come for software distribution for PCs." I had more people come to my booth than Sony did. My booth was always packed, jammed with people. And they all said how good it was.*

*My plan was that a bunch of people would sign up to establish outlets and another bunch of people would order software through SOFTBANK. In fact, I got almost nothing. Nobody signed up for a dealership. Zero. And I sold very few software products. Actually, most of the software vendors who attended the booth would tell people, if you can't make up your mind today, here's my card. You can call me directly if you decide to buy my software. So I was cut out of the deal completely. I probably made back one-twentieth of the cost of the booth.*

*After that, many people were laughing at me. They said, that guy's really dumb. He's a nice guy but dumb. I said, OK, I'm dumb. But I'm going to keep at it, and someday, somebody will find out what I can do and what real software distribution means. (Webber 1992)*

In this story Son represented himself as the undeserving victim who created a successful event that benefited everyone but himself. Then, in the last paragraph, he switched from tragic to comic mode by presenting himself as the fool seen through the eyes of those who benefited from his actions. Beneath it all, knowing that he has since been highly successful, we hear the epic—the long-suffering hero prevailed in the end.

One point to keep in mind about storytelling is that it requires both teller and listener. Listeners put themselves into a story by experiencing its emotional content. Relating to the events a story tells may provide vicarious experience, but having an emotional response engages the listener directly. It is the difference between sympathy and empathy. A story that provokes empathy awakens aesthetic consciousness, which

amounts to being sensitive to beauty and the exercise of ethical responsibility, or to the revulsion their negation brings. Empathic engagement on the part of the listener is the hallmark of a good tale and its successful telling. It is also an aesthetic achievement for the teller. To give an example, we offer one last Masayoshi Son story:

*When I started the company, I used straight bank loans. And that was really difficult. I went to the Dai-ichi Kangyo Bank when the company was only three or four months old. At the time, I had revenues of about \$10,000 and I asked for a loan of \$750,000. I told them, I have no collateral, I have no business experience, and I am not going to ask my family or my friends to co-sign my loan. I will sign myself, and I'll take all the responsibility. But unless you give me the prime rate, I'm not going to take a loan from you.*

*The people at the Dai-ichi Kangyo Bank said, are you crazy? What are you talking about? What are you doing here?*

*I said, I came to get a loan, of course.*

*The people at the Dai-ichi Kangyo Bank just started laughing. We can't give you a loan, they said. Do you have anything that can convince us?*

*I said, no, I don't have anything. But if you really think about business in the future, what we're doing might interest you.*

*Then they asked me, is there anyone you can use as a reference?*

*I told them to talk with Dr. Sasaki at Sharp because he was the person I had business experience with from selling Sharp my invention at Berkeley – my pocket language translator.*

*The bank branch manager was a really good guy. He didn't want to give up on*

*me just because I couldn't give good reasons why his headquarters should give me a \$750,000 loan. So he called Dr. Sasaki. Dr. Sasaki said, Mr. Son has good business potential, so please give him this loan. The branch manager also asked Joshin Denki, and they recommended me for the loan too.*

*Then it was up to the branch manager to fill in the formal scorecard of the bank using his judgment whether or not to make the loan. When he used the ordinary scoring, the total was - 15 against making the loan. But the last column was "potential growth." He gave us 15 points for potential growth. So the total came out zero. He sent the scorecard to headquarters and they said, since the total is zero, you make the judgment. The branch manager said, I'm going to give him the loan.*

*Today at SOFTBANK, we have a special day where we honor the few individuals who made contributions to help start SOFTBANK. One of the people we honor is that bank branch manager. (Webber 1992: 99)*

This story not only illustrates the complex story form and its abundant emotional attractions, it also summarizes many points about effective storytelling. First, it is an unambiguous example of the story form. It has a beginning and an ending ("When I started the company . . . Today at Softbank"). There is a particular incident that is related (Son getting Softbank its first bank loan). There is characterization (Son as the protagonist, Dai-ichi Kangyo Bank as antagonist, plus three helpers: Dr. Sasaki of Sharp, Joshin Denki and the bank branch manager who approved the loan). And there is a plot (Son faces difficulties presented by the bank and its lending practices, which with the help of Dr. Sasaki, Joskin Denki and especially the branch bank manager, are ultimately overcome. The ending is a happy one—Softbank succeeds). There is even a sub-story about the

branch manager, whose own heroism is glorified by Softbank on a special day honoring its heroes—a story about a Softbank ritualized drama that foreshadows our discussion of leadership theatrics.

## DRAMATIZING LEADERSHIP

Suspense, conflict and tension are dramatic elements of life that are ever present in business just as they are in theater. Those who study the history of theater trace its origins to primitive rituals practiced by early humans and to the worship of forces believed to control the movement of animals and the weather, or to provide skill to hunters or warriors. Worship through rituals gave early humans a sense of self-determination—that they could cajole the gods to come to their aid in times of need. Thus, drama in life was ritualistically re-enacted in ways that aligned humans with divine power and hence formed the foundation for religion.

According to religious scholar Mircea Eliade, we can follow the trail of ritual back through human history to the Great Time when the first humans banded together in a community. These scholars see the role of religion as preserving the sacred elements of culture through ritual re-enactment (for example, of successful hunts or battles) or of behaviors associated with these events. These rituals linked later generations to their ancestors and ultimately to the original humans. It is in this sense that, even today, ritual re-enactments of sacred practices are said to carry their participants back to the Great Time. The practice of sacred rituals that transport human consciousness from the ordinary mode of everyday existence to that of spiritual reality is the responsibility of the priest. However, ritual re-enactment is more than religious practice, it permits each generation to cast its own set of characters to play needed roles and to define new situations in which to rediscover the truth of what has been preserved. An example of this occurs when an old play is reinterpreted in a contemporary setting, as in *West Side Story*,



which is Shakespeare's *Romeo and Juliet* set in 1950s New York. Thus, ritual re-enactment allows a culture to simultaneously preserve and change its knowledge.

Applied to leadership, the theatrical metaphor suggests that business leaders should act as producers and directors of artistic dramas that build on the talents of actors by teaching them to collaborate to achieve aesthetic as well as practical ends. Rather than merely typing scripts for other people to follow, business leaders should adopt the strategies of directors who inspire moods, invoke feelings and motivations, and encourage character development. The dramas leaders produce should have purpose as well as action, and the actors they cast in the play should be permitted to develop the agency demanded by their roles. In order to let the organization innovate, business leaders, like the producers and directors of plays and their casts, have to credibly dare themselves to face chaos, to accept uncertainty, and channel these forces to create new organizational performances together.

We identified four types of drama the CEOs used, and found that each is related to a contemporary business theme: morality play (ethics), modern drama (ambiguity), happening (improvisation) and global show (globalization). Each CEO demonstrated the capacity to use more than one dramatic form, although no one in the set of interviews we read used all four types. In a morality play, characters are fixed and the action is focused on an ethically charged situation with one morally superior resolution. Audience members are familiar with the story, know who is good and who is bad, and how to react to characters who behave in stereotypical ways. This type of drama invites the audience to sit in moral judgment and dictates what that judgment should be. There is nothing ambivalent about the characters, each of whom symbolizes a certain virtue, vice or value such as courage, honor, waywardness, trickery, treason or love. The actors faithfully follow the script and always fulfill audience expectations. The entire production of a morality play supports the ethics of the society of

which it is a dramatic representation. This type of drama is present in different epochs and cultures and includes: Italian Comedia dell'arte, traditional Japanese Kabuki theater and the American western. The film *Star Wars* was a technologically sophisticated futuristic example of a morality play.

The CEOs who produced morality plays often sounded like preachers or evangelists. For instance, Stride Rite's Hiatt moralized about his company's obligation to society:

*You can't run a healthy company in an unhealthy society for long. The millions of Americans who live below the poverty line deprive us of a market equal to the combined populations of Holland, Belgium, Denmark, Norway, and Sweden. By failing to liberate the children who are imprisoned by poverty and inadequate education, we further compromise our future as well as theirs. (Stone 1992: 103)*

Sometimes, as in Hiatt's case, the values that are central to a morality play are related to societal or national interests, sometimes to the community or some group within it. In morality plays, CEOs often spoke about their moral motivation. In some interviews the values a performance was built around were highly idealistic, even messianic in their broad societal reach. In others the values were more pragmatic and inward-oriented. In a similar way traditional family values (embodied in social programs) were perceived by Hiatt to lie behind his company's success in the highly competitive U.S. footwear industry:

*Our strength lies in building on classics, on knowing who we are. That is how we've succeeded as a company. And that same quality lies behind the social programs and policies we've introduced over the years. They are conservative in the best sense of the word because they restore something that was in danger of being lost – extended families, a healthy work environment. Moreover they reflect the same values and business*

*principles that have driven Stride Rite's evolution and growth as a company. (Stone 1992: 96)*

Interviews adopting the morality play form sometimes included complex subplots or surprises that invoked other forms, but the dominant flavor of these interviews was the strong moral position taken. Relative to the other theater types, the morality play is simpler, and highly focused on one core message couched in terms of an ethical position. In the morality play, CEOs represent and personify the values they promote. Like cedar dolls in the Japanese Kabuki Theater, they represent the values they stand for in the show.

Intrigue is the essence of modern drama, which presents a complex set of unstructured problems. Suspense and the absence of absolute or easy judgments are consequences of the intrigue. Problems, proposed solutions and the conflicts between them are the primary elements presented by this dramatic form. The situation in a modern drama is never fully defined in the script; thus, this type of theater is deliberately ambiguous. Instead of the morality play's clear-cut judgments, the modern drama demands the audience member's own interpretation as well as the director's and actors' creativity. A good play of this type should be puzzling and leave space for varied interpretations. The more open a play is to multiple interpretations, the more likely it is to become a classic of this genre. Shakespeare's plays exemplify modern drama in that they invite reinterpretation: each character offers nearly limitless possibilities for re-conceptualization and moral re-evaluation. The actors have choice, and they seek to legitimate their choices in relation to their character's particular system of values and moral sensibilities. The sequence of events, however, is logical, and the causal relationships between these events are understandable on the grounds of common sense. The ambiguity involved in these plays is rooted in the timeless paradoxes of human existence.

George Fisher of Motorola Inc. started his play by introducing the purely rational principle of regular customer visits:

*First, we've established a massive program of increasing customer visits at all levels of the organization. We want everyone in Motorola, from top to bottom, to get out and see customers – to talk with them directly and to understand their business better. (Avishai & Taylor 1989: 108)*

The complexity and intricacy of events that followed are typical of the modern drama, but within this broad script can also be found a series of happenings. Customers started talking, Motorola's people were listening, and when these normally compartmentalized roles were jointly enacted, unanticipated solutions emerged:

*Take the radio data communication system we developed with IBM. We have an ongoing dialogue with IBM; I'm not even sure who came to whom on this project. One of the business problems IBM had talked with us about for a long time involved customer service. How could they keep track of maintenance records on computers and the availability of spare parts across the country? How could they reduce the need for their service people to borrow customers' telephone lines while they are on their premises? How could their service people make calls from near a computer where there's no computer available? How could they better dispatch their field engineers?*

*IBM didn't identify radio communication solutions per se; they defined their problems. Talking through that situation led us to do something we had never done before. Together we saw how we could put up a nation-wide, interconnected radio system with a portable communicating computer in a very small package. It didn't exist, but we knew it was possible. So we worked together. IBM provided much of the software and the interface to their host computers. We put up the radio data network. (Avishai & Taylor 1989: 109–110)*

In a happening, the situation motivates the actors and triggers interaction between them and audience members; thus, this type of theater is structured in unconventional ways. For example, the actors' roles are often compartmentalized; that is, they are separated one from another in a way that allows novel interactions to occur between them when they perform together. Because of this structure, the action in a happening is often indeterminate and frequently without logic, which does not mean that it is completely improvised. Acts are premeditated and rehearsed by actors separately—the interaction between them provides the element of surprise that is characteristic of this type of theater. The audience is integral to the happening, and is expected to behave in a spontaneous and playful fashion that adds to the novelty of the performance. Nobody is in full control of the situation. What a happening produces is unpredictable and dynamic; for aficionados the creative process is the product.

The most compelling example of a happening in the HBR interviews we read was described by Nicolas Hayek of SMH who recalled an advertising stunt the company pulled for its Swatch watches:

*How did we launch Swatch in Germany? Did we saturate the airwaves with paid advertisements? No. Anyone can do that. We built a giant Swatch. It was 500 feet high, weighed 13 tons, and actually worked. We suspended that giant Swatch outside the tallest skyscraper in Frankfurt, the headquarters of Commerzbank. It was really something to see!*

*I remember asking the chairman of the bank for permission. He thought we were crazy. We were crazy, but we had already gotten authorization from the city engineers and the local government. And we persuaded him that this giant Swatch would show his customers that his bank had heart and emotion. So there it hung. And all it said was: Swatch. Swiss. DM60. (Taylor 1993: 103)*

The point of including the price tag (DM60) was to tell people that now anyone could afford Swiss precision. The Swatch happening went from being a local event to a global show when SMH repeated the giant Swatch stunt in Japan:

*We also hung a giant Swatch in Tokyo, in the Ginza. This message can work in Japan as well. By value, Swiss companies account for more than 50% of all the watches sold in Japan. SMH accounts for 75% of that 50%. Do you think we broadcast these figures? Or that we act arrogantly in Japan? Of course not. The Japanese are sympathetic to us. We're nice people from a small country. We have nice mountains and clear water. They like us and our products, and we like them. (Taylor 1993: 103)*

The global show must be transported around the world to reach its various audiences. In order to develop and improve operations worldwide, a culture and operational system of sharing and transferring successful solutions is required. The most important characteristic of the global show is its universal character, its ability to adjust to the needs, potential, values, norms and cognitive structures of highly differentiated audiences. For example, the global show put on by Michael Jackson embraces all roles and values: he is black and white, a man and a woman, homo and hetero sexual, virtuous and wicked. He is Liz Taylor, Cleopatra and Julius Cesar all rolled into one. This is not merely a matter of interpretation: while seeing one characteristic, one inevitably sees its opposite, because this type of drama does not depend upon a consistent rationality, nor rule out contradiction. Everybody's expectations can be met in a global show, which is how it manages to have universal appeal, like Swatch's giant watch.

Dramatizing business consciously builds up the spectacle of the organization and its product and service experiences for customers, business partners, employees, shareholders and the general public. We have seen in recent years how public excitement can

influence Wall Street just as it does Main Street or Broadway. Of course we have also learned that overexcitement on Wall Street can lead to disaster, just as can the exclusive reliance on any one face of leadership expressed in isolation of the other two. We are focusing mainly on the faces of the artist and the priest in business leadership because these faces have been in shadow lately. However, just as it is unwise to rely completely on the rational face of the manager, it is equally unwise to rely solely upon the face of the artist or the priest. We are after a broad aesthetic base as well as a healthy balance between the technical and aesthetic faces of leadership. And so we move to our third aesthetic consideration—myth.

## THE MYTHOLOGY OF LEADERSHIP

Myths occupy the sacred realm of experience, and therefore many people associate them with spiritual belief or religion. Because myths serve the sacred rather than the profane, it may seem strange to associate them with business. However, because humans have spirit, the spiritual element is present in business just as it is within overtly religious organizations. For example, the sacred stories of a business culture are their particular renditions of the universal themes of creation, divinity and heroism. Thus, stories about the founding of a business, the glory of its leaders, or its employees' extraordinary efforts reference the sacred within business settings that are misconstrued as strictly profane.

We used the oldest mythology in western culture – Greek myths – to frame our readings of the HBR interviews. This framing device transformed the CEOs into Greek gods and heroes whose characters were revealed by comparing each interview to the Greek myths that we felt it expressed. Representing the CEOs as gods may look like a simple trait theory of leadership, in that it identifies characteristics associated with successful CEOs, but there are major differences.

First, Greek mythology offers a pantheon of possible leadership models rather than the single model set out in most trait theories. Second, the mythological approach aims more deeply than trait theory by emphasizing age-old virtues and vices. We claim that the virtues and vices of the gods represented in Greek mythology manifest in the different values CEOs symbolize in contemporary managerial culture. We take this to mean that leadership has a moral foundation as well as a mythological function, and that exploring mythology in interviews with CEOs reveals the complex morality of managerial culture today, as well as the individual mythos of its celebrated business leaders—including their ordinary human foibles. Thus, the myths expressed in the interviews provide role models for virtuous behavior as well as cautions.

The presence of archetypes in dream and myth encouraged Carl Jung, the primary proponent of archetypal analysis in psychology, to argue that myths are the dreams of collective unconscious. Jungian psychology tells us that archetypes like the Hero and the Villain express themselves through myths by providing us with the symbolic material and imagination necessary to tell stories and to create our lives in their images. Myths become stories when they fire the imagination of the storyteller who puts them into words in order to create characters and describe their relationships. Found in our subconscious and rooted in our humanity, archetypes exist as latent images of all that moves us to action and inspires our being. Mythological figures embody archetypal characters that are harbored by the unconscious yet shared by all humans. Thus it is that, through myth and symbol sharing, people cease being individuals and become a group capable of experiencing *communitas*, the foundation of culture and society and, through these, of organizations.

The link between humans and their ancestral past is an important one for mythologists. Because of the universality of their archetypal symbolism, myths transcend time—time may pass, but the human condi-

tion remains the same. Myths have an almost infinite potential for interpretation and retelling because their symbols are so rich that, as Jung noted in *Man and His Symbols* (1964: 67, 69): “[symbols and myths] can vary a great deal in detail without losing their basic patterns.” Through storytelling and dramatizing based in archetypal symbols, a culture can maintain currency without sacrificing its heritage. As time passes, old myths are told anew in ways that speak to contemporary sensibilities as well as to tradition. The human condition remains unchanged, while contemporary tales based in myth relate the universals of human existence to current cultural realities and practices.

Because myths can be adopted by any culture and translated to fit the current social context, they contain both archetypal and contemporary elements. Within organizational cultures archetypal elements include the God, the Hero, the Mother, the Judge, the Servant and the Soldier which can be translated, for example, into the contemporary roles of CEO, executive, secretary, customer, administrator and salesperson to be associated with particular individuals who will bring these universal characters to life. Given our focus on business leaders, the question we faced was how do we identify the mythic gods that the CEOs embodied in their interviews? We concluded that the reason archetypes and myths are so hard to discern in contemporary business practice is that they hide behind the face of the manager. We realized that our rationalized view of business needed to be set aside to discover the mythology of the artist and the priest in business leadership. Adopting mythological consciousness permitted us to set aside the rational view and allowed us to witness the pantheon of business leaders presented by HBR.

CEOs presented us with myths of business leadership that we linked to the gods of ancient Greek mythology. The mythic connection gives us a language of virtue and vice with which to talk about business and its leaders and thus provides a moral foundation upon which to build our relationship to them.

As analysis of the CEOs’ stories showed, this language is predominantly concerned with characterizing heroism and defining leadership via the epic tale. It gives, as the moral philosopher Alisdair MacIntyre suggested, a moral ground to managerial culture by documenting and enlivening its virtues:

*Virtues are dispositions to act in particular ways, but also to feel in particular ways. To act virtuously is not, as Kant was later to think, to act against inclination; it is to act from inclination formed by the cultivation of virtues. (MacIntyre 1985/1990: 149)*

Thus, myth plays a large role in encouraging virtue, which MacIntyre claimed has been defined in three different ways:

*We have thus at least three very different conceptions of a virtue to confront: a virtue is a quality which enables an individual to discharge his or her social role (Homer); a virtue is a quality which enables an individual to move towards the achievement of the specifically human telos, whether natural or supernatural (Aristotle, the New Testament and Aquinas); a virtue is a quality which has utility in achieving earthly and heavenly success (Franklin). (MacIntyre 1985/1990: 185)*

We did not focus our interpretations of individual CEOs on single virtues, but on sets of virtues. The virtues we selected as typical of a given CEO are those that recur as leitmotifs in the whole of his or her interviews. The mythic characters we thus constructed were remarkably consistent, every CEO represented only one or at most two of the gods found in Greek mythology. The three most popular gods of the pantheon of business leaders we met in the interviews were Hermes, Athena and Demeter, followed by Zeus, Ares and Hephaestus. Other gods active in the interviews were Athena, Demeter and Ares. Apollo, Persephone, Hades and the demi-god Herakles appeared only once or twice each. Though relatively

rare, their presence was still felt within the pantheon. We will focus here only on Hermes, the most popular of the mythological representations we met in the pages of HBR. We will explore not only the virtues, but the major vices of this god type and demonstrate how Hermes was brought to life in the interviews in which he appeared. Please refer to our book to meet the other gods of HBR's pantheon.

Hermes was Zeus's cleverest son, born to the immortal nymph Maia. On the day of his birth he invented the lyre, which he later gave to his brother Apollo as compensation for stealing 50 of his cows. Known for his nimble fingers, cunning and ingenuity, Hermes became the god of travelers, merchants and thieves. His cunning, humor and gift for innovation are illustrated in the story that, while being tried by Zeus for the theft of his brother's cattle, Hermes stole Apollo's bow and quiver. However, he returned all his brother's possessions at the behest of their father and gave Apollo the lyre, which Apollo greatly desired. In return Apollo gave Hermes the office of messenger between earth and the Underworld and a golden staff that bestows wealth. Zeus then granted Hermes the power to communicate with both immortals and mortals. Hermes' identity as the messenger god was thus bestowed upon him by his brother Apollo and his father Zeus, both of whom forgave his vice of thievery.

Hermes's virtues are clearly rendered by the myth that tells of his birth. He is an innovator, inventing the lyre on the morning he was born. He has guile, but also great wit. He takes risks but, when he gets into trouble, uses his charm and natural humor to convince Zeus to protect him from the consequences of his actions. He bears the staff of wealth and plays the role of messenger or communicator between heaven, earth and the underworld (i.e. throughout the universe). Hermes was also a protector of heroes who could send good luck unexpectedly, as he did for the traveler Odysseus when Circe trapped him on her island.

The role of communicator and the virtue of being understood at all levels of the hier-

archy are the aspects of Hermes most often illustrated by the interviews in which Hermes-like CEOs appear. Their willingness to take risks and their wealth-producing abilities are other virtues their tales divulge. The association with thievery, underplayed by those invoking Hermes's character, should not be overlooked. Quite often CEOs find themselves in the position of judging a gray area between honest business practice and thievery. Hermes-like CEOs need to be particularly vigilant in regard to ethical matters. Their natural capacity to beguile means that they will be able to get away with things that others cannot, thereby putting their businesses at risk, along with their own reputations, as Hermes did on several occasions.

The interview with Michael Dell begins with the rhetorical question: "How do you create a \$12 Billion company in just 13 years?" Reminiscent of the precocious Hermes, Dell Computer Corporation's founder seems blessed from his birth into business with abilities to innovate that others do not have. We learn from his interview that, just as Hermes invented the seductive lyre, Michael Dell invented a direct business model that attracts and mesmerizes customers. Through this model, Dell Computer has a Hermes-like capacity to communicate with everyone in the supply chain, no matter what position they hold. In Hermes' fashion, Michael Dell referred to the virtue of information-sharing throughout his interview. You can almost see him strapping on Hermes' famous flying sandals as he explains how Dell works the miracle of fast shipment of custom-configured personal computers:

*We tell Airborne Express or UPS to come to Austin and pick up 10,000 computers a day and go over to the Sony factory in Mexico and pick up the corresponding number of monitors. Then while we're all sleeping, they match up the computers and the monitors, and deliver them to the customer. Of course, this requires sophisticated data exchange. (Magretta 1998: 76)*

According to the company's CEO, the secret to Dell's success is that "We substitute information for inventory" (Magretta 1998: 77). In this regard Dell has created innovative ways to let customers communicate with company information systems, such as via its customized intranet sites (Premier Pages), which are available to Dell's largest global customers. The company also sets up regional forums for communicating with their customers called Platinum Councils made to sound like meetings between representatives of heaven and earth:

*Our Platinum councils, are regional meetings – in Asia-Pacific, Japan, the United States, and Europe – of our largest customers. . . . In these meetings, our senior technologists share their views on where the technology is heading and lay out road maps of product plans over the next two years. There are also breakout sessions and working groups in which our engineering teams focus on specific product areas and talk about how to solve problems that may not necessarily have anything to do with the commercial relationship with Dell. For example, is leasing better than buying? Or how do you manage the transition to Windows NT? Or how do you manage a field force of notebook computers?*

*People in businesses as dissimilar as Unilever and ICI can learn from each other because, amazingly, they have very similar problems when it comes to PCs. And we send not only our top technologists and engineers but also the real engineers, the people who usually don't get out to talk to customers because they're too busy developing products. All of our senior executives from around the company participate, spending time with the customer, listening to how we're doing. The ratio is about one Dell person to one customer. At our last session, we had about 100 customers. (Magretta 1998: 80)*

CEO Dell continued his discussion of communication pointing out what the company has learned as a result of being willing to listen:

*At every Platinum council, we review what they told us last time and what we did about it. We keep an ongoing record of the issues. Let me give you a concrete example: A few years ago, the engineers responsible for our desktops were operating on the theory that customers really wanted performance from these products – the faster the better. But what I really want is a stable product that doesn't change. Because if I'm trying to run a bank or an airline, I don't care if it's 2% faster or 3% slower. What really matters is stability." So our engineers thought one thing, the customers thought another thing. It took the direct feedback from the Platinum Councils to spotlight this failure to communicate. We responded by building product with inter-generational consistency over many years. The same feedback has helped shape the creation of our brands. For both our desktop and notebook businesses, we created different brands designed to deliver greater stability to corporate customers, as opposed to the fast technology changes that consumers demand.*

*As I think back to some of those council meetings, things that would seem fairly small at the time have often turned out three or four years later to become the basis for billions of dollars of revenue – notebooks with longer-life batteries, for example, or loading customers' software for them in our plants. (Magretta 1998: 80)*

Clearly Dell combines Hermes's two most important virtues, for this CEO innovates with communication. Furthermore, the last statement above speaks to Dell's capacity for wealth generation, another of Hermes' gifts.

Percy Barnevik of Asea Brown Boveri (ABB) is another example of a modern

Hermes. Like Michael Dell, he constantly refers to communication, but Barnevik also brings into play Hermes's connection to travelers:

*We are a federation of national companies with a global coordination center. We are not homeless. We have many homes. (Taylor 1991: 91)*

Barnevik is comfortable with all the layers of people that populate his organization and with the decentralized structure ABB maintains:

*ABB is a huge enterprise. But the work of most of our people is organized in small units with P&L responsibility and meaningful autonomy ... all of our operations ... function as closely as possible to stand-alone operations. (Taylor 1991: 99)*

Barnevik claims that ABB is both decentralized and centralized, big and small, and he sees these paradoxes as natural and desirable. The decentralized dimension is about action and responsibility. The centralized dimension is about communicating with each other. Thus for Barnevik, communication is central, nothing should stand in its way: a manager should not just inform, but over-inform, which is "about breaking taboos" (Taylor 1991: 104).

An international traveler himself, Barnevik believes in global management, and he associates this with a Hermes-like concern for innovation. Global managers are, according to Barnevik, innovators with "exceptionally open minds" (Taylor 1991: 94). Global managers should respect other cultures, but that does not mean accepting everything the people of other cultures say. "They sort through the debris of cultural excuses and find opportunities to innovate" (Taylor 1991: 94). One thing a manager definitely should learn, according to Barnevik, is other languages, because they enable communication. In his view, global managers are "made, not born," by rotating them around the globe, "forcing" them to make international alliances as they travel (Taylor 1991: 95). After such an epic

quest, a person becomes an excellent manager.

In his interview, Nike Inc.'s Phil Knight also presented himself as Hermes. As with Dell and Barnevik, this modern-day Hermes believes in the creative powers of communication. In the beginning, according to Knight, Nike was:

*... just a running shoe company and almost all our employees were runners, we understood the consumer very well. ... We and the consumer were one and the same. (Willigan 1992: 94)*

But now, Knight claims, understanding should involve communication with customers, identification with them is not enough:

*Whether you're talking about the core consumer or the person on the street, the principle is the same: you have to come up with what the consumer wants, and you need a vehicle to understand it. To understand the rest of the pyramid, we do a lot of work at the grass-roots level. We go to amateur sports events and spend time at gyms and tennis courts talking to people. (Willigan 1992: 94)*

In addition to direct communication with athletes at sporting events, the company does all sorts of traditional market research, "but lots of it—spending time in stores and watching what happens across the counter, getting reports from dealers, doing focus groups, tracking responses to our ads" (Willigan 1992: 94).

True to Hermes, Knight relishes taking risks: "Our basic philosophy is the same throughout the business: take a chance and learn from it" (Willigan 1992: 99). One example of risk-taking Knight describes was a 1987 advertising campaign (Willigan 1992: 99):

*We launched the [Nike Air] product with the Revolution campaign, using the Beatles song. We wanted to communicate not just a radical departure in shoes but a revolution in the way Americans felt about fitness, exercise, and*



*wellness. The ads were a tremendous hit, and Nike Air became the standard for the industry immediately thereafter.*

Nike's CEO also demonstrated humor as a way to communicate, perhaps also to empathize and inspire; thus Knight's interview exudes Hermes' boyish charm.

Of all the CEOs who appeared as Hermes, Knight comes closest to revealing Herme's dark side as well as his capacity to work his way out of difficult situations. Nike first encountered serious competitive problems as the result of not knowing its customers and, more recently, not recognizing problems in its Asian factories. In both instances, a combination of charm and good communication has helped bring Nike back from the brink of disaster, but the repetition of the lesson to listen suggests that there is a problem with this Hermes. Perhaps it is revealing that Knight is the only CEO in the interviews we read who told any tragic stories. Knight's case offers a reminder that there are no guarantees of virtue. God-like virtues will not save you from expressing your god-like vices and bearing their consequences. The Greek gods all had their failings as well as their gifts, and we must take care not to ignore the warnings that come with a focus on the gods and their CEO counterparts.

Reviewing the HBR pantheon of business leaders and considering the relative popularity of different gods expressed in the HBR interviews we read, it would appear that late 20th century managerial culture exhibited a morality that was primarily based on the virtues of communication (Hermes) and rational strategy (Athena), and values for growth and renewal (Demeter). This morality made secondary appeal to the virtues of global vision and influence tempered by a value for democratic power sharing (Zeus), competitiveness (Aries) and technical achievement (Hephaestus). This complex of virtues and values played against the vices of dishonesty, lack of emotion, over-protection (i.e., maternalism), sacrifice of the earth to business survi-

val, aggression and over-confidence in technical solutions to human problems. Thus, the moral foundation of late 20th century managerial culture depicted in the interviews was neither simple nor purely virtuous. It nonetheless shows the power of mythic consciousness to reveal the ethics of managerial culture and thus to help us better understand the face of the priest in contemporary business leadership. Like those of priests, the ideals of business leaders remain worthy of pursuit and glorification; however, acknowledging failures to achieve them is a healthy and necessary exercise on the road to purification.

## **HBR'S ROLE IN DEFINING MANAGERIAL CULTURE**

It seemed to us that, in the interviews with CEOs, the gods and goddesses of management produce, disseminate and protect their mythology. Furthermore the theories, concepts, ideas, stories and heroes selected by HBR's editors for inclusion in their magazine provide key elements of modern management mythology that help to define the essence and the avant-garde of contemporary managerial culture. In these ways HBR legitimates and condones the practices of a select few business leaders, and thus gives substance and importance to the work CEOs do by shaping managerial culture to celebrate them as its gods and heroes. It offers aspiring members of managerial culture the knowledge they need to one day take the role of hero in the myths that will be retold by the next generation.

According to Wetlaufer, HBR aims to improve the practice of management in several ways: (1) mirror the challenges managers face in running their businesses, (2) present the ideas and principles of successful managers, and (3) strip away the "hype and breathlessness" around new ideas. In short, according to Wetlaufer, the interviews try to articulate the interviewees' theories of business. That substantive ideas are sought out is confirmed by the criteria

applied to an interview before it is published; to be publishable the interview must be robust, meaningful, have intellectual content and be engaging for the reader. Wetalufer confessed that collaboration with the interviewees also permits HBR editors to somewhat shape the characters that appear in their pantheon.

### LEADERSHIP AESTHETICS

It is in the faces of the artist and the priest that one sees the difference between the manager and the fully developed business leader. A business leader draws on far more than technical proficiency to produce and articulate a creative and inspiring vision and see it through to success. It is our view that it is time to acknowledge all three of leadership's faces and to reform the institution of management to better accommodate the artist and the priest alongside the manager. Although it is likely that the aesthetic faces of the artist and priest have always been present in business, there has been a tendency lately to attribute their power to the face of the manager, and this has led those well-ensconced within the institution of management to downplay or ignore the aesthetic practices and values of business leadership—to our collective detriment. When those who are responsible for socializing individuals to managerial culture focus solely or even predominantly on the face of the manager, they do a disservice to a world that increasingly depends upon the maturity and wisdom of its business leaders.

### CONCLUSION

We have provided several examples of the use of creativity and inspiration by business leaders, showing how a group of eminent CEOs used storytelling, dramatizing and mythmaking in the course of leading their businesses. It is not our belief that the manager's technical prowess and rationality should be abandoned to enthusiasm for stories, drama and myth. Instead we believe that, as Gardner made clear before us, all three faces are required. The highest levels of leadership obtain only when technical rationality, creativity and inspiration are combined. Thus, our conclusion is that the three faces of leadership can build upon one another's different virtues and abilities to create a leadership style appropriate to any of their realms (i.e., business, art, spirituality).

Even though we argue that managers, artists and priests can learn to use each other's gifts, we do not mean to call into question the value of keeping their realms separate. Each realm provides distinctive and much needed outcomes to the world: the realm of business pursues technical rationality to the heights of practical accomplishment, the realm of art provokes creativity to plum the depths of human expression, and the spiritual realm seeks ultimate perfection of the human spirit. But at their foundations, where the basics for achieving their differently aimed ambitions are learned, lies a common pool of resources that enable us to refine human existence and make survival a worthy enterprise.



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This article provides excerpts from *The Three Faces of Leadership: Manager, Artist, Priest* by Mary Jo Hatch, Monika Kostera, and Andrzej K. Koźmiński (London: Blackwell, 2005). Its thesis builds on and corroborates Howard Gardner and E. Laskin's findings about the role of storytelling in leadership presented in *Leading minds: An Anatomy of Leadership* (New York: Basic Books, 1995). To read more about storytelling in organizations, try Yiannis Gabriel's *Storytelling in Organizations: Facts, Fictions, and Fantasies* (Oxford: Oxford University Press, 2000), from which we borrowed our typology of story types.

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