



Paradoxes of Management in Culture

Alexander Nikolayevich Yakupov

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The author of the monograph, the widely recognized operatic and symphonic conductor, discusses actual development problems of musical art and education. The book content is developed in two interrelated directions. The first one concerns the analysis and evaluation of not simple, sometimes contradicting situations occurring at the establishment of new institutions of culture and art. The second direction concerns recommendations and advice to young managers preparing themselves to act in a self-motivated manner in the vineyards of culture building-up in the modern socio-cultural and economic conditions.

A matter of special interest is the experience of this wonderful musician in projects focused on the realization of cultural values, and their proliferation among wide layers of the population in both a country town and a metropolitan megalopolis.

The publication can be used as a study guide for managers' training in higher educational institutions in the areas of art and culture as well as for the self-education of specialist-managers of a creative orientation.

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INTRODUCTION

An apotheosis reaching the top possibilities of the human spirit and showing its greatness and beauty is only in the power of the really passionate artist. Passing through the *temptation of self-realization*, a creative person tries and unriddles the most difficult enigma, which is himself, his soul and the *phenomenon of the human being* in general, which requires colossal energy expenses. By overcoming the soul's infantilism and ascending above the prose of existence through this process, an artist includes all given to him by God's reserves of intellectual cognition, sensuous comprehension and intuition. Reaching the top of one's spiritual capacities and taking a hold of them is not only the most powerful *impetus* but also a back-breaking labor. Helping a person to achieve this is the noblest task of a society, a state and a manager; though, most often an artist exercises his talent in a far from comfortable medium.

The first thing, which he is forced to encounter, is apprehension of his oeuvres by the society. Even if to suppose for an instant that an artist's talent is recognized by a wide public, one should keep in mind that such terms as *public*, *society*, etc. are used as general notions, though few can understand classical music. (According to the data of the

French sociologist of music Abraham Moles*, those who do amount to no more than two percent of society.) As for the majority of people, they either are not able to understand a high art at all, do not accept it or just ignore it. Besides, constantly accompanying circumstances of an artist's creative activities are such phenomena as competition, a low level of state support, inapprehension by authorities of his role and not infrequent refusals of rendering assistance in a realization of new projects—all this creates certain difficulties in an artist's creative activities.

Along with the listed above, one more problem exists, which recently more and more often specialists have paid attention to. What we speak about here is an overproduction of cultural values. According to analysts' opinion, from the moment that mankind learned how to exteriorize spiritual values—to write down music, to print poems and songs, to fix dances onto audio/videodiscs and of course to replicate them in a great number of copies—the epoch came of an unlimited access to them and of an intensive accumulation of the values themselves. In the case of wear and tear/ageing of any products of material production (cars, furniture, dress, buildings etc.), if desired, then mankind can be rid of them (to

* Abraham A. Moles. *El Kitsch*. Paris, 1973

destroy, pull down, reprocess or, lastly, burn away, etc.), whereas spiritual values are practically immortal due to the modern technological methods of their copying.

The scales of this accumulation are so huge that for a potential consumer, a high-priority problem becomes one of choice, which already cannot be solved by a consumer himself. Many people are not able to adequately know their way around the shoreless sea of musical compositions or, let's say, works of imaginative literature; they are not able to name their favorite composers or poets; just physically one would not have time neither for surveying the field of fiction nor for self-dependently *selecting* works close to his/her heart. Today, the main regulating choice factors become the producer's name and advertisement, for the hiring/buying of which considerable funds are needed. Well, as a matter of fact, they are exactly what an artist lacks badly. As a result, people listen to and read that stuff, which they are offered en masse by producers and advertisers. Why en masse? Because, from the economical point of view, this is much more profitable.

Well, maybe there is no overproduction at all and one needs to look at the problem in some other way. For example, why do only two percent of people like and are able to

understand academic music genres? Would it be impossible to reach a level where mankind made it its mission to increase considerably the percentage of art worshippers? Analysis of the experiences of mankind shows us that in this context, there are a good deal of positive examples. Anyhow, certainly, this problem's solution requires the painstaking work of managers whose hands are kept at the levers, thus ensuring a wide audience of social inclusion to musical art, i.e. the *production* of art pieces, their conservation, and their function in the social medium. This problem is felt especially acutely in the epoch of global changes, when in society, axiological reference points undergo dramatic change, and wherein the nature and quality of people's communication and new approaches to life arrangement are formed. That is why in the modern condition of the social being of Art, an international experience of management is very valuable.

Based on this point of view, the present work is aimed at analyzing an innovational practice of intensive expansion of the classical music space and about the experience of management within that sphere, thereby allowing young managers to build up a more exact management system of fundamental processes in this sphere and consequently ensuring its effectiveness, creating conditions for the

prosperity of artistic endeavors. Surely then, there is no greater happiness for a manager, than the realization that his efforts have assisted creators-beginners in showing their gifts in full and to ordinary people in finding a way to their oeuvres.

If we are to speak about management, it is to be noted that last year, chiefs of various creative organizations started to display a more responsible approach to the study of management theory and practice topics. It is proper to say even that the contemporary cultural community lives in an epoch of a new *culture of management*, one that is quite effective, and allows for solving the listed above problems.

The work offers an analysis of a number of influential people's downfall from positions of high status in the area of art institutions management; people who seemed to be unshakable before, as well as a succession of conflict situations in creative organizations, which persuade us that managers do not always take into consideration a professional specificity of activities, public needs and the social aspects of interaction. It also explores the current expectations of the representatives of creative professions. Not less important for every worker in an artistic sphere is a system of values, rights and behavior norms of people powerful in management of

traditions and customs. More often than not, because of their incompetence, officials start arbitrarily manipulating these categories having no idea that thereby they intrude into “the holy of holies”—the area of *culture* and *art* functioning, which should be scrupulously studied and carefully guarded.

Speaking about management problems, it should be noted that managers work in conditions which colossally regiment their activities. More often than not, the legislations of many states oriented mainly at the fight against frauds and dishonest undertakers, become an insurmountable obstacle in the affairs of honest-minded businessmen, who must prove to be of good character in their intentions at any time, which takes a lot of time, finance and efforts. Instead of assisting managers in every possible way, bureaucrats mainly function only in one role, a permissive-prohibitive one, which is determined for the most part by their own whims, independent of the regime that they represent. Common people distinguish very faultlessly between clerks, who are useful for a society, and others who care only about themselves and who are aptly dubbed “pen-pushers”.

In this book, non-standard experience is represented by projects based on the realization of an establishment of institutions of musical culture and creative processes, and

animation based on the introduction of new forms of management arrangement and through taking into consideration “weak points” in the psyches of modern bureaucrats, which has allowed the author to organize effective management in the area of art.

The content of the proposed book is given on two levels: practical and theoretical. The practical direction is a form of analytical excursus into the realization of interesting managerial projects devoted to the problems of building up musical (or generally speaking, artistic) culture both in provinces and in the metropolitan megalopolis. The theoretical direction is given in the form of reflections, considerations and conclusions made based on a conceptualization of the practical experience and aimed at being useful for new generations of managers in the area of art.

HOW A MANAGEMENT CRISIS OCCURS

(A FRAGMENT OF THE HISTORY OF A PROVINCIAL MUSIC HIGH SCHOOL)*

Unconscious mistakes are repeated more often.

—*Boris Paramonov*[•]

In the beginning of the 1980s, in a music high school of the provincial Russian town Magnitogorsk, events started taking place which, as it became clear later on, came to be the triggers of a brewing crisis which resulted in a change of leadership.

For many years, the music high school was headed by a well-known Russian musician and an eminent representative of Russia's musical culture, Semion Grigoryevich Eidinov, who was held in high esteem by the town's musicians and residents. He was a large-scale person; he was able to speak out in a bright manner, to charm the audience with his intelligence, erudition and the unorthodox style of his

* A secondary special educational establishment of musical orientation performing training of musicians (beginners) and music teachers.

[•] Boris Paramonov. Historical Culture: Russia in Search of Itself, 2012.
https://digitalscholarship.unlv.edu/russian_culture/2/

thinking; he possessed an excellent memory and attractiveness in communication. In short, he was a very interesting person. Many were pleased to be close to him, including myself. Besides this, his captivating feature was naivety, which, as a rule, is inherent to people having a pure, light and childishly open, confiding soul.

Well, let me give just one indicative example of how S. G. Eidinov was a man of romantic character. Once he stepped up to me and said, “Sasha, come to my office for a minute”. When we were alone, he gave me a newspaper article about UFOs, waited until I read it through and then with an expectancy of something mysterious, he said, “I believe in it, do you?” He believed in miracles. I shared the same view, so I said it to him, notwithstanding that it contravened the official interpretation. Vying with each other, newspapers denied facts of aliens staying on Earth and along with it deemed qualified people who were convinced otherwise as mentally disturbed. S. G. Eidinov was not in fear of looking like a man of this kind in my eyes. In the course of the conversation, it became clear that both of us wanted fervently to become witnesses of a meeting between a human and an intelligent extraterrestrial and see the fruits of a supposed cooperation with our own eyes.

It seemed everyone admired S. G. Eidinov. But from a certain moment, some colleagues, whom he relied on constantly in his activities, started criticizing him. An ordinary teacher came out who occupied social activities at the same time came out as a leader of these colleagues. Indisputably, this group had its arguments. One could reproach S. G. Eidinov that over the years he had dedicated less and less time to the management of the music high school and more to the educational process itself (he was almost 70). After his appearance for a short while in the music high school, he used to go out to a chapel choir of which he was the artistic director and main conductor.

The real administrator of the music high school was the deputy-director for studies, Mr. Z. Though diligent and devoted to the educational establishment, unfortunately, he was not a professional musician. In the 1960s, after quitting the army (at the rank of Major), he came to the music high school as a curriculum director. Despite the presence of interesting and talented musicians on the list of possible personnel, he was chosen for the role. It was not a blind coincidence. While fortifying his own positions, for a position of his first deputy, Semion Grigoryevich looked to be a man both devoted to him and devoid of leadership ambitions.

His *protégé* was a smart and shrewd man inherently, but his habit of commanding ordered discipline, and first of all his professional incompetence and lack of musical apprehension hindered him and more often than not caused dissatisfaction in the team. With the lapse of time, he and his spouse, who was also not a musician in her education, according to their own level of competence created allies from their “own” people, who patronized him heavily. As for communication with rank teachers, it was quite formal, which became a catalyst of a deepening crisis.

What is set out above should be understood as subjective factors. Along with them, there were objective ones, too. In society in general, a non-acceptance rose of the forms and methods of authoritarian management. Authority, a fundament of which was built up on the ideological dictate of party nomenclature, continued making an industry leader of S. G. Eidinov, the leader of Magnitogorsk’s musicians, in the hope of his influence strengthening the creative medium. But as soon as his apprehension outgrew the weight of any town’s chiefs, instantaneously, they took issue. Nationwide problems and global crisis phenomena tend to personification: these accumulated in a society wide non-acceptance of central management methods which started to focus itself on the

personality of one's immediate supervisor. A substitution would then take place. And this is exactly what happened in the music high school on the back of the crisis deepening in the country.

By the beginning of the 1980s, both at the highest level of society in the town and in the opponents' group inside of the music high school, an intention matured to displace S. G. Eidinov from his directorial position and to appoint that teacher who whispered regularly behind the director's back to colleagues and town administration about the shortcomings of the director's work. In the mayor's office of the town, a committee was established, which worked with unscreened bias and clearly extemporized violations from nothing. What seemed amazing was the fast rumor mongering about numerous gross infringements, though the results of the committee's work have never been published. The developing situation caused a great damage to S. G. Eidinov's reputation, as far as it was oriented at softening the grounds for his dismissal. The rumors originated in the town authorities' offices and were exaggerated many times by Eidinov's opponents inside of the music high school.

The opposition leader was reputed as a fairly good specialist; he possessed a phenomenal memory, excellent

musical gifts and other professional advantages. Nevertheless, according to the opinion of many, he was a person neither quite orderly-minded nor disciplined; he did not fit leadership work. Probably, for the first time feeling myself responsible for the fate of the educational establishment, I tried and applied to the opponents asking them not to destroy the fragile world of our creative team and more to it, to use our best efforts to strengthen it.

By that time, I had already learned to cognize the joy of creative activities, finding the interesting work gratifying—a depth into which I submerged myself headfirst. I taught, conducted a chamber orchestra, successfully arranged two open contests of All-Russian contests of young performers; acted in “Race Cup of Ural”, on stage, and so accordingly, I was very scared of a possible breakdown of a creative atmosphere that was very dear to my heart. In its turn, for the most part in the coworkers of the music high school, another attitude prevailed. The reason for it was the fact that their interests were focused mainly in pedagogic activities. Hence, to a great extent, they stayed dependent on management processes that were formed by the deputy-director.

Soon, events whirled wildly. After finally finding their position with regards to personnel decisions, the authorities

proposed to S. G. Eidinov that he leave one of his posts. He refused. Then, in an attempt to enfeeble the positions of the unwanted director, they fired his deputy. At the same time, the municipal administration stopped trusting the opposition leader, too, as he proved himself an infantile contemplator in that arduous period. So, his candidacy was rejected as hopeless.

Sometime later, the deputy-director position of the music high school was proposed to me. I should admit, the proposal was tempting. By that moment the position was vacant, so there was no sense of guilt towards my predecessor. Prior to giving my consent, I asked whether S. G. Eidinov knew about it. I was given a reply that Eidinov had hardly survived after an infarction and, according to medical regulations, he would stay in rehabilitation about for about six months. Well, someone had to run this creative educational establishment. Besides, they told me the municipal administration had an opinion that the director had to retire on a pension due to his age. I replied that in the music high school, there was no person who could replace him and still one might learn much from him. After obtaining a promise from the municipal administration to leave Eidinov in the director position, I agreed and took the deputy office.

First of all, to the teachers, I handed out their long-awaited salaries delayed because of the managerial mess and arranged the educational process, after which I then immediately drove to the clinic, where Semion Grigoryevich stayed, and informed him of my first steps. It turned out, this information did not do any good to his heart: he started blaming me for my consent on the appointment as deputy-director without discussing it with him.

A new stage of my activities began. It seemed to me before that *a manager's work evaluation is built up according to the results of his work*. In life, everything turned out to be more complicated: anything I said was subjected to the cruelest criticism from the part of Semion Grigoryevich's allies. If the canteen floor was under reparation works, anonymous letters were directed to all authority channels blaming me for the *ugly* color of the freshly painted walls. If a festival or a concert was conducted, a repertoire was criticized. And from all sides, I was reproached concerning the violation of traditions. Oh, those notorious *traditions!* The implied statement in those letters was as follows: everything that was done before was good, while today's innovations were a mere disgrace. What is interesting was that the constant blaming sounded as though they felt the endeavors

were an undue use of state finances. One would be falling under the impression that the complainants wanted to compromise not only me but also the municipality administrators who issued the order on my appointment. You might think I'm not serious! Well, I'm most serious! *Always, in a society, people are present who are eager to show themselves as state defenders.*

Sometimes it reached absurd levels: on a really tiny fact specified in an anonymous letter, several committees were established and they grilled teachers, students, administration members, etc. The teachers of the music high school were sick and tired of such “taking to pieces”. When their patience came to an end, the team rebelled against what they were being subjected to. At the next meeting with committee members, teachers announced that they had no desire to be hostages of the “masters of backstage affairs” and asked the examiners to leave the educational establishment.

After this incident, the complainants became quiet—that was the first time when I *realized the strength of collective power!*

To the attention of managers! In the case that you are announced a potential manager's successor without his consent, be ready for the following recurrences:

– A fault will be alleged to you for a crisis created by a previous manager;

– You'll be blamed for a violation of sacred traditions established by your predecessor;

– Complaints will be written against you;

– For a long time you'll find yourself in a quarrel with the allies of the previous manager;

– You'll be blamed for national intolerance;

– You'll encounter prepossession to yourself from part of a number of administrators of a higher rank that have friendly feelings in secret for the previous manager;

– For a long time, rumors will be spread about you that you are not a good person, an intriguer, a careerist (walking over dead bodies, etc.).

The situation will bring conclusions to your head that all this was arranged by your predecessor. Do not believe your eyes, ears, friends and enemies! The listed above is provoked first of all by the manager's allies and not by himself. Losing their positions, desperately they fight for their place under the sun expressing in such ways their disagreement with the changing of their positions in the team.

Advice: There is no point in fighting either with the predecessor or with his allies. What is needed to do is to understand them and help them adapt to new conditions.

What really troubled me more was the position of the media, representatives of which came to us in the hope of settling down the conflict between S. G. Eidinov and the authorities. As for the criticism of the municipal administration, they shrunk from it. So many doled it out on the potential successor. Realizing the complicity of the situation, I stopped speaking both of Eidinov's merits and the shortages of his managerial activities in an attempt to avoid embroiling myself in the discussion of such topics. In my opinion, such an approach was not fruitless: life started to get better.

Several months later, when S. G. Eidinov had recovered, step-by-step, not without difficulties, between us, a contact was established; and for a while, we worked hand in hand. He came to see me and I went to him for important information exchanges; we sought the advice of each other concerning how to decide problems better. It seemed that business-related communication was rectified. Enthusiastically, I ran errands by the director: he possessed a wise perspective on many situations. Notwithstanding, after all, the resentments that had

accumulated in the team towards the municipal administration and the opposition to S. G. Eidinov leaving his position, in February 1982, he wrote down his letter of resignation. He made the chapel choir his main occupation, while I was appointed director of the music high school.

From the moment of assumption of the director's office, I realized that my colleagues hoped for better things from me than just mere readjustment of the educational process and successful self-sustaining practice. Among lots of problems that excited musicians, as a first-priority, I considered the problem of the restoration of a historically true picture of the musical culture and educational development in the town of Magnitogorsk: in our team, there were many teachers devoting many years of their lives to serving the musical and cultural development of the young town.

The fact was that S. G. Eidinov came to the young, under construction town in 1938. After that, he worked for some time in a music school; in 1939, he was offered the position of deputy-director in the (already opened by that time) music high school, which had its material base. At this point the town had a stringed ensemble at a radio-committee and choir groups had already functioned; good musicians came and worked in the town for some time; but the people who

established the music high school and contributed a lot to the town's music culture development had never been mentioned anywhere. The name of the first director of the music high school was unknown; any clarity was absent as to whom the initiative of its opening belonged to or how it was established in such difficult times for the country in those prewar years. About this, Semion Grigoryevich had never spoken. A picture took shape as if everything had started with his arrival.

The only person, who confronted such a version, was a teacher of special piano Yu. G. Pisarenko, who had historical documents at his disposal, based on which it was possible to reconstruct the history of the first years of Magnitogorsk's musical culture development. But being out of favor of S. G. Eidinov, he was forced to leave the town. According to documents stored by him, there was a great deal of people who devoted their talents and energy to building-up the town's musical culture. Nevertheless, by a twist of fate, they could not say a word about their merits: some perished at the front during the Second World war; others, after outspending much time in work, retired; a third group, who contributed weighty endowments, changed their residencies for other towns. Our personnel had known nothing about them. *It was necessary to find a civilized solution to the problem of*

appreciation of people's contributions to the town's musical life.

I proposed establishing a town museum of musical culture on a voluntary basis with arranging of its exposition in both our quite spacious entrance hall of the music high school and foyer of our large concert hall. The team boosted this proposal enthusiastically. For a direct participation in the museum establishment, as an expert, Yu. G. Pisarenko was invited. He accomplished this errand with his intrinsic particularity. Leaping ahead, it is necessary to note that today the exposition of the musical culture museum reflecting its rich history is one of the town's sightseeing attractions. Instead of endless discussions on the role of these or those musicians, by museum-based means, we succeeded in a reconstruction of the objective picture of musical culture development in the industrial town. In order to build up new things, one has to find meanings from past experience and—even if only a general outline—to glimpse the future. With the restoration of historical facts, the work was made much easier. Among the other factors (for example, the museum pulled people together, taught many to understand viewpoints other than their own, and helped with the ridding of acculturated stable patterns), its exposition reflected the activities of decent

musicians working in the town in a truthful manner. And that's what was surprisingly good: one day, I invited S. G. Eidinov to the music high school and he agreed willingly. After surveying the museum's exposition, he shook my hand with gratitude. He liked the museum. This way, our reconciliation took place.

In January 1983, S. G. Eidinov went out with his chapel choir on a concert tour to the Baltics and died there because of a heart seizure on stage. He departed from life an excellent musician and non-ordinary person, interesting, charismatic and gifted in so many ways. He did much for several generations of the town's musicians: he inculcated love for music, taught how to work with the public, brought up a culture of communication amongst colleagues—for many and certainly for me personally, he was a *Teacher* in the high meaning of the word. His departure from life was really symbolic: this was the way real musicians passed away. Nevertheless, all of what happened generated multiple questions, too. What was his tragic end caused by? What happened in his interrelations with people? What were the real causes of the outburst of a crisis? With the benefit of hindsight, it appears that such a tragic outcome was predestined by both objective and subjective circumstances.

On one hand, authorities never see it as being necessary to be ceremonious with people, who had seen out their due services and who had become a burden. For authorities they are *spent materials*; so for the overthrowing of such a figure from his pedestal, every method is used, from spreading discreditable rumors to cruel decisions that are able to lead to a person's death.

On the other hand, apparently, *S. G. Eidinov, became late with making a decision about his departure from the music high school.* A chief and all the more a musician should understand, how important a timely *departure from a scene* is. As is known, even negligible retardation on it causes nothing except a strained relationship with the public. *Besides, neither he nor his close allies could propose decent decisions to the music high school team concerning overcoming the long-drawn and continually aggravating managerial crisis.*

There existed one more factor that has never been widely discussed. The events that took place *in the background of the brewing countrywide crisis of secondary music education.* The absence of demand from graduates, the decline in prestige of music as a profession, as wisecrackers joked sarcastically in those days, coupled *with a very average*

level of education and a lack of clarity concerning prospects—all of this frightened both students and teachers.

The above list details conceptual factors, which can be characteristic of activities for any similar institution. With the purpose of picture restoration, we shall try to fix cause-effect relations according to stages of the crisis formation:

– In the hope of ensuring for himself a comfortable position, a new manager appoints as his deputy a diligent (but much inferior in the professional sense) person who, a priori, has no prospect of becoming his potential competitor;

– In turn, using a similar scheme, the appointed deputy forms a circle of administrators of an average level from among even less competent specialists, which results in an erosion of credibility of the administration as a whole, causing a team's dissatisfaction;

– With the purpose of “establishing order”, a manager's deputy starts using tightening discipline as a tool for quelling the resistance of those who are unsatisfied and ensuring their overall obedience.

As a result, quite predictable subsequences occur:

– The criterion of professionalism in work is discarded in favor of team interests;

– *In the institution, a situation is built up for the worshipping of soi-disant influencers, while true values are profaned;*

– *In the institution, the microclimate is worsening; in general, the work quality drops;*

– *The professional shortcomings of the deputy and his managerial mistakes destabilize the working process and become a factor in the formation of a mass disobedience;*

– *The collective discontent is focused on the first manager's personality.*

As a result, the first manager becomes a persona non grata in his own team.

Possible methods of overcoming the crisis

In a prompt manner, one should:

– *Decisively eliminate errors in managerial decisions and develop objective criteria based on specialists' professional qualities evaluation;*

– *Replace those managers who irritate specialists by their incompetence;*

– *Propose a balanced program of institutional (company) development for a realistically predictable period of time.*

Attention! First of all, a would-be-appointed administrator or manager, must be a “professional” in his area, which, in particular, is exclusively important for any creative sphere. In practice: irrespective of the strengths an individual may have in a financial or organizing-business-related sense as a manager, in a creative team, he will not be respected if he is not a competent specialist in the relevant area.

ABOUT ADVANTAGES OF A MANAGER'S
CRITICAL THINKING

(ON THE INFRASTRUCTURE OF A TOWN'S
PROFESSIONAL MUSICAL CULTURE)

Instead of an epigraph

*An ability of critical thinking is not a guarantee of happiness;
yet, anyhow, it creates a fundament for a more sense-bearing
life.*

The residents' level of culture in any town depends much on the quality of *infrastructure* of the town's culture, including quite a number of components. First of all, this entails the presence of the following: professional institutions of culture, which ensure a population's consumption of cultural values; amateur artistic groups that demonstrate the extent of a population's involvement in an active process for the consumption of cultural values; and also creative unions and public organizations promoting artwork. One of the fundamental elements of this infrastructure's functioning is an

acting system of introducing artistic values to children and young people (music schools and art schools, amateur creative unions, palaces and houses of culture, etc.) and the extent of professional preparation of teams working in these organizations, as well as their enthusiasm (which is contagious for others who share their ideas and in promoting their development).

Despite the absence of a managerial experience of my own, for an objective evaluation of Magnitogorsk's level of culture, I did not need to conduct sociological studies—it was enough to gaze at the infrastructure of the town's culture. It has been noted before that this is what forms a local community's cultural layer, which by its response, behavior and lifestyle, influences a society and makes it nobler, giving it elevated spiritual priorities. This layer of society would make for a pertinent comparison with a fertile soil layer, the humus. Its presence allows for holding hope in the notion of self-sustainability, a *cyclic movement of cultural functioning, its spiritual maturity* and its ability to *reproduce naturally*. Upon the condition of this cultural layer's existence, a society will always need music and musicians, theaters and actors, pictures and artists, dancers and choreographers—just as in nature: as far as the humus is present, there are forests, fields,

bushes, and flowers, for life; for the continuation of which, there is no need for artificial fertilization. Whereas without it, the sight would be as in a desert. If a gardener takes care of his land, a garden blooms; but if he stops for a while, the garden will be transformed into a desert. Everything will need to be started from the very beginning.

By the 90s, Magnitogorsk's musicians came to the realization that in their activities on mass involvement into musical culture, a formidable obstacle had formed—the *low level of education of the enlighteners themselves*. Shortages were deeply felt in the area of the people's serious musical upbringing, the possibility of influencing them in order to bring a *true sense of artistic values was lacking*. There was a need for other personnel members who were more educated, talented, who had a high professional level.

Perhaps, the position of the music high school director inspired me among other reasons because previously it was taken by a pre-eminent person. To become his successor was an honor. On the other hand, the degree of responsibility was high. The new director was just 28 years old—full of much young valiant fervor, enthusiasm, while on the other hand, concerning experience, there was rather a lack of it—moreover, his knowledge was insufficient at the time of his

hiring, for the job he would be performing. But there was an ardent desire to perform something great and meaningful for the town. So he worked indefatigably, 12-14 hours a day.

In that period of time, the statistics of the town's musical culture (to put it mildly) was not recording impressive figures: it had seven music schools counting 300-400 students each and one professional group, which was a state chapel choir. And that was it! There was no philharmonic hall. Instead, so-called concert-pop-music bureaus existed that could not perform systematic work on serious music proliferation. On the other hand, amateurish musical groups were widespread: so in the system of public education, there were tens of school and club choirs, orchestras and ensembles of folk instruments, brass bands, pop-music groups, etc.

S. G. Eidinov being enchanted with educating ideas relied on them constantly in his activities devoted to the organization of the town's musical life. In his initiative, in 1970, on a voluntary basis, the Musical Upbringing University was established and embraced tens of organizations, whereby through the powers of the music high school, concerts were performed regularly. Semion Grigoryevich was very proud of both pianos installed in his initiative in every workshop of the metallurgical complex and

the performances of our musicians. In short, in outward appearance, in Magnitogorsk, all attributes of conducted large-scale musical-educative work existed, the culmination of which became annual, regional and municipal Festivals of Song.

However, by the beginning of the 80s, the wide-spread and opulently advertised musicians' enlightening activity guided by the municipal Musical Upbringing University started to fade. The music high school's top-managers and its direct chiefs of performing practice could hardly complete with the concert brigades for their concert performing trips to enterprises and educational institutions of the town. More and more often, students and teachers refused to perform and they had weighty reasons for it. Musicians required not much: a piano should be in working order and, in the middle of the performances, listeners should not speak, smoke or laugh. Otherwise, musicians refused to make the concert trips. But local event organizers burdened with not less complicated problems could not ensure even this minimum level of compliance. Listeners were in working overalls after a working shift, dirty and tired – they refused to listen to music during 45 minutes; the music by Bach or Beethoven was difficult for their understanding and besides, it was performed

by junior musicians (of course, mistakes in text, stoppages and repetitions happened from the very beginning).

In short, a crisis situation of a kind was formed: leaders of both parties *put pressure* on people, “You will perform”—“You will listen”. Being unsatisfied with each other, both musicians and listeners found various reasons for not taking part in such events.

When the new manager's team accumulated enough vigor to form a sober estimation of the real results of our impact on the masses, it was discovered that musicians' efficiency was (to put it mildly) not high. The most important conclusion was thus: practice did not confirm the idea that our concerts stimulated a listener-beginner towards a more intensive consumption of high art. With disappointment, musicians acknowledged that in concert halls—even in concerts of the chapel choir, which was the only professional group in the town—more often than not, a present listeners' number was less than that of performers on stage. For example, the chapel choir concert taking place in 1975 on the occasion of the opening of the concert hall of Magnitogorsk's music high school containing 500 seats collected no more than 40 listeners.

More and more facts convinced us that the urban population's *incremental increases in enthusiasm for music* did not come true—a *listener* came to a concert hall *not in answering the call of his heart*. This was the *first problem*, forcing us to interpret critically what was going on. During a grounds examination of the metallurgical complex, where our concerts took place, we discovered that 90% of the instruments (pianos and in some cases even grand pianos) were not suitable for performing music: on some, a key was absent, others were absolutely out of tune, more still were dismantled—it was impossible to perform even a childish song on them let alone masterpieces by Chopin.

For one gazing at listeners' faces, it used to be very easy to notice their indifference: during a performance, suddenly, they used to get up and go away ostentatiously speaking in a high key. For them, it was just an obligation. As for the local festivals of song, they were conducted in a rather strange manner: a quantity of singing people who were collected by an arbitrary decision of the municipal administration was sufficient, while listeners were almost absent altogether. People sang for themselves. One could say that this is good; after all, the essence of a festival of song consists in collecting a crowd and making it sing: there must not be *pure* listeners.

But more often than not, the people who were brought to the festivals by local organizers not only did not sing, but did not even know what they should sing. In such cases, S. G. Eidinov became very nervous, insisting that this was down to “organizational shortages; I see them and am trying to overcome them”. As with many other creative people, he had an intrinsic characteristic of his nature consisting of receiving joy from the process itself. He saw his role in a romantic light not corresponding to the real state of things.

For myself also, since I became director of the music high school, I was carried away by the enthusiasm of educative work via my active involvement in this marathon and using the forms worked-out by Eidinov. Non-negligible efforts were dedicated to the work *on improvement of the activity's organization* and performance quality enhancement: *pianos and grand pianos were put by us in order*; the necessary minimum of stage and hall preparation to concerts was ensured; and with organizers of production-related concert grounds, *conditions were agreed in detail of the concert performances* and the listeners who would make up the audience. At first, it seemed that the measures taken were able to induce new life into the educative work; but soon it came to be understood that it was just self-deception, *complacency by*

process, and nothing more—history, as the saying goes, repeated itself.

As we failed in the area of improvement of traditional work forms, we tended towards introducing *new forms of the musical educative activities*: we established the *Folk Conservatory* (individual free-of-charge education for working youths) and a *Museum of the town's musical culture*; we *concluded an agreement with the Composers' Union of Russia*; and over a period of ten years, by utilizing the creative forces of local musicians regularly, we conducted concerts containing masterpieces of famous composers. Many of the latter started to be invited by us to our festivals of song.

The numerical strength of song festival participants was expanded to really gigantic sizes. For example, the last Municipal Festival of Song (1986) arranged at the monument by the sculptor L. N. Golovnitsky “Rear-front Memorial” counted 17 thousand singers. We invited the famous composer D. B. Kabalevsky to participate, an icon in the sphere of musical educative work. We cherished a hope to improve the present situation cardinally.

For the festival, we carried out especially scrupulous preparation: half a year before its conduct, we *approved the repertoire and distributed records of notes*, and appointed

responsible *conductors-synchronists**. The municipal authorities issued a decree obligating all heads of amateur choirs to conduct a thorough preparation. The forces involved in achieving this were not small. For example, several meetings of the organizing committee were conducted with attendance from the heads of education departments, managers of professional music high schools, etc. and concrete tasks were distributed to all present. With the purpose of an improvement in the quality of musical performance, for the role of *song precentors*, good singers were invited from the town's professional chapel choir, vocal ensembles of our music high school and other professional singers. In other words, everything was thought out and prescribed to the last detail.

The grandiose Festival of Song was visited by more listeners than ever before. Until now, this magnificent picture stays in my eyes. The participants moved to the Monument by three columns, five to seven thousand people in each. An impressive sight!

A system of measures was established concerning the improvement of the organizational part of the event: For the

* During a crowded festival, at a music-rack, as a rule, one conductor used to stand, while synchronists-conductors used to stand in a visible distance from him and copied his every gesture.

main orchestral conductor, a platform was built 5 meters high with spiral stairs, while for *precentors*, special podiums were envisaged. A symbolic Song Festival Key was produced, cast from stainless steel. At the festival opening ceremony, this key was handed over to D. B. Kabalevsky as the honorary guest. In outward appearance, everything was very triumphant and powerful.

Notwithstanding, later on, a thought came that there was nothing to be especially proud of: people came to this festival not of their own free will but instead, *because they were made to do it*. At the moment of the festival's opening, when Dmitry Borisovich Kabalevsky was introduced to the audience, I noticed that it looked like flanks of our huge hill, where thousands of participants were located, started fusing—the reason was that participants started dispersing from there. Police tried to fasten the cordon as (apparently by portable radio sets) they were given the command “Detain people!” But it is impossible to stop such a crowd, is it not? The restless audience spoke non-stop and fooled around with their backs to the concert ground.

At archives, there remain photographs of this festival bearing evidence of the large scale of the event. On the one hand, one might be proud that such a quantity of people was

collected there successfully. On the other hand, it is impossible to chase away a realization that even such large-scale action *did not become a true cultural achievement* or even a noticeable event in the musical life of the area.

A curious case remains in the memory. It took place at the end of the festival. D. B. Kabalevsky stood at a grand piano, the sound of which was enhanced by microphones, and looked proudly at the crowd—his songs were sung by 17 thousand people at the same time. Suddenly a boy ran to him and asked for his autograph; and willingly, Kabalevsky put his signature on a songbook cover. Such songbooks were in the hands of all children and many of them decided that it was a chance to obtain his autograph.

Several thousands of children dashed to Kabalevsky and the crowd transformed itself into an avalanche. Being afraid for the life of the 80-year-old, I lifted him by my arms and rushed in the direction of the river, where our official car stood. As soon as the driver saw us, he opened the door which gave me a chance to literally push Kabalevsky onto the rear seat. The crowd surrounded the car but already the celebrity was beyond access. Afterwards, Dmitry Borisovich thanked me and was astonished at how it was possible that I had

enough force to run with him in my arms up to the car. After all, he was about two meters high.

Being a bright, interesting person, D. B. Kabalevsky made a strong impression on those who entered into communication with him. In musical-educative circles, he was known as an author of a system of schoolchildren's musical upbringing distinct with a lot of advantages and (what was the most important thing) with a well-thought-out program of music lessons conducted from the 1st to 8th grades of general education. The second serious achievement of Kabalevsky was in the issuing of methodical and audio-training aids aimed at making schoolchildren's acquainted with masterpieces of symphonic, vocal, choral and chamber-instrumental music. He succeeded in elevating the educational level of music lesson givers, who gained a chance of improving their qualification, through the mastering of their instruments, and through developing a deeper knowledge of music history and musical literature. Thus, as in any work with schoolchildren, the program relied on musical professionals.

A weak link of the system was the fact that during the lessons, children did not make music themselves, due to which the studies were transformed into a purely cognitive

exercise, where a pupil—as if he was a vessel—was filled up with information on music. But unfortunately, Kabalevsky was stubborn and dismissed the thought that he could be mistaken in his approach. In that period of time, among choir heads, the method devised by D. E. Ogorodnov had become very popular, and was sometimes called the *method of Russian bel canto*. Unlike with Kabalevsky's system, its author taught children how to sing in a beautiful and impressive way—both in a choir and solo. In his lessons, children not only made music themselves but also were occupied with artistic recital, such as poetry readings. Ogorodnov needed assistance with the popularization of his method. However, Dmitry Borisovich stayed hostile in relation to initiatives that were inconsistent with the system he had developed. He did not assist D. E. Ogorodnov, although he should have done as he was a deputy of the country's parliament. In a similar way (not without an advantage for himself), right off the bat, Kabalevsky rejected an alternative program developed by the sector of music of the scientific research institute of art upbringing at the Academy of Pedagogical Sciences, which accumulated the world experience of musical upbringing of children in the 20th century.

Let us return to the described event. When the festival was over, I mused for a long time that the method which we stuck to for all those years, turned out to be a road to nowhere. Children taking part in the festival or other educative events became neither nobler nor more delicate in their souls. Both in form and in content, *evidently, the conducted educative activities of that kind did not correspond to the spirit of times*. The Folk Conservatory was out of favor; for concerts of visitant composers, mainly, professional musicians were the only people who would attend as an audience—in general, as before, Magnitogorsk’s residents *stayed far away from classical music*.

I studied literature related to musical enlightenment, in particular, works by B. V. Asafyev, vexing my mind in an endeavor to find answers to our knotty questions. It turned out that even in the capital, where there was no shortage of professional players, people were far from *starving for a creative communication with musicians*, and everything was unfolding in a manner other than what was planned. Asafyev stated that “the populace stayed beyond music”. It appeared to me that a possible cause consisted of an absence of interest from the side of the musicians themselves.

The conclusion offered itself: at the educative activities, it was necessary to rely on people who were rare and possessed both *extraordinary creative talent and enthusiasm*. An “enlightenment” work was conducted by students of music high school or musical schools, after that they worked out their poor skills on several musical pieces, and did harm as they deformed listeners’ notions about classical music. After such so-called “concerts”, in their naivety, many believed that they did indeed experience a connection with the high music. It was not important for them at all that they *were not captured* by it, their souls made no work and hearts did not catch fire from interest. Such “enlightenment” was a typical profanation.

Finally as a result of long reflections (after all, Magnitogorsk’s musicians were obsessed with the idea of the educative activities), we gained a foothold in the opinion that the energy and efforts of musicians were necessary in order to be redirected on an increasing level of professional education. Thus, the idea came to mind about the necessity of the establishment of a higher musical educational institution in Magnitogorsk. The gradually taking shape conception of the musical institute was based on the consideration that in the case of personnel arriving at a higher level, a concurrent

increase of the town's musical culture would become possible. In terms of business, a dilemma exists based on a quite sophisticated question: *What is primary: demand or supply?* The same exists in music: we proceeded from the consideration that upon condition of the formation of a squad of talented and competent musicians in Magnitogorsk, by their *supply*, they would be able *to boost demand for classical music*.

On the common meeting of the music high school personnel, I outlined my views on the necessity of a higher educational institution establishment (a musical institute). Otherwise, we would continue preparing specialists who were not really needed; after all, secondary musical education as a social institution was, evidently, devaluated; our society became satiated with specialists of this level. Today, more prepared musicians are needed, with a higher level of musical education.

It seemed that music high school personnel accepted the idea with some skepticism. A considerable number of teachers looked at my "projects" with an evident disbelief—as if they said silently "it doesn't hurt to dream!" To my colleagues' credit, it should be said, among them, there were musicians, who started reckoning loudly on this and other not simple

topics: why does a methodic work go on so badly; what prospects may a music high school development initiative have; what awaits our graduates in their real life etc.

As a result, the meeting came to a *collective perception of necessity* concerning moving in the direction of the cardinal improvement of musical education. So we took a course for the institute establishment and the changing of urban cultural infrastructure in the direction of the development of a network of professional art institutions.

Conclusions from the above

Traditions—if they are genuine—are to be carefully preserved. But one should not mix traditional forms of work with the traditions themselves. As for forms of work, well, they are not a sacred cow. They require constant renewal!

One should not forget that creative people are inclined to an overestimation of their activities' results. The task of a manager consists not of correcting them but instead of learning to develop an objective estimation of a situation and the results of the activities.

A manager is obliged to think in a critical way.

In order to understand a problem, it is necessary to understand all of the details. Both in a management and in

art—to quote Michael Chekhov, the actor, (the brother of the famous writer Anton Chekhov) — the “big boss” is the great “a little bit” (which means that while choosing the better one from two, one judges based on a tiny difference.).*

A manager’s strength is in his ability to garner his personnel’s support for his ideas.

Some useful advice for beginner managers

It is important to learn how to appreciate colleagues’ critical input and give them scrupulous analysis.

It’s bad practice to see enemies in people who criticize you. People are not less intelligent than you—also they have constructive ideas.

Critical rhetoric without laying out constructive proposals is perceived by people as the growling of a person dissatisfied with life.

* Koni A. F. *Sketches and stories by M. P. Chekhov*. Saint-Petersburg, 1908

PHENOMENON:
A CONSERVATORY IN A COUNTRY TOWN
(ON MANAGER'S TACTICS)

*The point of talking here is not in predicting future but
instead in creating it.*

—*Denis de Rougemont**

The establishment of the higher musical educational institution in Magnitogorsk (the small Russian industrial town in the area of Ural which doesn't have the status of a regional center) has got quite a preachy history. The opening of a state institute in the traditional way required an application to the region's government and to metropolitan authorities; only after the issuing of a government decree, was its opening possible. However, this idea found support in the authority structures of neither the town nor the region.

In the 90s, the shifts in the country allowed for the starting of a real reformation of musical education. ***Let me attract managers' attention*** to the sequence of our operations. Firstly

* Denis de Rougemont. *Love in the Western World*. Princeton University Press, USA, 1983

we initiated a trip-based convocation in Magnitogorsk for the *conference of boards of directors* from various music high schools within Russia (we needed public and professional support). Secondly, at an open session of our music high school teachers' council together with the directors' board, the topic of "On development prospects of secondary special musical education" was discussed. As it was traditional, speaker-heads of the music high schools made reports about students' high performance, creative achievements, and victories in contests, etc. Everyone wanted to represent his own educational institution in the best way. It seemed nobody thought seriously about the conceptualization of any prospects.

A patchy response was caused by my report, in which there was discussion of *seditions* thought (in the sense of those days) that the secondary special education in Russia as a social institution of pedagogical orientation had accomplished the tasks set for it and now in actual fact, had become outdated. While outlining my position, I clarified the idea that the authors (A. V. Lunacharsky and B. L. Yavorsky)—at the establishment (in the late 20s) of musical training colleges—were conscious of an impossibility of opening 100 to 150 higher educational institutions in the country in short terms..

Along with it, a musical culture building-up in the country dictated the necessity of bringing up well-educated musicians/practicians and especially teachers. The mission was entrusted to music high schools that had accomplished it already to a certain extent. Prior to then, with secondary musical educational institutions, the entire territory of our country was covered. By then, the thick network of musical schools (about 6 thousand) acting based on financial support of the state budget was provided with personnel. By the beginning of the 80s, the growth of music schools had slowed down; however music high schools kept augmenting their contingents, which resulted in an overproduction of musicians with the secondary special education. The reality pressed for preparation of specialists of a higher level. Besides, the secondary education in the area of pedagogical activities smelled fishy for parents, whose children had a desire to devote themselves to music.

The end of my report accentuated the point that in view of the country's commencing democratic transformations, in general, Russian musical education should be seriously changed. Hence, already now, it was necessary to think about further development of the special musical education. My proposals resolved themselves into a point that as a concrete

step, there should be introduced a model *of an association of educational institutions* on the basis of music high schools and thus it would open a possibility to prepare specialists-musicians with secondary and higher education, which in future would allow softly, without revolutions, to move to training of specialists with higher education. By that time, in Russian regions at every major music high school, there already functioned music schools; thus for realization of the education complex three-component model, only the highest link was required to be *overbuilt*.

The discussion of my report proceeded extremely loudly. A lot of questions were asked, in particular about *ways of material base improvement, re-training of pedagogical personnel* and bringing teachers up to the necessary level of higher educational institutions. I encountered the necessity for explanations that in no way did our concept mean firing people and changing them with other specialists (all the more so due to the fact that finding real higher education institution specialists, especially professors and docents, was impossible anywhere). According to our estimations, the potential of a number of secondary special educational institutions was so high that after passing a re-training in postgraduate studies or in executive assistantship-probation; or defending theses,

many teachers could acquire higher education institution status. The proposal was put forward to analyze the state of leading educational institutions of secondary level from this point of view.

Nevertheless, due to the high variety of opinions, the Directors' Board members refused to render me support in a rather rigorous form; they refused to make any decisions pushing onto the path of reformism, too. However, they agreed not to hinder the movement of Magnitogorsk's music high school in the proposed direction. After the conference, in a confidential conversation, the chief of department of educational institutions for the Culture Ministry of Russia promised the rendering of his all-round support to the said ideas.

Gaining no support from educational institutions' heads, we developed a *tactic of the phase-by-phase reformation of our music high school*. A first step in this direction was supposed to be the establishment of an educational institution with a status of incomplete higher education (there were reasons to expect a counteraction from some conservatories and art institutes). Soon in our initiative, a *special seminar* was conducted, which collected active and efficient persons interested in a progressive development of Russian musical

education. In a follow-up of the discussions, the *educational institution concept* was defined, as was reflected in a *published collection of scientific-methodic articles** from the same year.

The conception was formed as a quite detailed document which unfolded the main ideas of future transformations. In particular, it was said that what was established was not a higher educational institution but instead a kind of a higher music high school with the status of a college** providing students with an incomplete higher education.

The strategy for a “half-institute”, also contained an *economic component*. We becalmed our founders that *for those transformations, no additional ruble would be needed*—everything would be done within the framework of the previously approved budget estimate.

Having undertaken a trip to Moscow to the Culture Ministry of Russia with a *prepared decree project*, I came to Deputy-Minister V. V. Kochetkov, who was a legendary person and had worked for 35 years in this position, which

* Higher musical college. News of professional art education // Compiler-editor A. N. Yakupov, M. M. Berlyanchik. Magnitogorsk – Novosibirsk, 1992.

** In the first version of the RF Law in force “On education”, there were designated not three but four levels of higher educational institutions: academy, university, institute and college.

was a kind of Guinness record in world practice. Kochetkov, a philosopher in his education and the most experienced manager in the area of culture, realized, too: much of what was done earlier needed revising, required new approaches. In his eyes wisdom and fatigue could be read, as well as a desire to rid the enchained routine. In the course of this meeting, it became clear that despite his readiness to engage with transformations, he was sick and tired of *projects not having been backed up with calculations and necessary documents*. Also, a technological complicity of transformations in Russian reality was understood by him better than by me.

And yet, I succeeded in fumbling strings and awakened his interest in the idea of the higher musical college as an initial step of the institute. As a trump card, evidently, the statement served that only he with his experience *was able to realize a drama of secondary special educational art institutions* and the continuing preparation of teachers with secondary education, while in many other spheres of life specialists with a higher education prevailed. Besides, the decree on the transformation of Magnitogorsk's music high school into a college that he had signed could represent him as a reformer.

Although, in the course of the meeting, Kochetkov dropped a hint of doubt with the following observation. "Well, how

can it be? Magnitogorsk's music high school will be the higher one, while two of Moscow's music high schools will remain secondary?" I replied, "***I am not greedy***; I have no objections that into the decree there would be entered also ***two of Moscow's music high schools***. In such a case, the work in the direction of changes in Russian musical education will be even more productive". Immediately, the directors of these music high schools were called up, who, as it seemed to me, were given a preliminary warning by V. V. Kochetkov and it was evident that they waited for their invitation to the Ministry. After their arrival, Kochetkov said something like this, "See, Magnitogorsk's resident has come. He's asked for my signing a decree on the transformation of his educational institution into a higher music school". Both directors asked no questions and did not even ask, what "higher music school" meant.

"So, what shall we do?" Kochetkov asked. "I replied to him that there are secondary educational institutions which are no less deserving. And he has no objections that you also would be included in this decree. What is your opinion on this?"

"We also have no objections to be higher music schools".

"Then let's alter the decree." Kochetkov summarized.

Three of us— the director of Gnesinsky's music high school, the director of the music high school named after Hippolitov-Ivanov and me—brought the renewed decree version for signing. Kochetkov called up his lawyer. The lawyer looked through it, approved it and the Deputy-Minister of Culture signed the decree in the presence of the three of us.

After going our separate ways, each of us embarked on his work. However, regularly, the Moscow colleagues asked us for consultations, as it was evident that on a grade of readiness to the new status, we kept ahead for 2 or 3 years compared to them. After a lapse of a number of years, the status of Gnessinsky music high school never transformed into a college nor did it become a higher educational institution. Although, there was an excuse for it: close to it was situated the institute named after Gnessins. The director of the music high school named after Hippolitov-Ivanov turned out to be a more active person: having caught up with the idea of an institute establishment, he successfully captivated his personnel with it and conducted reforms. Finally, it resulted in the establishment of the state musical-pedagogical institute named after M. M. Hippolitov-Ivanov.

Meanwhile, in connection with the appearance of the higher music school-college in Magnitogorsk, a head of

Chelyabinsk's regional board of culture found himself in a rather complicated situation. As soon as he started assisting Magnitogorsk, immediately, a negative reaction emerged among jealous Chelyabinsk musicians (Why? Chelyabinsk was a regional center, while Magnitogorsk was not!). Because of this, in the presence of people, he had to show some reticence in relation to our innovations. However, everything changed when we were in his office alone. Such was the tradition: the regional manager was obliged to render high-priority assistance to the organizations of the regional center.

Let me go into more detail about the establishment of higher educational institution structures in higher music schools. The *scientific-informational center* and several specialized laboratories affiliated to it were also established—one to focus on *sociological research*, one for *scientific-methodic information* and one for the *concert department*. We *drew out* the introduction of *new salary rates*, in particular, the salary rate of pro-rector of the higher music school on scientific work. The situation was interesting: the head was the director, while his deputy was pro-rector. Along with it, inalterably, the following formula ruled: “The reforms will not require additional financial expenses”.

One of the first measures in the course of transferring to the status of the higher music school (college) became the development of *alternative curricula* of secondary special education of an *advanced level* on all the subjects of the curriculum. All the departments of the higher music school were engaged; an articulate system was introduced for *preliminary discussion, internal critical reviewing and programs formation*. The *external critical reviewing* was performed by Novosibirsk's conservatory, the chairs of which showed a very attentive and responsible attitude to this task performance.

Invariably, I *promoted the idea of such innovations* pointing out the inexpediency of the network development of secondary educational institutions; much more effective would be their transformation into *higher educational institution-complexes: expenses are the same, meanwhile the quality of specialists' preparation is greatly improved*. It is possible to decrease the size of the secondary level students' contingent and—with aid of the released finance—establish additions in the form of higher educational institutions. “Halve the contingent and with the same expenses, not only a secondary special educational institution will be preserved but also a higher educational institution will be born”. This

formula worked magically upon clerks. I am convinced even now: practically for the same financial means, it is possible to maintain both the higher educational institutions and the middle link. In the middle link, the state does not need to have 500 students—200 or 250 are enough—and just as much in a higher educational institution. Expenses are almost the same and along with it, what a perspective! And if—in addition—due consideration is given to unemployment of graduates of secondary musical educational institutions, this will help eliminate the *social problem, too*.

The resolution to such problems is possible only on the condition of a *strong pedagogical personnel*. I am grateful to the personnel of Magnitogorsk's music high school. Honorably, it bore the heaviest burden of the large transformations. It allowed me to work honestly with the school and with people. I say it not for mere effect; indeed, I learned much from the personnel: I learned how to be competent in our business, to read much and to listen to much music (which was missed by me in the past because of the foolishness of youth); for example to read periodicals, to think by scientific categories, or to give a serious approach to documents, to which I started schooling myself, achieving scrupulousness in my work. Earlier it seemed a worthless

occupation to me—all my aspirations were focused on concert work. It turned out, that the polishing of one's own thoughts was a labor-intensive business. Invariably, an addition to all this was the creative burning, which was inherent to our personnel.

I *announced* the newly opened opportunity *of obtaining education—at the expense of the music high school—in postgraduate courses and assistantship-training on probation, and to prepare and defend theses*. Many teachers came forward. To those who took their chance of the serious re-training, both salary and regular bonuses were preserved. Besides, they could take business-trips to work in libraries of major towns and visit higher educational institutions in Moscow and St. Petersburg. To young scientists, assistance was rendered by *establishing* for them a *typing office*, which on a free basis performed computer typing of their materials, and prepared their works for publication. A *printing and publication department* was also established. Personnel appreciated these activities quite positively.

A lot of major figures were involved in our reforms. In particular, twice, I had the opportunity to meet the Russian President B. N. Yeltsin. I will detail one of these meetings. In 1992, probably by mistake, I was invited to the town Tula to

the All-Russian Congress of Rectors—after all, de jure, we remained a secondary special educational institution. It is possible that organizers were puzzled with the name of our educational institution—a *higher* music school. More than 700 heads of higher educational institutions were present.

Prior to the meeting beginning, the Chairman of the Russian Rectors' Council asked for the audience not to raise private questions in the plenary meeting and to restrict themselves only to the common problems of higher educational institutions. I was disappointed because as early as at home I prepared a number of documents addressed to B. N. Yeltsin, planned giving a speech and drawing him into our reforms. Hence, I needed to somehow bypass this requirement.

Let me note that then the higher educational state of the country was not at a high point: salary payments were systematically delayed; with every year, financing was cut more and more. The mood in the hall was odious. In his speech, B. N. Yeltsin promised much; in confirmation of his words, he read loudly the Decree on transfer of earth to institutes for unlimited uncompensated use and the Decree on rectors' support saying about their right—upon retirement—on receiving additionally 75% of their salary upon condition

of a job seniority of 10 years or more, which, of course, was a serious action.

But even this did not change the mood of the rectors' audience. I sat not far from the presidium; so when discussions commenced, I was one of the first whom the rostrum was given to. After saying "hi" to Yeltsin as a fellow-countryman (after all, he was from Ural), I said, "Magnitogorsk is an excellent town; however we've got a lot of problems, in particular, in education. I know, prior to this meeting beginning, the Rectors' Council proposed not raising private questions. In order not to violate the collegial agreement, I shall not make them public and just will pass these documents, in which our requests are given on questions of educational reform in Magnitogorsk. I appeal for your support". In those words *were not contained any reproaches and problems which required immediate resolution*. Unlike me, the rest of the speakers insisted "Everything is awful. We require changing the financing system", etc.

Yeltsin moved toward me in a spontaneous manner, as it seemed to me, and took the file. Suddenly, an officer from his personal security squad dashed to him and tore it from the President's hands but being scared to open it, he rushed about on the stage. Then after giving consideration to the situation,

he asked a stenographer to open it after retreating a safe distance away. The stenographer opened the file and showed to everyone that there was nothing in it except papers. The audience in the hall laughed, while the over-eager security officer turned red and huddled himself up in a corner. Yeltsin laughed more than others and after taking the file, he said to me, “I promise that to all applications, you *will receive answers* and *corresponding decisions* will be made by me”.

Those were *key words*. As one would expect, of course he did nothing; and more to it, I had never received a reply from him; everything was drowned in the sea of All-Russian reforms. Notwithstanding, in break time, the Deputy-Minister of Culture Vadim Petrovich Demin approached me and started questioning closely Magnitogorsk’s affairs and then he proposed to me to use the same train for the trip to Moscow, in order that I had a chance to explain everything in detail on the way.

I told him much about the past and the present of our college, the role of music in Magnitogorsk’s culture, our great educational work, and our rich traditions. I also told him that we had a serious intention to increase the level of personnel preparation of Russian musical culture. But for this, it was necessary to develop a network of musical higher educational

institutions that would train specialists on a higher level than a music high school can do. If this would come true in Magnitogorsk, there the establishment of good choirs, orchestras, a philharmonic hall, and the opening of an opera house would all become achievable. Of course, those were just dreams; however in them an action program was contained. At the end of the conversation V. P. Demin said to me, “You can rely on me in your innovations, I’ll help you”. And indeed, he kept his promise and actively rendered us his assistance in all the subsequent years.

Let us return to the story of the musical institute establishment in Magnitogorsk.

Our college teachers worked hard, eager to *increase their qualifications*. This became the main advantage for the idea of the promotion of the transformation of our higher music school into a higher educational institution of full value. After the idea’s approval, work started on the preparation of documents necessary for receiving higher educational institution status. It was the year 1993; in those days, Yeltsin’s slogans were still popular like “Take as much sovereignty as you are able to take” and “Everything is allowed, that is not forbidden”; these sayings played a decisive role in the question of Magnitogorsk’s institute

establishment. As it was said before, in a legislative way, the law “on education” being in force in those days provided regional authorities with a right of establishment of higher educational institutions.

In order for the musical institute opening in Magnitogorsk not to irritate musicians of our regional center and of conservatories of the country, *humbly*, we raised the concern of establishing a musical-pedagogical institute. Aside from the purpose of *encouragement of the regional government’s commitment*, it became necessary to secure ourselves with a letter of the Deputy-Minister of Culture to the governor of Chelyabinsk’s region in support of Magnitogorsk’s initiatives. After its obtaining, *the decree of the region’s governor* “On transformation of Magnitogorsk’s higher music school into Magnitogorsk’s state musical-pedagogical institute” was issued with financing from the regional budget. Always, Magnitogorsk’s music high school remained in competent at a regional level. By the way, this principle had been preserved till now, which, definitely, is correct as the region has got a lot of possibilities to maintain its educational institutions decently and besides, it keeps better informed on the needs of specialists in its region.

An important step in the process of the establishment of the musical-pedagogical institute in Magnitogorsk became the *development of its Founding Charter*, which had to define all main aspects of activities of this new type of educational institution. By its articles, *three grades of musical education were joined—primary, middle and higher*.

In the first steps of Magnitogorsk's musical institute formation, *a great support was rendered by Moscow's conservatory* represented by the leading professors E. B. Dolinskaya, M. A. Smirnov, M. E. Tarakanov, E. G. Sorokina, T. A. Guaidamovich, Yu. N. Parc as well as other well-known musicians and teachers.

The story of transformation of the mus-ped-institute into a conservatory* is even more notable. The status of the musical institute with pedagogical bias had not satisfied us already. Everyone wanted to have a higher educational institution which prepared musicians-performers. It was evident: its changing is just a bureaucratic procedure requiring only the *correcting of the Founding Charter based on the corresponding decision of a founder*. We made an attempt at the title change for “conservatory” but encountered resistance

* In Russia, the social status of the conservatory is much higher than the status of some universities.

from part of the regional government. The head of the regional culture board put it straight. “If I were to support you, I would not be forgiven for it. You can guess the reaction: Chelyabinsk has no conservatory, meanwhile in Magnitogorsk, there will be one”. That is why, he proposed to us to act independently.

Soon, the time came for re-election of Chelyabinsk’s governor, positions of which were quite weak in those days: he failed to get the economic mechanism up and running, to ensure a stable economic development; constantly pensioners’ allowances were delayed as well as salaries and the wages of employees paid from the state budget. It was clear that his activity in this position had come to an end. He was an interesting politician, a democrat-opponent—in his nature, he was similar to Yeltsin: he was a rebel, who permitted much but was not able to build up a management system in the region, perhaps, because as he lacked a manager’s talent.

It became known that in connection with his pre-election campaign, the governor would come to Magnitogorsk for a meeting to be conducted with metallurgists (1996). The municipal administration approached me, upon entering the support group that had been set up for him. In hope of making use of the opportunity, I *prepared a decree project for the*

regional governor and acquainted the municipal administration, the town's mayor and the director of the metallurgical complex A. I. Starikov with it. I said, "When the governor comes for a meeting with the electorate, I shall be close. We need to convince him here, on-site, to sign the order on renaming the musical-pedagogical institute as a conservatory". The complex's director waived with his arm, "Don't worry, it'll be done".

For the meeting with the governor, more than a thousand electors came. The first speaker was the General Director of the metallurgical complex, who—with decency—said that Magnitogorsk had won a great friend: the governor. The audience started grumbling, stamping feet, someone whistled. The governor was discouraged. Coming to the microphone, he started saying how much he was doing for the region's residents, for agricultural workers and for pensioners. The more he spoke, the worse the audience outraged. *In a tactical sense*, I believe, he acted in the wrong way. *He should have repented* saying that a great deal of mistakes had been made but he knew how to rectify them. The meeting came to end with a scandal: the metallurgists did not permit him to finish his speech and asked the candidate to the governor position to move away from the stage.

It was known that after the meeting together with the complex's director, he would go to a television studio, where he would continue his election campaign. I went to the same address and—having waited for his telecasting speech to end— I came to the governor, stretched out the project of the order on transformation of the musical-pedagogical institute into a conservatory and asked him to sign it. With an enthusiasm intrinsic only to clerks, the governor pledged his support though doubting loudly about the advisability of the renaming. Nevertheless, then he asked for a delay to coordinate the documents in the relevant regional agencies; then the director of the complex said insistently, “Why, what is there to discuss? Sign!”

Our plan was precise: for the three days left before the elections, the governor would have no time to do something with our document. The director of the complex added, “Well, listen, you will support Magnitogorsk and in its turn Magnitogorsk will support you”. These words worked magically. The governor signed the order project. After giving out my bows, I took off like a shot from the studio.

It was 10:00 p.m., meanwhile at 10:50 p.m., the train departed to Chelyabinsk. It was necessary to send someone immediately to the regional center for *registration* of the

order because only the order project was signed and tomorrow was Friday. So, only one day had been left. I called to my pro-rector on science M. M. Berlyanchik: “Urgently, prepare yourself for the trip to Chelyabinsk and do not return unless you have registered the order so it can become effective”. In 10 minutes, I was at his home.

We came to the railway station—there was no single ticket! We approached the train, “Where is the chief?” In a minute, he came to us and the following conversation took place between us.

“Are you a resident of Magnitogorsk?”

“Yes.”

“We would like to establish a music conservatory in Magnitogorsk and today a little while ago, the governor put his visa on the relevant document. But right now, this is only a project. Tomorrow, he will be in authority for his last day. See, this is our pro-rector on science. For one day, he must have time to register everything in Chelyabinsk. If he does not have enough time, there will not be a conservatory in Magnitogorsk. He has to go but there are no tickets”.

“Well, what if controllers come suddenly?” The train chief asked.

“We shall rescue you: the town’s mayor and the director of the complex will prop you up. Do not be scared!”

“Ah, hang it all! come on, climb upstairs”, the train chief concluded.

He helped M. M. Berlyanchik to enter the almost moving train. Later on, he gave away to him his official place and thus the trip to Chelyabinsk was quite comfortable.

For everyone who stayed in Magnitogorsk, the long hours of anxious waiting were dragging slowly. The entire next day, Mark Moiseyevich obtained the necessary approvals, and as late as about at five o’clock in the afternoon, the leaving governor signed his last order. Finally at 5:00 p.m., Mark Moiseyevich called me and informed me in a quiet voice that the affair had been done, *the document had been registered*. I *soared* above my chair. We were happy as children. Soon, our prognoses found confirmation: another candidate was elected as governor and he suspended validity of the orders that his predecessor had signed within the last two months. (Apparently, he had a concern that for the sake of the retention of his high position, the previous governor had made promises, the keeping of which would be above the new administration’s strength.)

Finally, the time came that it was the turn of our order. It was subjected to an expert evaluation to the financial board of the region. We had to wait for quite a long time for the decision to be made. What to do? To fuss, to try to convince financial experts? But exactly these kinds of activities could be harmful; the new managers hardly knew us. The *tactics of waiting* turned to be the most correct as it did not matter to the financiers what happened in Magnitogorsk and whether it was a music-institute or a conservatory. They gave their conclusion that the status of conservatory *would not result in any additional expenses from the region's budget*. (See, what a correct formula can do!) So the new governor confirmed the validity of the order of the previous governor. In such a way, this almost detective story came to an end.

Today, Magnitogorsk has its musical conservatory, which it cherishes and takes care of. The educational institution became a key factor in the development of the *infrastructure of the town's culture*. With the conservatory's establishment, the cultural sphere started changing qualitatively: Now, emphasis was made on professional art instead of amateurish creative works. Gratifying the conservatory's work in the town, were an established Philharmonic Hall, Opera House and other professional creative teams. Also the cultural layer

of the town's residents started expanding. Hopes are present on a transformation of the socio-cultural cycle, which would allow increasing the cultural level of the town.

Postscript

Among some of Magnitogorsk's residents, there is a misunderstanding of the essence of the process of our reforms. Managers have had the impression that the music high school was re-organized into the conservatory. Reader, please, take my word for it: there was not a re-organization as such. The music high school was preserved; it just passed into the status of the college. A musical educational institution of *a new type* was established as *in its structure*, apart from a *higher link*, it included also *middle and primary links*—a college and a special music school. We took into consideration that opening a conservatory as a new institution would be allowed by nobody. And that is why we invented the move, which made it possible to realize the intended plan of the establishment of a single three-level educational structure. I propose that you look at the transformational process from the position of an analysis of structural departments.

Schematically, it looks as follows: *in the structure of the music high school, a special music school was opened*, including personnel and subsidies which were obtained in the course of the *expansion of activities*. Then, *above the music high school, a new grade was built; the higher educational institution*. This was accomplished by way of *transferring management functions* from the music high school to the *higher link*, while the music high school became its *structural department*. In this way, the higher educational institution-complex appeared: the *conservatory*, with its own special musical school and own college in its structure.

As a matter of fact, the method was invented using a *multiplication* of potential *legal bodies by way of the attribution to them of a status of new structural departments*. The management functions transferred from one structural department to another one as needed, in order that the *hierarchy* of the management could come to fit the existing system (school–music high school–higher educational institution). In their turn, the status of *structural departments* caused no objections with legal bodies in the course of *obtaining the approval of the institute by financial experts*.

About tactics. If we had insisted on the establishment of a new educational institution whilst at the same time focusing on the preservation of the old one in its structure, they would have refused the request. That is why we used the opportunity to affirm that the music high school was *re-organized* into a higher educational institution. This sounded quite harmless as—from economic and legal points of view—it referred to a certain improvement, which was patronized always and by everyone. Upon such a formulation, the accent was put on a question: do we really deserve such status? The previous governor did not work out such delicate points. The new administration un-riddled my tactics; nevertheless there was no inclination to destroy the work that had been done. Since the described events, many years have passed. Now it is possible to summarize the *reforms* that were conducted.

The contingent of the previously existing music high school made up 400 students; now in the three established educational institutions, 860 people study together with postgraduate courses and doctorates. Nowadays at Magnitogorsk's conservatory, the council acts on defense of Ph.D. theses and doctoral theses on the specialty 170002 "Musical art". Everything done is a result of a goal-oriented search directed by the improvement of manpower training in

Russia in the area of musical art and hence on musical cultural development.

From what has been said in this chapter, young managers should *make the following conclusion*: life opens up a great deal of opportunities—one should just find methods of solutions being adequate to their conception. Being quite a young man and having no economics education, I brought those formulas into existence without any assistance from outside. Now I can be proud that our musical youth in Magnitogorsk has a chance to go into higher education not only in the capital or other major cultural centers of Russia, but also in their own hometown.

With time, Magnitogorsk's conservatory earned the honor of having the status of an Academy and today, its graduates work successfully in Russia and abroad demonstrating a high level of not only professional training but social alertness, too. Brought up on examples of positive reforms, they are able to attract a society's heightened attention to the activities which they are dedicated to.

The example and the experience of Magnitogorsk turned out to be contagious: today, after the manner of the Magnitogorsk's conservatory, in Russia, there are functioning higher educational institutions-complexes in Tambov

(musical-pedagogical institute named after S. V. Rakhmaninov), Chelyabinsk (institute of music named after P. I Chaikovsky), Moscow (institute named after Hippolitov-Ivanov; institute of music named after A. G. Shnitke), Volgograd, Ulyanovsk and other towns of Russia (institutes).

With time, the young higher educational institutions strengthened their financial positions, material resources and teaching staff. Both de jure and de facto, they crystallized into higher educational institutions of full value; meanwhile, to the full extent, the life and results of their activities confirmed the promising potential of this model of reforms.

Thus, Magnitogorsk's reforms grew up into the major All-Russian movement, which renders its positive action on the development of cultural processes in the entire country.

Some private considerations in traces of the above

In the conditions of a formed hierarchy and an absence of an institution entrusted to you in a state program of development, the best method of building your structure up will be the use of the so-called principle of permeation (from small forms to bigger ones).

Apart from bureaucrats and clerks, a hierarchy was thought out by the least gifted people, clinging and

tightening to a stranglehold over their place and eager to climb up the career ladder. More often than others, they block the initiatives of manager-enthusiasts.

It is necessary to learn how to catch bureaucrats off-guard by a demonstration of your obedience and commitment to play strictly adhering to their rules. By your actions and words, it is necessary to convince the authorities in power that you do not infringe upon their interests at all; more to it, all you propose has undoubted advantage for them.

Always, conflicts/scandals are prognosticators of a destruction of both a business and its participants. While planning reforms, one should avoid conflicts.

Nietzsche[•] was right: “It is impossible to vault upon a horse, which was not saddled up by you”. To an idea of somebody else, it is easy to join; but you cannot realize it unless it has sent down its roots into your brain, into your entire essence.

More often than not, the state cannot solve this or that problem wherefore officials do not want (i.e. are afraid to take the risk) or do not know the means of its solution. If a method of solution is clear to a manager, there is no sense in

[•] Nietzsche F. *Twilight of the Idols*. Leipzig, 1889

his throwing up his cards, he should be braver and undertake his task.

Measures list for reform preparation in the social sphere

A manager needs to do as follows:

- gather the support of his colleagues;*
- arrange a necessary outreach campaign in the mass-media (if this is a major project);*
- gain the support of even one member of a higher rank of administration (better yet one in each level of the entire hierarchical chain of management organs including the federal level);*
- find even one sympathizing fellow among possible opponents;*
- develop a reforms conception—this will allow you to predict problems that would become likely in the course of the plan’s realization;*
- initiate a public discussion on the given topic; it will help colleagues to find a way around the entire array of issues accompanying your realization of the developed plan of actions.*

*Some generalizations which have been formed
after the project's realization*

Reforms are impossible without actions; one should act every minute, in any environ and under any circumstances.

The more large-scale the reforms, the more major figures should be engaged in them. Working on the upper level of a clerks' hierarchy, do not forget also about the lowest one because folk wisdom reads "If a small clerk would not want, the Minister will not vault".

Always it is necessary to raise the bar of requirements for yourself. H. G. Neuhaus was right saying "In seeking for the impossible, we reach the possible".*

It is necessary to study the tiniest details of on-coming business, to enter deeply into issues and first of all to learn how to present them in a structured fashion as a sum of smaller ones because details of reforms are more easily comprehended.

Good luck, ladies and gentlemen!

* Gert Neuhaus. Visionen – Illusionen – Wandmalerei. Eine Werkauswahl. Berlin, Kunst, 2018

SOME SECRETS OF ENCOURAGEMENT OF COLLEAGUES' PERSONAL ADVANCEMENT¹

(ON THE ESTABLISHMENT OF POSTGRADUATE
STUDENTSHIP AND DISSERTATIONS BOARD IN
A YOUNG MUSICAL INSTITUTE)

Give a fish to a person – and you'll feed him only once.

Teach him to fish – and he will be fed his entire life.

—*Chinese aphorism*^{*}

In musical pedagogy, only one method exists concerning how to ensure the professional growth of a teacher: compelling him to *want to do it*. Neither persuasion nor punitive measures on the part of a manager of an educational institution would help if a teacher does not have an *intrinsic motivation* towards creative growth. The best promoter for the

¹ A version of this chapter was originally published in *Advances in Social Science, Education and Humanities Research* (Atlantis Press: 2017), vol. 144.

^{*} 40 Inspirational Chinese Proverbs On Life & Success.

<https://www.awakenthegreatnesswithin.com/40-inspirational-chinese-proverbs-on-life-success/>

appearance of adequate incentives for a teacher is the possibility for him to obtain *what he dreams about*.

So what is it, teachers are eager to reach?

First of all:

- to possess the secrets of mastery;
- to have talented and industrious pupils;
- for their true value to be seen in society;
- to obtain a broad notoriety.

It is easy to notice that they do not dream about big money—the factors of professional self-realization are of first priority for them.

Almost everything from the above list is achievable in the course of systematic works in classes and in homes. Acquiring notoriety and being appreciated by society according to your merits cannot be achieved without the participation of the society itself. Here it is necessary to pay serious attention to two spheres that—along with teaching itself—should accompany a musician-teacher for all of his professional life. What is meant here is both *performance and scientific-methodical activities*. Despite the fact that with both, teachers are occupied on a free basis in their free time

and for the sake of improvement of their own professional mastery, exactly these spheres provide a music teacher with an image of a genuine teacher and become the best ways of confirming his *competence level*. That is why, of course, obtaining a title of Laureate of an international contest or an *academic title*, is considered an act of social appreciation and a factor in bringing a teacher closer to the realization of his dreams.

Among the other reasons, the following should be listed. On one hand, without the support of an educational institution, to publish something written or to defend an investigation as a thesis is hardly possible. On the other hand, these kinds of activities have never been estimated properly. The state only pretends that it pays for such qualifications increasing, meanwhile as for teachers, by imitating a heavy activity, they show that they work hard. Hence, despite the seriousness of intentions, those *attitudes* can be considered only as a certain mythologeme. And yet, in every creative educational institution, there are teachers, who—potentially—could become scientists. But for this, an administration must *create the necessary conditions*.

Having been aware of the importance of the development of scientific and methodical ideas and their positive influence

on the quality of an educational process, we pondered over the introduction of new approaches to encourage teachers' investigational *activities*. Our first step in this direction was to establish *postgraduate courses*. According to the framework of the conservatory's chairs, *two Ph.D.s* worked, which allowed us to establish the postgraduate courses on two scientific specialties ("Musical art" and "Theory and methods of music teaching") as well as the assistantship-probation (so called art postgraduate courses) on all the performing specialties. This momentous event, which took place during the third year of the existence of Magnitogorsk's young conservatory, impressed both teachers and students very much. Immediately, some of them occupied themselves with searching for a subject and started actively working in this direction, while many others fell into a muse about their junction to a science.

According to our intentions, the establishment of our *own Dissertations Council* was the next step on the way towards the activation of scientific activities. Nevertheless, we could not just come to the Education Ministry's State Commission for Academic Degrees and Titles (SCADT)* and just say: "Please, open a dissertations council in Magnitogorsk".

* SCADT — State Commission for Academic Degrees and Titles.

Besides, it would be a more than strange request from a manager having no academic degree. So I set a task for myself *to write and defend a thesis*.

By this time, in my active background already, there existed a draft version of a work devoted to the issues of a listener's communication with music; a subject which I had felt interested in for a long time and on which I accumulated material little-by-little. After putting it in order, I submitted it to Leningrad's conservatory. Delicately, they refused from me under the pretense of an absence of specialists of this profile. I came to Moscow's conservatory, where I had a meeting with the pro-rector for science, Mstislav Anatolyevich Smirnov. Perceiving me more benevolently, he showed an interest in my work and agreed to render his assistance. There appeared a question of my attachment to one of the conservatory's chairs *as an applicant*. "After that you'd have passed the way of communication with our scientists", Smirnov observed, "and only then would it be possible to speak about a dissertation". So he recommended to me that I apply to the chairman of the department of history of modern domestic musical culture, Michael Yevgenyevich Tarakanov, who was a bright scientist and a surprisingly warm-hearted man.

After two weeks, Tarakanov said to me “In your work, there are many interesting things; but as a practitioner, you write about your experience of relationships building up between music and listener or between listener and performer. Meanwhile, science relies upon the creation of a theory. We shall accept you as an applicant to our chair but already in the first year, you have to show that you are able to think theoretically”. I would not conceal, there was a temptation to attract someone from among the body of scientists to do the dissertation writing as an assistant—after all, every manager has a great deal of such possibilities but—“In such a case”, I reckoned, “the hired scientist will grow intellectually, while as for me, I shall remain illiterate”. Such a way was not for me.

First rule. In science, no matter how hard it is, one has to work self-dependently and, first of all, to learn how to think logically.

Yet, I could not understand what theoretical thinking was. I thought over it, read much, studied literature. In a year, I brought the text of the theoretical chapter, which caused M. E. Tarakanov's encouraging response. Soon I brought 150 pages more of the text—as a matter of fact, one more monograph that was not large enough. He made several observations

which helped me to systematize my thoughts. He did not speak much and almost didn't correct the text. His rebukes sounded something like this: "You know, here editing is needed and here you delude yourself". And he drew a small circle, where editing was needed, and a question-mark, where I was wrong. That was it.

Second rule. It is necessary to work absorbedly, with enthusiasm.

There is a necessity to dispel the romantic notion on the process of composing scientific work. Some people think that it is enough to sit down one or two days a week over the text and everything will come to hand. It is an obvious misconception. One-two days are spent only for tuning because here a serious immersion deep into the theme is needed. I took my vacation time for the precious year and 4 months non-stop I spent at the writing table. Only after this I noticed that my manuscript underwent a dramatic change. From report-describing text, it was transformed into one putting forward problems; besides it became quite voluminous—about five hundred pages including an extensive references chapter. I started even worrying as I knew that according to the norms of SCADT, a Ph.D. dissertation should be limited by the volume of 250 pages. In

Moscow's conservatory, they are especially attentive to it; they require an ability to give a problem essence in a short way. But M. E. Tarakanov just said indulgently "Well, of course, it is necessary to correct but let it pass through the chair".

Third rule. Do not search for any nasty tricks behind the curtain, while communicating with scientists. A scientific naivety is not always a vice. To some, it can even please.

The chair's members discussed my work for more than an hour. (As it came to light, three of them did read those five hundred pages through!) In the course of the discussion, it was suggested that a repeated hearing would be needed on the chair; and very importantly for me was publishing a book on this subject. I was perplexed: the regulations for Ph.D. theses did not make mention of such requirements. Summarizing the meeting results, M. E. Tarakanov said to me meaningfully "Do not worry that the work is so voluminous. Work over your monograph".

Fourth rule. It is not worth being in a hurry to publish a book, if it has not passed a "purgatory" of criticism. So the book can only benefit from it.

I prepared my manuscript dedicated to the problems of musical communication, a center of which became the

theoretical chapter. The manuscript turned out to be solid in its volume and some new ideas were seen. Only after my reviewers' criticism and taking performatives into account, I brought it to a publishing house. In two months, I obtained an advanced print and bent my steps to Moscow's conservatory for the repeated hearing.

In the course of the meeting, I explained my scientific views of the problem, represented my published works and the text of the thesis. Suddenly, it was heard that "The work is seen as an exclusively interesting piece; we witness the birth of a new theory, the theory of musical communication. The work can be submitted to defense as a doctoral piece". A thought came to my mind: this was just amiability. But the estimation repeated itself several times; and as a result, the chair made a decision to expose the investigation for a defense in April 1995 as a doctorate thesis.

I hesitated in telling anyone about it, even my wife—I was afraid that I would not be properly understood, and I feared ill-wishers. Taking an additional vacation, I continued polishing my text, conferred with an excellent musicologist V. Yu. Grigoryev, whom I asked to evaluate critically the dissertation's final text.

During my defense—traditionally defenses took place in the 21st classroom of Moscow's conservatory—there were moments that seemed surprising to me, while for the Council, as I understood it later, they were quite ordinary. Firstly, nobody *tried to engulf* me. Secondly, The Council's members related to an applicant as they would to a *colleague* and not as examiners to a pupil. Thirdly, in a mysterious way, the meeting chairman succeeded in involving a dissertation defender, Council members and guests into a *scientific discussion*.

In the auditorium, an atmosphere of benevolence ruled. Although, in the beginning of the defense meeting, one of members of the Dissertations Council spoke out humbly on his doubts of the legality of a doctorate dissertation defense without a Ph.D. title, which made me nervous for a while. But when after that my report was heard, the Council members started asking questions, I realized that they supported the work. In the conclusion of the meeting, the words “awarded unanimously” were heard.

From communication with the professors of the conservatory, I drew out as follows. *The more large-scale a person is, the less a paltriness is intrinsic to him. So one*

should strive towards entering into a sphere of influence of major personalities.

My *personal example* became a decisive factor for a change of the scientific situation and in the state of the personnel of our young institute. Having had this way, as nobody else, I realized that for the work of a musician-teacher over his thesis, an arrangement of optimal conditions was necessary. Firstly, a possibility was needed of business trips out-payment. Secondly, *scientists* were needed, who would *accept you*. In our area, this constituted a big problem: it was very hard to find a like-minded person able to take a beginner under his patronage as the state remunerated such work just nominally, without taking into account real labor costs.

Until a certain time, I did not realize how hard such work was. The same thing was related to the teachers of Magnitogorsk's conservatory, the personnel of which was not young (mainly, musicians were over 40). For the quite well-formed people, it was not simple to start a new business in their life through paving a scientific path. Then I realized how important it was to follow the traditions of Moscow's conservatory, where along with the high level of scientific and professional competence, active assistance to dissertators was envisaged; a benevolent relationship with youth and

unselfishness. What is meant here is the phenomenon of the high tradition of genuine care of cultural fates. And again I remember the words of the great pianist H. Neuhaus: “In seeking for the impossible, we reach the possible”.

The presence of three full-time doctors of art criticism in the specialty of a council is the main stipulation of SCADT set for its establishment. Other council members could be scientists from different regions of the country.

We made use of the fact that the democratic transformations in Russia opened many sluices; so we asked for support in the Ministry of Education. Our arguments were quite weighty: in Ural, there was no council for dissertations' defense on musicology. We proposed establishing a dissertations council on the basis of Magnitogorsk's conservatory (MaSC) including representatives of Ural's conservatory and Ufa's art academy in its composition. The Ministry of Education of Russia endorsed this idea. The Deputy-Minister said, “Your idea is useful. Ourselves, too, we stand for the establishment of regional councils, but you are the first to raise a point about such a council establishment in the art sphere”.

It is very important to prepare projects of letters and orders self-dependently: a question is decided more quickly.

Except for the support of the Ministry of Education, we

needed the approval of regional and municipal administrations. The regional governor signed our beforehand prepared letter to the Ministry of Education immediately. Let me point out that a manager needs to travel a lot, knowing how to ask, not being lazy and having the skills required for composing the necessary documents. So he must be a person ready to take a lion's share of the spadework. To be fair, I shall add that around me there were people seriously helping me in this as by that time, a team of like-minded persons formed, which went into our rectorate.

Soon, we collected and submitted to SCADT *the complete set of solicitations on our readiness to render help in the council work: those from the municipal administration, of regional government, of its committee on culture, of the rectors' council and of the Ministry of Culture*. Also, the necessary informational documents were prepared on supposed composition of the dissertation council in accordance with the requirements of SCADT. In essence, the question was settled.

In September 1996, we obtained the order “On establishment of a dissertations council in Magnitogorsk’s conservatory in specialty 17.00.02 ‘Musical art’”. The happiness was boundless. A long-lasting period began of hard

work on the personnel's psychology changing part of teachers' relationships to scientific work and on council traditions forming. We tried and relied on the work experience of the council of Moscow's conservatory, which turned out to be fruitful indeed.

Our scientific path breakers had no experience of composing scientific work; time was needed for an immersion into science as it was a new world for musicians. For an in-depth study of a scientific problem as well as for acquiring the possibility of a backlog of creation for a future dissertation, special conditions were needed. Those who started working over a thesis, we provided with a paid *4-month scientific leave and scientific business trips at the expense of our educational institution*. A prepared text about our own investigation served as a report on this period of leave. The plan consisted in the thought that the presence of 80-100 pages of a text of his own, undoubtedly, a scientist-beginner *obtained an engraftment* to such an occupation, which to give up after commencing would be a pity. Some persons obtained the leave twice, each four months long. This was an important method of rendering support. There existed other solutions, too: as dissertators' supervisors, scientists were appointed having a great experience of such work: V. Yu.

Grigoryev, E. B. Dolinskaya, M. M. Berlyanchik, V. P. Kostariov, G. M. Tsypin.

Very helpful was a new *form of scientific communication between musicians*, the “Art assemblies in Magnitogorsk”, which commenced in 1994. In general, an assembly is a *collective way of thinking*. An idea of its conduct consisted in the combination of a *fair of scientific ideas* in the form of conferences and *creative meetings with outstanding musicians-performers* in the form of concerts and master-classes. As a rule, in the framework of the Assemblies, sessions of the dissertation council were also held.

As a rule, in the mornings, dissertation defenses took place; in the afternoons, the process of generating scientific ideas continued in plenary and sections’ meetings, while in the evenings, concerts were conducted. At first, teachers and students *were catching* what was going on, in general, then they evaluated it analytically in realizing that important ideas were spoken out here; meanwhile within no distance, dissertations were defended as an outcome of scientific reasoning. At the same place, music making was heard, for the sake of which everything was undertaken.

Involuntarily, many asked themselves “Well, what about me then?” The calibrated tactics of *involvement into*

scientific activities and other measures brought their fruit: in real earnest, our teachers “caught the infection” of scientific work as they awoke to the existence of real opportunity to prepare and defend dissertations at home in Magnitogorsk without separation from their family. They saw that indeed, for this, conditions were created including those of material nature. For postgraduate students and title applicants on the period of preparing a dissertation, their salaries were preserved (in fact, during a number of months, a teacher stayed on his scientific leave), which was not a negligible violation of the existing financial regulations. Now as time has passed, it is possible to speak more openly about it. But our alibi was incontrovertible: a scientific school in Magnitogorsk’s state conservatory was impossible to establish by some other methods unless with aid of such measures.

It took a great deal of serious management to *complete our library*, to collect a solid scientific fund including *synopses of theses*. Many materials were copied into the Russian State Library and transferred to electronic carriers.

Something that became a great help for young scientists became the *two departments created by our conservatory, one for computer typing and one for printing and publication*. From the very beginning, such offbeat measures

were taken for encouraging scientific development in our musical higher educational institution.

Except for the stages of preparatory and shape-forming works, an important meaning for a dissertator represents a defense procedure, a council's work style. While attending defenses in Moscow's conservatory, I paid attention benevolently and alongside the Council chairman who presided over the meetings; also I saw how wisely his deputy played with errors and the rough edges of title applicants. If because of excitement a title applicant had unfortunate passages in his speech, the deputy transformed the slip-up into a harmless joke; so it resulted in him representing the title applicant in a more decent light. Always during the defenses, a *surprisingly favorable psychological climate* was set. As a beginner-council chairman, I learned from them that realizing such seemingly insignificant things became a means of supporting a title applicant.

By 2015 in the Dissertations Council of Magnitogorsk's conservatory, a hundred dissertations were defended. At the conservatory, a faculty that would be able to issue doctorates was opened. The process of its establishment went easily. Granting the creation of a faculty is an act of scientific confidence upon a condition that the institution has a certain

positive experience and an investigative potential. By their activities, the postgraduate courses and Dissertations Council of Magnitogorsk's conservatory targeted the necessary level. During the years of work of the dissertation council, *no* reclamations came on behalf of SCADT. This decisive argument won us support, when we applied to the Ministry of Education with the request opening a faculty that could bestow doctorates. When a path is already well-trodden, it is easier to go along it. The credit for the trust we obtained in the course of our activities played a decisive role here.

In the Dissertations Council at MaSC, many important defenses took place: a Vietnamese violinist Tkhan' Buy Kong, English musicologist Catherine Brighton, Korean songstress Pak Chon Suy; interesting dissertational research such as works by Rustam Shaikhutdinov about the piano school of Gregory Romanovich Ginzburg, by Ninel' Garipova about piano music of composers of Bashkiria (the former Autonomous Soviet Socialist Republic), by Olga Yakupova about the performing style and pedagogies of Alfred Cortot (a French pianist of first half of the 20th century), etc. Also in the Council, defenses connected with the musical creative heritage of Ural's low-population nations were conducted, for example the nagaibaks (indisputably, the dissertation would

go down in the cultural history of these small nations). Today, Magnitogorsk's Council works in various directions; it covers *performing, history and theory of music, regional musical ethnography, education*, etc. It appears that *prospects* on the Council are considerable.

For summarizing, it should be noted that a genuine manager is obliged to take risks more often than not and use non-traditional methods in his activities. As the final result, such non-ordinary approaches and methods are advantageous for the state as they promote its development; after all, the state needs intellectuals including in the area of art and music.

I would like to finish this section on an optimistic note. Indisputably, the future of music in Magnitogorsk is connected with pulsating scientific thinking.

“MANPOWER IS ALL-IMPORTANT”:
ON METHODS OF THE FORMATION OF
PERSONNEL IN A MUSICAL INSTITUTE

If everyone would take his proper place, many vacant positions will appear.

—Alexander Kulich*

An art of management consists in not letting people to get too old in their position.

—Napoleon I*

The J. V. Stalin’s phrase “Manpower is all-important”[•] reminds me of the importance of a person’s professional skills as seen in the person’s approach to a given problem’s solution. Correct recruitment makes a considerable impact on a realization of a set task.

All around the world, the relationship with nouveaux-riches is full of criticism: the proverb “from rags to riches” badly stings the self-pride of those, who—by some quirk of fate—

* Thoughts helping us to live. Moscow, 1992

• https://www.brainyquote.com/authors/napoleon_bonaparte

• Stalin J. V. Report in 1935,

https://www.goodreads.com/author/quotes/138332.Joseph_Stalin

rocketed up the career ladder *having had no time for confirmation of the height of the acquired title by their activities.*

The establishment of the conservatory in Magnitogorsk's town of plant workers, could become a target for mockery, unless the higher educational institution reaches the level of other conservatories. Well, to do it without relying on worthy personnel was impossible. The strength enhancement of the personnel of our young conservatory went in three directions, which are as follows. *The first* one was connected with a *re-training* of gifted and promising musicians-teachers who worked in our music high school at the level of a higher educational institution. For their creative development, the necessary conditions were ensured, in particular, studying in Russian higher educational institutions for an assistantship-training on probation or work over dissertations (as discussed above).

The second direction consisted in a renewal of the teaching staff on expense of *invitations on key positions* (management of chairs, dean's offices, etc.) of specialists *having an experience of work in higher educational institutions.*

The third one was *nurturance of one's own young personnel members* from among the promising who graduated from Magnitogorsk's conservatory.

The re-training in postgraduate courses-probations got through under a sign of the personnel's overall understanding, and there was nothing left for me but only *to find finance for out-payment of the studying* and business trip expenses. It was not hard to do it as the regional culture board was easily receptive of the idea of re-training personnel and was not greedy for funds. For the first decade of the institute's work, about 80% of the conservatory's pedagogical personnel graduated from postgraduate and assistantship-probation courses.

With no less optimism, the third direction was developed: willingly, gifted graduates of our music high school entered Magnitogorsk's conservatory and then onto its postgraduate courses: they loved this town. Here, the main troubles of a manager were connected with *committing errors in people's selection*: the number of those, who had a desire to work in the higher educational institution, exceeded the number of positions in our chairs.

From a managerial point of view, the most complicated task turned out to be the invitation of non-resident specialists.

Firstly, we had *to convince them of the prospects* of Magnitogorsk's conservatory; secondly, we had *to create conditions for their work* (salary, corresponding level of students, positions, etc.) and, of course, *to provide them with lodging*, which in the circumstances of an economic recession seemed almost inconceivable.

This notwithstanding, funds were found after the opening of a foreign department, a contingent of which mainly consisted of Koreans, who paid by hard currency for their studying. So using exactly this kind of financing, the conservatory was buying residential apartments. In the middle of the 90s, residential real estate costs in Russia were quite cheap, so for 15 to 18 thousand dollars in Magnitogorsk, it was possible to acquire a quite decent two-bedroom flat. By the way, in order to increase a contingent of foreign students, I had to open a *temple* for Koreans in our student quarter because they were eager to preserve their community. The invited Korean pastor Kim, who was provided by the conservatory with *premises for the temple*, in his turn was obliged to invite gifted musicians from Korea, so the latter replenished the numerical strength of our foreign department and hence the institute's treasury.

Being convinced by my guarantees of the conditions required for the realization of our creative intentions and residence providing, from Novosibirsk’s conservatory, the well-known violinist-teacher professor A. V. Gvozdiov arrived and the Ph.D. (later on the higher Doctor of Science) of art criticism professor M. M. Berlyanchik, who became an organizer of Magnitogorsk’s musical science. From Tashkent’s conservatory, the violoncellist professor V. Z. Chakhvadzeh arrived, the Ph.D. of art criticism musicologist N. V. Chakhvadzeh (since 2015 the higher Doctor of Science) and the higher Doctor of art criticism professor S. A. Zakrzhevskaya. From Donetsk’s conservatory, there came Ph.D.s of art criticism docents A. A. Glazunov (violin) and G. F. Glazunova (piano). Together with the Russian-speaking musicians from Novosibirsk’s conservatory, there arrived the Vietnamese violinist Tkhan’ Buy Kong, who obtained his education in Moscow’s conservatory (he was an educatee on the chair of professor Yu. I. Yankelevich). The arrival of these specialists was highly significant for the formation of the musical institute in Magnitogorsk.

A stringed department of Magnitogorsk’s music high school in the 70s and 80s went through a most profound crisis, which became especially sharp by 1985. Really, there

was sufficient grounds to surrender oneself to despair: students played worse and worse; a real interest in stringed instruments in the town was absent. Our teachers did not know where to find or how to bring up talented and interested children: the violin was out of favor.

Since the beginning of the work of A.V. Gvosdiov and then of Tkhan' Buy Kong in the conservatory, the chair was transformed completely. A little bit later from the town Rudny (Kazakhstan), the viola player S. A. Ogariov was invited to join us—so many excellent teachers! New blood, new priorities, new approaches to business. The situation changed cardinally both in musical schools of the town and in Magnitogorsk's conservatory, where from many towns, school graduates started arriving too. It was an effective managerial decision, the results of which our teachers even could not estimate properly at the beginning. The consciousness came later on, when the stringed chair took the leading position among other chairs of the conservatory.

The specialists' invitation was fulfilled according to the principle of *a search of professionally strong leaders* for our administrative and creative positions. For example, in order to *awake* theoreticians and musicologists, to “involve” them in our higher educational institution's continuum, from

Uzbekistan, the higher Doctor of science of art criticism professor S. A. Zakrzhevskaya was invited. And the business set the wheels in motion! Today, the chair of theory and history of music is fundamentally transformed: the majority of teachers have defended dissertations. In his turn, in his period of working in Magnitogorsk, the professor M. M. Berlyanchik—backed up by young scientists of the institute prepared by him—founded a scientific school in the area of musical performance and pedagogies. A priceless assistance in re-training of personnel was rendered by professors of Moscow’s conservatory V. Yu. Grigoryev, E. G. Sorokina, T. A. Gaidamovich, E. B. Dolinskaya, Yu. N. Rags and others. It should be noted that Helena Borisovna Dolinskaya brought up—in Magnitogorsk—about forty Ph.D.s and higher doctors of art criticism and became a founder of Magnitogorsk’s and—even wider—of South-Ural’s musicological school.

Some advice

As a mission, one should take on the most challenging tasks one’s self. Upon condition of his persistent activities and thrift, the problems are solvable.

While selecting personnel members, it is important to rely on people, behind whom there are concrete results, such as

defended dissertations, published works, a name earned by concert performances, etc.

A real care of personnel envisages the solution of their current and common troubles: providing a lodging place, a decent salary, a position, students, etc. But even this is only half-business. The main thing is creating grounds for the realization of their creative aspirations.

In work with personnel members, in one face, a manager should combine several hypostases: a town's head, a housekeeper, a rector of the conservatory, a pastor and even a fortune teller predicting only a happy future.

For work with young specialists, it is necessary to plug in the most competent and careful teachers. It is not worth relying on indifferent or lazy mentors even if they are extremely talented.

It is important to remember always: people confide their fates only to those leaders who take real care of them.

Typical mistakes during personnel members' selection

– A decision is made based on a visual estimation of a candidate;

– A decision is made without the recommendation of a manager from the previous work place of a candidate;

– *A decision is made based on the recommendation of third parties (relatives, acquaintances, colleagues, etc.);*

– *A decision is made without a candidate having submitted an employment sheet (resume);*

– *A decision is made with use of the principle “our own is good, while that of a stranger is bad” (graduate of the same institute, native of the same locality, representative of the same nationality, etc.);*

– *A decision is made without a collegiate discussion of candidature.*

There is an alternative: competitive tests between candidates.

HOW TO DESERVE PEOPLE'S TRUST
(OR A NONFICTIONAL STORY OF THE
ESTABLISHMENT OF A SPECIAL MUSIC SCHOOL)

Trust gives birth to trust.

—*Moritz Schmalz**

*We hold people in distrust because either we do not know
them or know them too well*

—*Unknown author*

Management even in the tiniest company is comparable with state guidance: whatever would be undertaken by a head, as a rule, the latter will find himself within the zone of criticism. So, if a manager:

pays a bonus — it is absurdly miserable;

administers a rebuke — it is for nothing;

commemorates — it is not the one who deserved it;

defeats competitors — it means he is wheeler-dealer;

suffers from competitors — it means he is a *wimp*;

• TV interview 2017. <https://www.fupa.net/spieler/moritz-schmalz-918217.html>

appoints someone to a position — it is not the one who deserved it etc.

In co-workers' eyes sometimes, a manager looks like a lamebrain (and yet, it is all right if they're not a total fool), ill-bred, roughneck, scoundrel, etc.

How, then, to confront the existing tendency of a manager's inadequate estimation (after all, not everyone is a fraud) and how to reach good-hearted inclination of co-workers? There is only one way for it—*to be fair*. From one generation to another, Egyptian pharaohs passed the most important postulate for rulers from generation to generation: the quietude of a country lies in justice. Besides, a manager is obliged often to *speak to his subordinates, seek their advice, communicate*, and to *explain his position* on all key issues. And if—in addition to it—he is ready to *do something good for them*, he would be forgiven for mistakes that unfortunately are inevitable. People will trust such a manager more than state clerks.

I got to know many managers, who had not created anything meaningful for years of their work but who were loved by their personnel members. The secret is simple: they knew how to speak confidentially to every worker; and at a discussion of business-related issues, they never passed-by

anyone. Perhaps decisions made by them had some small significance for their production progress but, nevertheless, they were always fair and most importantly, they did not embarrass people with unfounded criticism. For this, they were loved.

More often than not a reverse layout happened: personnel members chased away managers because they *ignored people's opinions and in addition*, they replaced *fairness with the feasibility* of business development.

Wherefrom grows a message to young managers: while leading a creative educational or artistic institution, one *needs to remember* that for your colleagues, a factor of a great significance is not only *what* you are doing but also *how* you realize your intentions. The following memorable story can serve as an example of the above.

In 1961, at Magnitogorsk's music high school, a secondary music school was opened with the purpose of arranging pedagogical practice for students of years II to IV of education. When the latter overgrew and its maintenance became burdensome, the director of the music high school came to an agreement with the municipal administration that the latter would take upon itself the school's financial support. For this, it was required that the school pass under the

jurisdiction of the municipal culture department (without changes in functional issues). As it was agreed, so it was done. In this regard, nobody paid attention to the point that the music high school *was actually a subordinate of the regional culture board*, while the secondary music school became *municipal*. The financial support was a more important factor. To the school, the sequence number 5 was assigned; and for many years, music school No. 5 continued its interaction with the music high school in the ordinary course of things. But in the years of democratic transformations, their different subordination generated serious contradictions.

Firstly, a juridical collision appeared: the secondary music school was granted the status of being *municipal*, while de jure the music high school, which was subordinated to the *regional culture board*, came under the jurisdiction of the *constituent territory of the Federation*.

Secondly (this was the main trouble), the secondary music school had no *material resources of its own*—no premises, musical instruments, note records, furniture at its disposal—everything belonged to the music high school. The town bankrolled only the salaries of teachers and workers.

Thirdly, in defiance of common sense, the administration of the municipal culture department refused the idea of

putting professional goals to teachers and oriented the personnel to common tasks, namely to children's aesthetic education. The education quality and the professional level of the students' training was of no interest to the culture department. On the contrary, the music high school needed a serious arrangement of the educational process, though the issues of qualitative preparation of school leavers and that of education professional orientation in the lower school existed in its structure as the focus of attention. The music high school needed talented and well-educated new-entrants.

In the music high school and the lower school, debates went on, in the course of which the most hotly discussed topic remained the *idea of finding a compromise*. This was supposed to differentiate the students' contingent in such a way, that some of the children received *common musical education*, while—according to students' capacities and ambitions—the others would be taught according to a program that envisaged *professional orientation*. But such proposals did not take into account one more factor: in addition, the lower school served to be a base of a kind for *pedagogical practice* for music high school students of the third and fourth years of education. In short, the situation was not simple.

Officials, who in the year 1990 took important positions in Magnitogorsk's authorities, treated the problem of the dissociation rather formally and started (as the Russian saying goes) *splitting a living tissue*: they took into consideration neither the traditions of the music high school, nor its built-up integrative connections or professional interests. For them, the goal of highest priority remained that of gaining as many institutions as possible for an increasing municipal property size, and requesting a corresponding budget for their maintenance from the regional government, before possessing bigger material resources, i.e. land, buildings, equipment, etc. Neither activities nor the fates of people were of interest to them.

Unlike the municipal authorities, being the director of the music high school, I *communicated often* with the lower school teachers, *assisted materially, rendered moral support*, if it was needed, and *took part in the fates of children* who chose the professional path. Teachers had a chance to verify that the notions of *fairness and respect to people* were not mere idle words for me.

We tried explaining to the municipal administration (first of all, to the mayor) that the music high school and the lower school were a single entity, so we asked to place the lower

school under regional jurisdiction. While for us the main criterion remained the unity of our *professional business*, for the opposing party, it was their *ambitions and aspiration for power*. The lower school director V. S. Vaskevich was repeatedly called up to the municipal administration, where they requested him in a pressing manner to separate from the music high school. For the music high school, this process was fraught with a considerable danger—a reality appeared of a divestiture of a part of it belonging to the premises and other material values, as well as their transfer to being at the disposal of the municipal administration.

While meeting the lower school personnel members, I tried touching this issue as little as I could and focused the attention of my colleagues touching our *professional prospects, informing them of oncoming reforms* and our desire to establish a musical higher educational institution in Magnitogorsk. In this regard, the municipal authorities tried not only dividing the school's personnel in *between our own staff and strangers*, but also sought to put me at odds with the school director. Notwithstanding, the latter was able to understand perfectly well that the professional interests of the school are tightly connected with the music high school. Only

in a moment of such unity, did the realization of teachers' prospects of professional growth become possible.

One had to give him his due, despite the difficult and challenging nature of this situation, V. S. Vaskevich showed himself as a real companion and a like-minded person. He was threatened by rebukes, dismissal from office and other troubles. Once in high gear during such a battle, my meeting with school personnel took place, wherein the future of musical education in Magnitogorsk was discussed. The following was said. "There exists an intention to establish a *special* music school. A prospect is revealed to teach musically gifted children. Hence, your own professional growth will be ensured as the special music school will work in tighter contact with the forthcoming higher educational institution. Subsequently, an opportunity will be available to study in our postgraduate and assistantship-probation courses". This was tempting.

However, among the school personnel members, teachers were found, who—in their trust to the municipal authorities—tried striking a blow against our innovations. Despite the unprecedented pressure of the municipal administration, I yet succeeded in convincing the teachers of the school. Now I had to find a formula for a problem concerning legal

determination. I proposed the following: *all the teachers who were supposed to be retiring* from the school numbered five *and should sign up into* the special music school with the status of lycee*, which, by that time, was yet to be established. I was afraid that such a move would be hiding many of the uncertainties and that it would generate fears in teachers' souls.

Nevertheless this way turned out to be correct and finally it worked well. The most important factor was taken into account: the *school personnel was preserved*. What was changed was only the title of the organization and in addition its *professional status increased*. In this regard, the necessity was uncontroversial for everyone, including of the special school with a high enough professional level of educational process into a structure of the soon-to-be-established musical institute.

Across the country, the democratic reforms gained momentum in a fast tempo, which in line with the legislation in force allowed for opening the school in the structure of our musical college and within its budget. Let me remind you that, in those days, existed and indeed was popular, the tempting formula "Everything is allowed, that is not

* The status of lycee allowed increasing teachers' salaries by 15%.

forbidden". After all, it was not forbidden to establish structural departments in secondary and higher educational institutions. On the contrary, this was encouraged. So also was the opening of the special music school at the music high school. The school personnel agreed with my offer.

By the first point of my order, there was established the lycee; by the second point of it, as its director, V. S. Vaskevich was appointed. Further, a quite simple mechanism started acting. Being a director of music school No. 5, V. S. Vaskevich collected the *applications* of all the teachers and workers *with requests about their retirement;* and immediately he fired everyone. On the same day, another order was issued by me about hiring all the teachers and workers of the previous music school No. 5 and including them in the staff of the school-lycee affiliated to the conservatory. Then, to the culture department of the municipality, V. S. Vaskevich brought his application with a request of his retirement from the position of the director of this school. They were glad and immediately signed it having no idea that *de facto*, the school *had not existed any longer* and *de jure*, it continued its existence only *on paper* as the entire personnel was fired.

The next morning, the municipality learned that music school No. 5 did not exist any longer—no teachers, no workers, no students. Having realized the legal consequences of the situation, a head of the Mayor's Office's humanitarian board arrived at the music high school. He was required to summon personnel by V. S. Vaskevich. Then Victor Stanislavovich returned to him, "I'm not your worker already. You fired me. So please do not apply to me anymore". The clerk dashed to see the teachers. "What have you done?! We shall give you another director!" The reply was "We do not work in music school No. 5 any longer; we have retired." In general, "the carrousel spun" and it lasted not one day. All the attempts of the municipal authorities to bring the personnel to reason led nowhere.

Meanwhile, the special school-lycee commenced its activities. And we had to pay salaries to the people. Well, where to take funds from for this? Of course, financial options were calculated thoroughly beforehand by me; otherwise, we would not have initiated such actions. On the expense of *savings within our payroll*, part of the finance allocated for furniture and equipment acquisition, from the beginning of that fiscal year, in advance, *was relocated* onto the balance item of salaries (the permission for this operation was

obtained in advance). As a result, by the autumn, a certain reserve had formed, which turned out to be sufficient for our holding out till the end of the calendar year.

In those days, the following order of things was in force: funds for salaries for next year were planned based on the expenses of the previous quarter (inflation did not allow for determining a normative amount for an annual budget). In other words, depending on how much was spent on salaries for that last quarter in an institution, the balance item payroll amount was approved for the entire next year. Three autumn months—October, November and December—were left and we had to hold out anyhow. Of course, we were forced to make use of all the finance left in the music high school and directed it to the salaries of the lycee's teachers, so that the first budget item would permit us to cope with allowances for the whole school personnel in the next year.

For the next year, the cost sheet was approved based on a payroll volume of the fourth quarter including the lycee's teachers. This way, *de jure* and *de facto*, the secondary special music school-lycee became a structural department of Magnitogorsk's music high school (college).

In the course of analyzing the strategy and tactics of communication with the school personnel in that crucial moment of time, I would let myself share some advice with a manager encountering reform problems in state institutions:

– One should often communicate with subordinates, and speak confidentially to them. As for public meeting, always, it is good practice to start it with the setting of concrete problems that touch personnel directly;

– It is necessary to mark some points constantly with plausible words, namely those directions in the personnel's work, where improvements are needed;

– It is extremely important to give your thoughts and formulate accumulated problems precisely and laconically;

– While proposing your way of a solving a problem, one should explain the prospects of realization in detail;

– It would not be irrelevant to ask colleagues, whether they have efficient recommendations;

– One should learn how to speak about shortages of people in an extremely soft and respectful manner so as not to traumatize their pride;

– It is important to conclude every business meeting with optimism.

A manager should not:

- rebuke the entire personnel for miscounts in the work of single co-worker;***
- sort out his relationship with guilty colleagues publicly;***
- stage a “roasting” with the raising of his voice in front of the entire team or its separate members.***

BLESSED IS ONE, WHO BUILDS A HOUSE

(HOW TO BUILD UP A SCHOOL WITHOUT MONEY)

Many trust in God although God trusts to few.

—*Martti Larni**

In the period of building construction for the special music school, for the first time, I encountered a situation which is impossible to call anything other than the bestowal of providence. A sort of mysticism prevailed over everything:

- we needed project bearers—they came to us themselves;
- we needed rare specialists—at the same instant, they appeared in my office;
- higher administration support was needed—among the administration, there appeared like-minded persons, so the support was rendered immediately;

– we had no money—problems were solved without it.

What was it then? I have not experienced such phenomena again ever. A little bit later, a consciousness came to me: if

* <http://bookfi.net/g/Larni%20Martti>

you commence a deed pleasing to God, our Lord helps. Is not it impossible for a state educational institution to construct an educational building 2.5 thousand sq. meters in area without planned investments, governmental decree, or decisions from the heads of municipality, region or country? Specialists know that this is impossible. And yet, it can happen from time to time.

In the previous chapter, the talk was about the establishment of the special music school affiliated to the conservatory. The construction of it is quite another story, the beginning of which ascends to the period of the municipal status of the school. Because of the lack of educational premises, it was situated in the basements of our music high school. For several years, a search for solutions went on; both municipal and regional organizations promised much but there was no real movement. In the music high school, the administration changed, so I as the newly appointed manager perceived this problem perhaps sharper than others and strived to help the children with all my heart.

With my appointment to the director's position, from teachers, hopes revived for a resolution. Collectively, we started insistently asking the municipal authorities for the commencement of construction.

The school personnel *initiated a number of actions*, in which it put forward demands to the municipal executive *organs in order to create decent conditions for children's* activities, which led to sharp battles. In spring 1989, prior to beginning one of the meetings of a regional executive committee, teachers occupied a location in front of a district executive committee's building with signs (posters) in their hands showing that they required attention to this problem. Gradually arriving for the meeting, the members of the executive committee became nervous hearing unflattering words to their address coming out from a megaphone. There was something to be nervous of: across the entire street, a motto was shouted out. "Let's change our basement for the executive committee's building".

Immediately, I was called to this meeting for explanations. I entered the hall and saw "sparking" there (like in a wire before a short circuit). Crying out from their seats in the hall, the executive committee's members started criticizing me. "Disgrace! Down with you!" Those with the most radical attitude wrote down a notice to the presidium, in which they required that I be relieved of my post of the music high school director immediately, here, at the meeting. Let me note: *de jure*, in that period of time, the school personnel subordinated

not to me but instead to the municipal administration, namely to the culture department. But in the delegates' opinion, the action was arranged by me. And though my fellow feelings were on the side of the school teachers, in reality, I was not an initiator. Among the school personnel members for a long time, indignation had been maturing due to the municipal and regional governments' negligence regarding the children of the school.

Obediently, I stood at the rostrum facing the attack alone. I neither offered excuses nor re-shifted responsibility on the personnel members, i.e. on teachers. In reply to the outcries from the hall, I repeated the same words, "The school is in distress; it is necessary to bring children out of the basement. It is necessary to build the school". This irritated the members of the regional executive committee; but putting my objections in front of them would look silly. On that day from my post, I was not removed. This would be an unpardonable mistake: a real danger existed of mass protests. My *line of conduct was deservedly appreciated* by the school personnel; when I returned from the meeting, the teachers met me with applause.

There, one more factor that had been bottling up the anger of the members of the regional executive committee came into

view. A half-year before the beginning of the described events, the regional executive committee constructed a building for itself (now the regional government resides in it). A half of this building was located on the land reserved for expansion of our music high school. The regional authorities understood that I had every reason to require the transferring of a part of the premises to the benefit of the school. They tried hushing up this embarrassment. Soon after the sinister meeting of the regional executive committee, I was invited to the regional government and informed of a commitment for starting construction. However along with it, they added that for the construction, there was no money and proposed to me that I join their efforts and seek ways of finding some.

It had come to be understood that one could rely only on his own forces. To begin with, the music high school ordered a project of the music school building. To cover this, the money saved by the music high school budget was spent. As a rule, the price of project-related works is estimated in amounts of not less than 10% of the cost of a building construction. Leaping ahead, I can say that a five-story building 2.5 thousand sq. meters in area was supposed to be constructed. And this project was absent in any registers of

property construction of Chelyabinsk's region and the town of Magnitogorsk.

The director of the music high school had to become both a purchaser and a head of the works and building department, in addition to being a patron of arts and the manager—everything rolled into one. So what was a mechanism for financing the pointed out works? In the country, a government decree was valid for the fulfillment of project construction examination in accordance with a state or regional economic program (a similar order of things functions even now). For us it became an almost irresolvable problem: we could not construct anything as there was no project; on the other hand, funds for a project could be allocated only based on the decision of Gosplan (State Planning Committee), the verdict of which one could be waiting for for decades. The decision was made to apply to a *commercial design team*. In this case, a decision of Gosplan was not needed.

Little by little, I gathered connections in the town, due to which contracting agencies (including this particular design team) agreed to the performing of works on parole, taking my promise to settle accounts a little bit later. However sooner or later, we had to pay. So, where would the funds be taken from? Here, a certain secret existed. A subsidization in the

country came on behalf of the organizations' accounts during the year in an orderly fashion. But to buy anything was difficult: after all, socialism and the deficit were two inseparable notions. So to the end of the year, as a rule, on many organizations' accounts, a great deal of pending disbursements left as funds were given according to normative quotas and the principle acted "to provide all sisters with earrings". Such was the paradox of the *distributive system*: someone did not need funds but they were allocated to him anyway. Another one needed them badly due to his active development; however, none were given; everyone's due was equal *to the normative quota!* To the end of the year, as a rule, I had to run over to organizations (as a new-sprung Chichikov) for the purpose of collecting the remainders of finance and pleading with directors to hand them over to me. In their turn, the latter agreed for handing them over because they strove to avoid accusations of idleness. Then I used to show my 'debt to designers' to the mayor and ask him about handing-over those remainders to me. This way, during a year, the designers worked receiving no cent, but fortunately in December I repaid my debts. And in no time I had circumvented them!

However, by the beginning of construction, the situation in the country had already changed: other ways were needed for the resolution of the *problem of financial settlement*. In the early 90s, the country's finances were, figuratively speaking, "strapped for cash". So often, budget organizations settled their accounts with enterprises in a form of the *cross-cancellation of debts*. That meant that for the works accomplished, they liquidated an enterprise's debts on taxes to regional, municipal or federal budgets. Expanding such practice and taking a *creative approach to issue resolution*, to builders, we proposed two forms of out-payment for works done: partially by real or (as it was then called) *living* money (if we were lucky enough to find it) and partially in another form, namely by exemption from taxes, i.e. by *cross-cancellation of debts*. As we paid reliably, despite a lot of difficulties, the construction went on quickly towards completion.

For the most part, *living* finance arrived from the regional government. For this, we had been quite actively working with the top-managers of Chelyabinsk's region *convincing, assuring, reasoning with, and pleading them*: "Here you are, look, walls stand already, two stories have been built, we need just a little bit more". In that period, in essence, I lived in a car

because I had to be on my way for business trips almost constantly: a change of clothes, a ceremonial suit, a portable refrigerator, a water heater—everything up to scratch. The culture board supported the construction and little-by-little allocated funds. Such situations had a place, where necessary amounts were transferred to us only based on a telephone call. (At the year's end, remainders were discovered that promptly were transferred to the music high school for its settlements with the builders.) They used to ask "For how much are you short in money?" I used to answer, for example: 700 thousand rubles. By the way, in that period of time, the value of the ruble was close to that of the US dollar! What expense! A memory comes to my mind—in December 1993, the music high school (already having the status of a college) obtained an additional 180 thousand rubles and immediately settled all the debts.

The other payment-settlement system—the above-mentioned *cross-cancellation of debts*—was quite sophisticated and perplexing. However, those, who were not lazy and studied through its opportunities, who in that crisis time wanted to do something considerable for society (and not for their personal enrichment), had time accomplishing a great deal of good deeds. It would be sinful not to make use of this situation. For

the country's economics, it was a dead end; however, due to the existence of a form of *cross-cancellation of debts*, many enterprises had a chance to survive. In particular, this allowed for the preservation of its integrity to such industrial giants as the trust "Magnitostroy". Having settled its taxes in this way, it was able to pay out wages to workers from the funds earned in private orders. Having assured itself of our *financial solvency*, the trust's top-management instructed workers to work in three shifts, and soon the construction was completed.

In the new educational building, they found a place for the school-lycee, a concert hall, a reading space with a library, etc. By the way, the municipal town-planning council permitted constructing a building no more than 5 stories high. (Next to it, the 5-story building stood of the regional executive committee, so our one could not be higher than that.) We managed, through the soliciting architects, to make an additional mechanical floor 2.6 meters high above the fifth story. After the building's commissioning, masters were called up, who broke-through windows on the entire perimeter of this floor. So, one more story was obtained—the sixth one. Of course, the town-planning council representatives were angry upon seeing this, though they left the field. After all, the

work had been done, so there was no possibility for reshaping the building.

As a result, a solid building was obtained for the educational institution. In the rather small concert hall, we coped with *ensuring decent acoustics*. The project of *acoustic improvement* was executed by the talented architect Sh. M. Taflevich who was invited from Israel. He remained for a period of two weeks; and working from dawn to dusk for his tiny remuneration, in an excellent way, he handled the solving of the problem that was so important for us. Now this chamber hall delights musicians with its wonderful acoustics.

Especially valuable is the fact that this building was constructed with due account of the *specificity* of the musical activities: between classrooms, they erected *double walls*, thus providing us with *acoustic insulation*. Also, sound-insulated interfloor overlappings and floors (we laid keramzit material, which *jackets floors for warmth-keeping* and allows for *acoustic absorption by the overlappings*) were set down. Entrances into classrooms were equipped with *portals with double doors*. Also other technologies were used that were found exclusively for the musical educational process: for example, in the classrooms, wooden cabinets were mounted

extinguishing all sounds. Everything was thought out as early as the projecting stage.

Our music high school coped by obtaining 40 imported grand pianos; notably the funds on their acquisition were given by the regional culture board. Despite the fact that the second educational building of the conservatory was absent in the construction plans, the regional government understood that it was necessary to provide the new building with furniture, equipment and musical instruments. In short, soon, the children entered into the new well-equipped comfortable building.

Some manager's conduct rules in the following cases

– An affair fails at gaining traction and there is no clear vision: interpret your actions critically and a decision will gain maturity for sure.

– A business has started developing successfully: with no minute of delay, go ahead and only ahead.

– An insult is incurred: find the insulter's enemies, join with them and block his activities;

– There is no time: act vigorously and as soon as possible;

– There is time: all the same, again, act quickly and vigorously;

– There is no money: it is necessary to invent new ideas, ask, write letters, present flowers and smile at everyone whom a decision depends on;

– Funds have been found: invest them in the expansion of your undertaking, or else you'll encounter the danger of losing the obtained stuff;

– If a manager works in an environment made up of not very good specialists, teach those available. If the specialists cannot be taught, find better ones because unteachable ones will never be good ones;

– A manager has got a team of good specialists: it is useful to show their advantages publicly. Sometimes, one should even exaggerate their merits even by one or two points, in order to push up their growth.

Summary: praise your allies more often!

HOW TO PUT A CONFLICT TO A GOOD USE

(ON AN OWNER'S CHANGE OF MUSIC HOUSES)

*Always, a part of a conflict is left in the shadow, and always,
this is its best part.*

*—Folk wisdom**

In my life, there were several situations, where pen-pushers destroyed a well-oiled business. This was exactly what happened to Magnitogorsk's pride—the Music Houses and their Musical Community.

For information: the first Music House in Russia was established in Magnitogorsk on 16th of March 1968 in the initiative by the chairman of the Municipal choral community S. G. Eidinov. Its establishment became a remarkable event both for the town and for the country in general. The activities of the Music House resulted in a ***new form of communication of townspeople with music***. There was a musical library of sound recordings and a collection of the most popular musical instruments. Any ***townsman could enjoy listening to a record of classical music***, taking a note record and ***playing music on***

* <https://blogs.eenasmodels.com/en/famous-russian-proverbs-sayings/>

any instrument he liked and besides that have communication with professional musicians in the musical saloon. In the concert hall, *concerts* were held by teachers and students of the town's music high school, of State chapel choir, and by students of music schools. Here, *children's creative groups worked* and lectures/concerts were conducted uniting townspeople and classical music.

The entity, which organized and coordinated the work of the Music House, was the Municipal Choral Community, which later on was renamed the Musical Community. Its methodists and lecturers conducted up to 600 events per year here regularly arranging meetings of Magnitogorsk's musicians of academic orientation with admirers of music. In 1972, the Choral Community opened the second Music House, activities of which were focused on work with children. The activities of the Music Houses were distinguished with a high level of educational-formative and concert-enlightening work. Both Music Houses were supported from the balance of the Choral community.

In 1988, as the chairman of the Musical Community, I followed S. G. Eidinov and had teachers/wind-instruments-players apply to me with a request to assist them opening a studio. In 1991 in the presidium of the Musical Community,

there was a decision made on a third Music House. For this, the town's Mayor's Office gave one more rather small building, signing it off against the balance of the music high school. This had to be the place where the studio of wind-instruments found its residence. An art director of this Music House became the talented organizer and musician, A. L. Dudin.

Premises reparation and concert hall & classrooms outfitting were accomplished by the efforts of children's parents and supported by the music high school. Soon, the Music House started its work. This became one more victory of the musical population of Magnitogorsk: we got the youth's professional preparation up and running and, no less important, *broke the habits of more than two hundred boys accustomed to the street* and all this in the huge dormant suburb of the town, where a half-criminal leisure thrived.

The work of the wind-instrument studio gained its momentum. Children were taught not only to play wind-instruments but, in addition, in line with the music school program, we held piano lessons, as well as lessons on musical literature and the basics of musical theory. Every summer, about a hundred boys departed to recreation camps on a beach of the Black Sea, where children continued their collective

musical occupation. The first fruits were not long in coming: a gifted and well-trained youth entered our musical college for their further education.

The college's administration put its best efforts into creating the proper conditions of education for the children: musical instruments, furniture and equipment were purchased. With the purpose of making improvements to children's health, in the basement of the Music House, they constructed a swimming pool with a sauna and a fitness hall equipped with training devices. Swimming and muscle loading are an important condition in the professional education of wind-instrument-players, as when playing those instruments, more often than not, children breath-in more air than they can spend on a musical phrase performance. It results in the formation of a liquid (condensate-based) remainder in the lungs, which can provoke their edema. The best method of ridding oneself of it is swimming in a swimming-pool or a sauna.

Afterwards, with the arrival of a new team to the level of top-management of the town, the presence of the swimming-pool and sauna in the Third Music House started to be interpreted in a perverse manner: Rumors were spread that, allegedly, the sauna was built for the night entertainment of the Musical Community's administration.

Let me attract the attention of managers as follows: as a rule, rumors are spread by untalented pen-pushers unable to involve themselves in any constructive activities. A supposition generated by their inflamed imagination is erected by them in the form of a statement, which is then used in the course of the issue's resolution as the main argument. It is noticed by watching the authors of such insinuations, that clerks of a higher rank finally chase such crackpots from their structure. Unfortunately, they will have already caused significant damage by then.

Soon, the motivation behind such rumors became clear. As has been mentioned earlier, in 1992, a property split-up had taken place between the regional center (the town being a constituent territory of the federation) and the municipality. In their excitement during the turf war, the town's top-managers did not endeavor to understand the institutions' activities. In fear that the Music House might end up as regional property, feverishly, the municipal administration sought a means of transferring it to a municipal subordinate.

Again, let me attract the attention of managers: always in such moments, municipal clerks pretend to be well-wishers for the town's interests positioning themselves as patriots,

while teachers working directly with children and the youth are shown by them to be almost betrayers.

The property redistribution was complicated by financial difficulties inside of the Musical community. Over many years, the activities of the two Magnitogorsk Music Houses were subsidized from Moscow by the All-Russian Musical Community. As a result of the democratic transformations, the All-Russian Community lost its numerous industrial enterprises; and so also stopped the influx of funds that were needed for the subsidizing of regional institutions. This enhanced the heat of the struggle between the music high school and the town even more.

Teachers' teams of Music Houses from within the Musical Community found themselves in a difficult situation as now their salary was formed only from parents' out-payments. Evidently, the money was not enough. The heads of Music Houses should have developed commercial forms of activities (the leasing of concert halls, lounges, classrooms, spacious foyers) and of course concert work based on payment, which would have allowed them to earn their salaries and not be short on money. According to our calculations, during about 70% of so-called active time, the premises were empty. However the top-managers of Music Houses showed

themselves unable to fit in to the new economic conditions and instead kept orienting personnel efforts to *grantsmanship*, used for achieving financing from the municipal budget. Any budget assignments are a useful thing, however such *change could ruin completely the well-oiled activities*.

Resolving the problem of the Music Houses in such circumstances was possible in two ways. The first one consisted of including them as structural departments in the composition of the college that belonged to the region. This ensured the obtaining of necessary funds together with an expansion of the forms of commercial concert enlightening activities based on the connections of the Music Houses with the personnel of our professional educational institution, which needed concert grounds. In this case, the concert practice of students would be realized in the well-established mode. Besides, the Musical Community having here its legal address and registered office would preserve its former status and positions, and most importantly, it could render unto us real assistance in the development of commercial forms of concert work.

The other way, enforceable through secret negotiations between the municipal administration and the Music Houses'

top-managers, was based on Music Houses transfer under municipal jurisdiction. In this case Magnitogorsk's administration won the right to require an additional budget from the regional center in connection with the replenishment of the cultural institutions list. For the Music Houses' top-managers, this was convenient: they were needed to tend to commercial activities and learn how to earn money. The town's Mayor promised to provide teachers with salaries in full volume. Along with it, considerably, they decreased the scope of concert and commercial activities that required from the Houses' top-managers a great deal of exertion. But mainly, all of this deprived musicians of their creative freedom as it required their complete subordination to the authorities.

In the case of transferring the school to the jurisdiction of the municipality, the personnel's prognostication was optimistic and life looked sheltered because then the maintenance of Music Houses was laid on the shoulders of the town's taxpayers. In our turn, we tried to convince colleagues that in the case of their transfer into the college structure and under the condition of a dexterous introduction of management's commercial forms, a financial state of the personnel would be better. However, the Music Houses'

managers were scared of any changes and being moved by this kind of motivation, they took the side of the municipal administration.

This event, which subsequently resulted in a serious disruption of musical life in Magnitogorsk, served as a trigger for the analysis of the current situational causes. The point is that several years before the described events, being Chairman of Magnitogorsk's Musical Community, I made an unadvised deed in appointing (to the position of Music Houses' chief) a dame, who had an inclination to any and all possible conflicts and scandals. This mistake became a precondition for what happened later. In other words, the roots of a conflict are found in human beings.

Before her appointment to this position, she worked as deputy-director on the educational work of Magnitogorsk's musical school No. 1, where she provoked her conflict with the director. Then, the municipal administration applied to me with a request for the rendering of assistance in this situation's resolution. Over the course of several days, the committee I headed up sorted out the discord causes, and met teachers and parents. The director of the school turned out to be a good woman and decent person possessing good musical skills but a 'rushlight' in management. She could not arrange

educational discipline; repeatedly, she forgave mistakes in the work of her colleagues including her deputy. In short, as a director, she was inexcusably weak.

In her turn, the deputy-director was an experienced headteacher, however her ambitions, paltriness and inclination to endless wars of words created a situation of permanent conflict in the school. The municipal administration made the decision on dismissal of both of them from the taken positions and appointment of other specialists instead of them. After recovering from the blow, the former school director applied to me with a request to help her in finding a job. I offered her the position of library director in the special school at the conservatory; she agreed gladly; subsequently, she devoted all her efforts to this work and deserved the respect of colleagues.

After six months, her deputy came to me, too. During the conversation, she flattered me in an unscreened manner. This irritated me very much and I would not accept her but she began to cry. I cannot refuse a woman in tears! In the personnel list of the municipal Musical Community, the position of Music Houses director was left vacant. She swore that she drew lessons from conflicts having taken place in the musical school, asked me to give her a chance to arrange activities there and assured me that her actions would never

be a reason for confrontations or collisions. In this connection, she undertook an obligation to leave the position without warning in case of a disagreement with her colleagues or the Musical Community administration. I signed the order on her appointment.

To managers' attention. I made a serious managerial mistake: any affirmations of an applicant concerning personal devotion should be considered to be a potential source of betrayal. Unfortunately, understanding such delicate aspects comes with practice.

This mistake played its role during the division of the property between the town and the region. Besides, I overestimated my influence on colleagues from the Music Houses. At the decisive meeting of the administration of the Musical Community with the workers of Music Houses, the personnel spoke out about a lot of their rebukes to its chairman (who worked on a voluntary basis) with reference to the remuneration of labor. Everything was turned upside down: the director responsible for the personnel's financial state looked like a fighter for its interests, while the voluntary helpers—the members of the board and the chairman—appeared to be defendants.

We realized that on the outcome of this meeting, the Musical Community's existence depended. In the case of the transfer of Music Houses into the municipal subordinate, it would be deprived of everything: a legal address, an office, concert grounds, and, what was most important, it would destroy the effective and well-oiled-during-decades-of-effort means of encouraging the townspeople's involvement in academic genres of music.

Once more, to managers' attention: according to my program, the salaries of the Music Houses' workers could be much higher than that proposed by the municipal administration. I don't think that there was a ground to have doubts in the calculations. Besides, the community proposed concrete assistance. Hence, it was not only money that mattered. The conclusion offered itself: consciously, the director misinformed her subordinates.

Despite all of our arguments, we suffered the defeat. Soon, I was called up to the municipal administration, whereby through a voice impatient of contradiction, the decision was announced on the refusal to permit the Community to rent Music Houses. The question arose: what to do? Of course, we felt pity for the ruined nest. The Houses of the Musical Community had waited hand and foot to the town for more

than 30 years. For these years, a huge quantity of enlightening concerts and lectures (500 to 600 events per year only in the Music Houses) had been held. In their classrooms, they brought up *hundreds of children as genuine music lovers*, and *thousands of boys were saved from half-criminal leisure*. But at the property division, the new municipal authority did not pay attention to this.

Despite the sharp conflict with the personnel of the Music Houses, the Musical Community's administration oriented its efforts into a constructive channel. We asked ourselves: what was possible to be done in such a way that our defeat would turn out to be somehow useful for musicians and the town's culture? At a meeting in the Community's presidium, *tactics of action were developed* allowing for the guarantee that the municipal authorities would *commit to obligations* for the improvement of the material state of those who remained as employees of the Music Houses. Despite the non-corporate behavior of the personnel, we assigned them with a task to contribute in every possible way to strengthening their material base, as we realized that they were our colleagues and that at some point there would be a collective realization of what was done. With the purpose of further sharpening the situation and compelling the municipal authorities into

rendering real assistance to the Music Houses in their material and technical re-equipment, in mass media, we published several articles about the indecent intentions of the administration on the liquidation of the Musical Community*.

In the large hall of the college, a meeting of the musical public of the town was called, the topic discussed being the current situation. There were as many as 500 people. The speakers applied to the municipality and the administration of Music Houses with hard-hitting words accusing them of intrigues, stupidity and of having short-term vision. Among others, there was the town's Mayor, for whom the unanimous opinion of numerous specialists and music lovers became a bolt from the blue. On behalf of Music Houses' personnel, nobody had the guts to hold a speech. This circumstance confused the Mayor very much. Musicians were alarmed with the fate of the sound archive/library as it was the main information base of concert-enlightening activities and it would need to be transferred to the library of the special school-lycee at the college in order for the townspeople to have access to its resources. The Mayor had nothing to do but assure the public that the administration had no intention to

* Articles by *Yu. G. Pisarenko* "How authorities press us" and by *M. Kotlekhuzhin* "Confrontation" and others.

transform the three Music Houses into institutions of amateurish creative work, but instead was going to establish a single unitary municipal enterprise called the “Music House” for the town’s children*.

In their speeches, the members of the presidium and the Community Board did not reduce the criticism’s glow and expressed their doubts as to the ability of the municipal administration to build up something good. Also, they required the ability to pass-over the Community’s musical instruments and property to orphanages and disabled persons’ homes (this was just a tactical move: the musical instruments and the furniture of Music Houses were far from new, so they were of no value). The presidium and active group of Musical Community posed the goal to be a renewal of the musical instruments’ inventory in the Music Houses. The Mayor promised that the town would buy new instruments and furniture for the Music Houses, and also conduct the buildings’ reparation.

In this way, the Musical Community fulfilled the intended tactics of parting from Music Houses: in a week, the entire property was driven away and distributed among children’s institutions. The grass was cut from under the feet of the

* Prescriptions of the Administrative Head of Magnitogorsk dated 24th of August 1992 No., 1536-R and No. 180-11.

municipal administration. Having no grounds for the accusation of the Musical Community having displayed mercenary interests, it had nothing to do but fulfill the taken obligations. Soon, the Music Houses obtained new instruments and new furniture and started working in their new status—as ordinary leisure-related children’s institutions.

For a while, the personnel of the municipal Music Houses proceeded giving the appearance of enlightening work performance. Nevertheless after a lapse of several years, these activities faded. There stopped its work, such as the marvelous boys’ choir called “Skylark”. Now, this was an ordinary combined child’s choir with the predominant participation of girls (it is difficult to recall boys from the street and in addition, it is a much more complicated task to work with them). The musical parlor had lost its public significance; already for many years, the studio of wind-instruments had not worked.

Now, Music Houses obtain significant finance from the budget, while these institutions’ efficiency in the musical life of the town reduced considerably as compared to the period, when its management was conducted by the Musical Community. Their previous significance and the scope of

concert-enlightening activities in the town is left only in the memories of Magnitogorsk's residents.

Let us strike a balance of one erroneous appointment

Losses:

– *The Musical Community was scattered to the four winds and has not been revived until now;*

– *Music Houses as unique enlightening centers of the town lost their social significance being instead transformed into traditional institutions of additional education;*

– *Corporative connections weakened things considerably between the town's musicians and the personnel of the Music Houses;*

– *The studio of wind-instruments no longer existed.*

Gains:

– *The material base of the Music Houses was improved;*

– *The material state of the teachers of the Music Houses left the zone of risk and became more stable.*

Thought-provoking information. For decades, the maintenance of the Music Houses was fulfilled by the Musical Community in the form of self-reliance. However since the moment of their handing over to the jurisdiction of the town, the revenue side of the budget reduced sharply and

the personnel salaries fell in whole upon the shoulders of taxpayers. That's economics!

Some useful rules

– To a managerial post, do not appoint a person known with his/her inclination to conflicts;

– Do not believe in allegiance pledged from part of a person, who—in a conversation upon entry to employment—promises his/her personal fidelity to you;

– While suffering a defeat from colleagues of creative orientation in the case of an organization's division, leave the battlefield assisting as much as possible to the prevailing party to improve its positions. It will be counted afterwards!

Some considerations on the given theme

– The most intricate and absurd rumors are generated in authority offices by low ranking pen-pushers. In attempts to explain away their treachery, they compose incredible stories about managers and spread them broadly using their administrative resources.

SEVERAL MANAGEMENT SECRETS IN THE SPHERE OF CULTURE¹

*Never earning money was easy but now it is hard even to go
into bankruptcy not piling debts on debts.*

—Contemporary folk wisdom

More often than not, I am asked the question, “How did you cope with establishing a conservatory having such a solid material base in a town of regional subordination?” Yes, indeed: it has several educational buildings; a utility buildings quarter (where, for example, there were a printing plant, an Internet-center and seven small garages); a student quarter consisting of two buildings, a garage for 4 cars, a vegetable store 36 tons in capacity, holiday villages in the town’s vicinity (half-constructed) consisting of three cottages (10 rooms in each), hundreds of musical instruments, furniture, equipment etc.

I would share *little secrets* with manager-beginners working in state institutions. Financing systems of many

¹ A version of this chapter was originally published in *Advances in Social Science, Education and Humanities Research*, (Atlantis Press: 2018), vol. 252.

institutions are based on the principle “*start out from what was achieved*”, which means that funds for the next fiscal year are planned based on the indices of the current level of fund engagement in the previous year. The principle is not so bad and functions in many European countries. And yet, it generates a lot of contradictions, too. Any state metropolitan university has several tens of educational buildings, dormitories, a food production building, canteens, numerous laboratories and—what’s more—tens of thousands of students who are taught and served by thousands of lecturers and other workers. Meanwhile, in provincial universities, the picture is quite different: in the best case, there are 2 or 3 educational buildings, not more than 3 or 4 laboratories, a humble canteen, and several hundreds of lecturers. Well, what matters here is not only the lower quantity of young people who have the desire to study in provincial higher educational institutions.

Always, such *unfairness* in the education system constituted a subject of discussions that were normally finished with a proposal to introduce the principle of *normative* financing, which envisaged funding allocation per one student made equal across all educational institutions. Nevertheless, reasonably, the question arises: well, what then

should those educational institutions do when they already have a printing plant, a car fleet, construction groups, recreation bases, preventative clinics, out-patient clinics, etc. Should they close them? For the maintenance of the above listed departments also, finance is needed; after all they were established pursuant to the directive solutions of the government.

Though the financing principle *“start out from what is already achieved”* is far from perfect, it is the least evil. It has been approved in practice and allows for ensuring the financial wellbeing of any state institution. I am ready to prove it. The optimal means of a material state of improvement is the annual augmenting of an institution budget a little bit higher than what is required for compensating losses because of inflation.

I’ll share some of the most available means of institutional enrichment.

1. Prior to my assignment to the position of director of Magnitogorsk’s music high school, in its personnel list, one salary for a driver was foreseen and in accountancy, we had a worn-down and ultimately ‘useless for trips’ “Kuban” bus (or,

as it was called by punsters, “Furtsvagen”^{*}). For money spent on its reparation, it was possible to acquire a new bus; however this was a problem: the rigid centralized system of vehicles’ distribution among institutions prevented us from doing this. That particular bus could only be repaired.

In 1982 with an acceleration of the tempo of life in the country, the significance of transportation increased for the ongoing development of any institution, including educational ones. We strived to find ways of expanding and improving our transport fleet. But neither new wage units nor vehicles would be given to us by the state. According to the existing norms of economic activities, one wage unit of a driver could not fit to two vehicles and, on the contrary, if one car was registered in the accounts, in a personnel list, there could not be two drivers.

So we were forced to apply to colleagues in the culture sphere with a view to finding unworkable vehicles. In the chapel choir, we found a completely broken disassembled bus, so we applied to its manager with a request to pass this lumber to the balance of our music high school. For the

^{*} The model of this “shed on wheels” intended for our industry was developed on the personal installation of USSR Minister of Culture E. A. Furtseva. This is where the model name comes from: in a fancy way, it joins the Minister’s surname and the brand of one of the best European automobile companies.

chapel choir, this proposal was more than desirable: until the moment that the bus was written off, they needed to wait for as long as three years (the vehicles normative operating life was considered to be 10 years); meanwhile for storing the staff left, there was no room.

This way, the music high school became the owner of two buses, although, only on paper. In practice, only one of them worked—we found wheels and took the bus from the chapel choir to our garage. In the Ministry of Culture, we forwarded the following letter. “Magnitogorsk’s music high school conducts extensive enlightening work, so it holds about a thousand patronage concerts per year. With these purposes, we acquired the second bus, which allows for the resolving of the current problems. In connection with this, we ask for them to provide us with an additional wage unit for a second driver”. The request was accepted. In those days, the following order of things functioned: Moscow prescribed limits; a regional center confirmed them and then sent the sub-allocation to towns. (Since then, though having undergone changes, such management centralization is still preserved; however, nowadays, it is dispersed across three centers: federal level, a constituent territory of the Federation level and the municipal level).

After obtaining the additional wage unit of a driver, the work's second stage began: *bus writing-off*. We spent several months of tiresome work as, among other aggravations, bureaucratic requirements for writing-off of a heavy transport vehicle having been of defensive significance and were extraordinarily hard to meet. We had to travel to Chelyabinsk thrice; many times, documents were sent to Moscow and then returned for alternations. Finally, the event of writing-off took place and triumphantly, the bus was given away to scrap.

Why was an educational institution interested in writing-off an unworkable vehicle and what tricks here constitute a secret of managerial science? I shall explain why. The Culture Ministry's officials related rather formally to such a problem's resolution. For them, the decisive factor was not a problem in essence but instead a paper, a document. At first, I wrote that I bought a *large bus* and asked for the assigning of a driver's wage. When the wage was given to us, I forwarded another letter with a request *to write-off the old broken bus*. They gave their approval, so the vehicle was written-off. The issue was resolved: the music high school became an owner of *two* driver's wage units. Now we could apply to the Ministry of Culture, so that the music high school was provided with a sub-allocation for obtaining a new bus given

that on our personnel list, already two driver wages were registered.

This notwithstanding, it is improper to think that money is obtained this easily. Its procurement is systematic and the result of really hard work. A manager should be ready to write tens of letters and to respond to enquiries by confirmation of references. Until an issue is finally settled, one should not allow it to depart from his viewing area. If you distract yourself for a short while, you need to start everything from the very beginning.

After numerous applications to the Ministry of Culture and to the regional government, we coped with the writing-off of both buses (by that time, the first one conked out, too) and with *obtaining two new ones*. With our vehicle fleet expansion in mind, we sought organizations that could pass other kinds of vehicles from their accounts to our own. In the very late 90s, in the conservatory's vehicle fleet, 6 new vehicles were registered: 3 buses and 3 cars. Due to having such vehicles in our fleet, our educational institution managed not only to *intensify its concert activities* but also to *accomplish reforms and reinforce a material fundament*. Always, a good educational institution with a solid material fundament is the pride of a state. The above experience

allowed for me to come to the following *conclusion*: if a manager works systematically and *persistently*, he is able to resolve the most complicated problem.

2. The next stage became offering assistance to students-residents of distant regions from lower-income families. For them, *the canteen was the most important facility*.

Usually, a canteen of an educational institution is, on the balance of an outside organization, a “limited liability society” or an “open joint-stock society”, etc. A paradoxical situation thus appears: though an educational institution is an owner of its areas and equipment, it passes all this over to the leasing of a private entrepreneur, who, in his turn, must compensate expenses on rent, light, water, etc. These expenses as well as those connected with transportation and cooks’ work remuneration are always included in the nutritional cost. That is why food becomes so expensive.

In many countries in the world, *prescription* functions, *allowing—to institution heads—self-dependent approval of their own personnel list* upon the condition of not exceeding prescribed limits of the available manpower’s total strength. Based on logic, the question arises: why can canteen workers not enter onto the personnel list of an educational institution? On the personnel list of every institution, there is a great deal

of vacant wage units for laboratory assistants, employees, members of the educational process, carpenters, fitters and other low-paid specialists. Why on earth not replace these vacant wage units with equally-paid wage units of cooks, food distributors, etc.? We coped with convincing the founder that the proposed changes did not contradict the law; and in this way, an *effective tool* emerged to us in the form of being able to *directly influence the pricing policy in the canteen to the benefit of the students*.

Besides, this resulted in students' health improvement: previously, canteen workers acquired food products not of the best quality and along with it not cheap. Now our canteen workers had the chance to purchase products *directly* from rural *producers*, with whom contracts were concluded on the supplies of meat, dairy foods, cereals, etc. As a result, in our students' canteen, it became possible to eat not only at a low price but also well. Such a model for an educational institution personnel nutriment arrangement was realized not only in Magnitogorsk but later on in Moscow—in the Central Music School and in the Russian State Specialized Academy of Arts. Always, guests have been pleasantly surprised by how good and cheap the meals are there.

A simple and yet not less effective way to resolve this problem became the *method* of raising the personal *responsibility* of canteen workers for a meal's *quality*. Cooks cooked, while students and teachers tasted; if the dishes were tasty and, as a rule, on the canteen counter, nothing remained, this cook's wage used to be increased by a promptly issued ordinance. Next time, vying with each other, cooks proposed their dishes for trying—with time, we got rid of careless cooks and found those who knew how to keep a good table. In essence, all such things are managerial details; however they play a not insignificant role: if teachers and students are full and healthy then it is possible to require serious output from them in their work and studying.

The manager's main aim is arranging the order of things in such a way that colleagues would not distract them from their primary activities and would in turn spend time on overcoming difficulties not connected with their straight duty.

3. Also, I'll describe our universal experience of maintenance (in a proper order) of buildings and structures. This experience depends on an institution's specifics, whether it is an educational institution or a theater, a clinic, a library, etc. Managers are aware of such means of cardinal resolution

with respect to the reparation problems which might befall an institution involved in a large-scale state program of *re-equipment, reconstruction, or total overhaul*. In this case, a manager has to prove that his institution serves nationwide interests. Notwithstanding that this method realization is a conjugate of various other difficulties (such as the changeover for the reconstruction period to another building, delayed works completion, etc.), if only this possibility is open, one should make use of it. Exactly in this way, we stuck in the course of the reconstruction of the Central Music School (CMS) affiliated to Moscow's conservatory. This allowed for cardinally re-constructing our old building, increasing educational areas more than twice, renovating furniture and equipment including the acquisition of 18 grand pianos of the brand "Steinway & Sons".

In practice also, another method was tested repeatedly by me, namely the method of *prevention from a dilapidation precedent* consisting of a regular close watch over the state of buildings, furniture and equipment. From a psychological point of view, even the most insignificant destruction carries the hidden effect of a chain reaction: if, accidentally, a handle would be torn out from one door and the breakdown not repaired within one or two hours, in many places, one can

expect occurrence of doors without handles. If on one educational table, an inscription would appear “Mary + Pete = love”, and the table is not replaced immediately, in a mass order, the youth will begin declaring love to each other on other classroom tables. Probably, young people feel a need for *collective self-expression*. In this case, the prompt attention of economic executives to the liquidation of even insignificant destructions is a guarantee of a kind of property preservation in its proper form in other premises. It is important to do this in as short time as possible: *at first to repair* and then to raise awareness among people.

This method requires constant attention to property safe-keeping and integrity as well as of the presence of smart specialists who are able to fix problems promptly. If the order of things is maintained seriously, according to my calculations, annually, the cost cutting makes not less than 60 thousand dollars per year per 5 or 6 thousand square meters of used areas.

4. There are a great deal of other ways to bring about the improvement of the financial state of an institution. For example, it is quite useful *to conduct a thorough calculation of expenditure on public utilities* for a previous year and to pay attention to the neglectful attitude of economic executives

to issues of savings with respect of the consumption of heat, electricity, and water (after all, it is not them who pay; instead, the state does). As soon as an institution receives funds *for public utilities based on its needs for the previous year*, from the moment that budget spending starts for a new fiscal year, it is reasonable to switch on *the saving lever*. And for this, it is advisable to carry out the installation of counting registers of heat consumption and control devices as well as the acceptance of consumption limits. Many times now, the experience proved that this method, within one educational year, allowed savings of up to 45-50 thousand dollars per year.

5. The practice shows that the most effective way of strengthening an institution's material fundament is *regularly taking care of buildings* by way of the annual conducting of *routine repairs*. In this way, it is important to convince a founder allocating funds for these purposes in necessary volumes. As in the country, malpractice became traditional in terms of negligence to annual building repairs; after a lapse of 15 or 20 years, huge sums are required on its total overhaul. In the case of regularly conducting *routine* repairs, an amount designated for a *total overhaul* will be several times *less*. That is where savings are! The proceeds given for the total

overhaul can be directed on current expenditure, for example, on the acquisition of musical instruments.

6. A not less effective method is one of increasing wages across an institution's personnel list upon the condition of the beforehand calculated growth of a labor compensation fund as a whole. For this, exact knowledge of normative limits is required: how many electricians and fitters are needed, on what number of devices wages are to be given, etc. Such normative limits do exist. If a manager does not know them, a founder approves a numerical strength limit on the principle "the less, the better". *If a manager would count the exact number of devices requiring a servicing, the personnel list in the section "Guaranteed attending personnel" will be increased considerably.* And already after the approval of the enlarged personnel list, the latter should be cut down to a necessary level; meanwhile, the dividends can be directed towards the institution's development.

When I got into the office in the music high school in Magnitogorsk, there were as little as 26 wage units for workers and the attending personnel for 2.5 thousand sq. meters. Today, there are 180 people in 4 buildings (8 thousand sq. meters in area, I think—it is not hard to calculate the progression). A similar method was used in Moscow, too.

In 2002 in CMS for two buildings, 85 wage units were registered; now there are 187 of them. By the way, it is unnecessary to hire specialists on all of the wage units (after all, the latter are miserable). Using the method of additional duties and supplementary payments, it is possible both to pay a decent salary to people and to get operations up and running.

7. From the financial point of view, a more effective method is the *prevention* of unconscious vandalism typical of the youth. When teenagers are 16 to 18 years old, an aggravation of so-called *finger* syndrome is observed in them; such are the psychological peculiarities of their age. Together with the beginning of their active thinking, many of them unwittingly unscrew nuts and nails from chairs, draw on tables, tear off upholstery from cushioned furniture, etc. As psychologists point out, intellectual growth is connected directly with the work of fingers. How to minimize losses? Usually I would use a method to which I gave the name *curing by beauty*.

An experiment concerning aesthetic finery on young people's psyche in such a pragmatic way was tested for the first time during the creation of the *Hall of Arts* in Magnitogorsk's conservatory. The idea consisted of changing

the interior appearance of a small hall, which before the re-decoration looked quite gloomy: instead of armchairs, there stood wooden benches on iron legs; windows were without curtains; the floor was scuffed because of the benches' endless movements. On a stage, two shabby grand pianos with chairs stood, on which according to performers' heights, seats were put out from other chairs. This cheerless look was common for these important premises, serving as a place of regular review of students' educational performances—*academic concerts*. There was a lot of effort put into this premise so that it became a place that was really suitable for concerts. For this, not so much finance was required.

Through the *Ministry of Culture, from the museums' storage, we obtained pictures, small sculptures and other opuses of modern arts for designs connected with artistic subjects*. By professionals, a design-project for the hall was created; they *installed beautiful armchairs, suitable for concerts; supports for the sculptures and shop-windows for graphics; on the walls, pictures and Gobelin tapestry pieces were hung; on the stage, two white concert grand-pianos appeared*. An amazing effect was observed: when the hall acquired beauty, the youth started taking care of the preservation of such splendor. *Since then, as for vandalism, I*

cure it with beauty. It affects even the most unpresentable places such as a basement: after it was finished with beautiful materials, we transformed it into a quite respectable place of youth leisure, etc.

8. One more secret of management—at first sight, not connected with economics but deeply promoting it—became a method with quite a musical name: the *shift of accent*.

From time immemorial, managerial apparatus officers of any educational institution contrived—in an inconceivable way—to occupy *dominating heights* and overmastering both lecturers and students. Clerical office workers used to shout at them, workers of personnel departments prescribed inconvenient times of reception and reference issuing; workers of educational departments required an appreciation for a given studying classroom etc. Cleaning workers and watchmen *brought up* both professors and students.

Only one, who is able to make specialists *serve* lecturers and students, is a manager. There is only one method: a personal example. A manager himself should serve teachers and students. If apparatus workers could feel the manager's attitude, believe me, much would be changed for the better. Nothing makes such an oppressing impact on the micro-climate among personnel as a personality humiliation.

Humiliated teachers cannot be successful in an educational process, so a business fails from the very beginning, *from its roots*. *To shift the focus of attention* from apparatus workers to teachers and students is a strategic goal of a manager. In a creative institution, priority should be given to creators, professors and youth!

9. An effective instrument of a budget replenishment is *promoting of teachers' own initiatives* in order for the realization of major creative, scientific and pedagogical projects on *federal and other target-oriented programs*. Those can be contests, conferences, seminars, master-classes, etc. For a manager, it is very important to build his undertaking in such a way that such initiatives would be fulfilled not by one person but instead *collegially*. Then a possibility will appear of ensuring team spirit in the personnel and avoiding signs of the syndrome of *clan formation*, which is wide-spread in educational and creative institutions. More often than not, using the brand of an educational institution, project originators obtain a grant on its realization and then turn the undertaking to a side of self- aggrandizement or the strengthening of *clan-based* connections in line with the formula of back-scratching (“scratch my back and I will scratch yours”).

A fruitful approach here can manifest itself only in one principle: by awakening initiatives, one should *direct them skillfully to the realization of the creative interests of students and lecturers.*

10. The most effective way of bringing about the wellbeing growth of both personnel and an institution itself is through *assiduous economic management and a well-structured management system.* On my life paths, I had occasion to meet a great many creative people, who actively put their best efforts towards becoming managers. Soon after occupying the upper-level chair, they start neglecting thrifty and economical work. In the case of an application to such a boss on the pointed-out issues, by the voice of a Celestial Father, he replies, “This is not my responsibility. This is what the economic executive’s department is occupied with; so apply to them”. Usually behind such a conduct, there is a hidden unscreened arrogance, a misunderstanding of the manager’s role and—as the final result—inefficiency in running personnel. Most of all, the work of the head of any institution—whether it’d be an educational institution or a theater—is connected with the undelayable need for resolution of domestic and economic problems.

My managerial activities experience of more than 30 years convinces me that for the settlement of creative problems in a higher educational institution or a theater, perhaps not so much time is needed as even without a rector/director, there are people who can resolve them. Unlike them, issues of domestic or organizational sense require constant attention and meticulous concern, all the more so that their settlement depends not only on internal executives but also on external ones—various firms, organizations, establishments, etc. After noticing some negligence in a refusal of a head number one to work with them, those external entities start developing a formal relationship with their obligations. Yes, contacts with them take much time; however this is a cross which a manager is obliged to carry with decency.

A lot of bosses can be encountered who enjoy only the performance of *representative functions*; they like *being a chairman, holding meetings, giving evaluations, tutoring, instructing*, acting in a role of one possessing *truth at the moment of last resort*, etc.

In the position of manager, a team would like to see the brightest scientists or creators; however, as a rule, the latter are not eager to be managers due to their inadaptability to such activities; they are reluctant to be torn from their

creativity, their favorite occupation. In another pair of shoes are specialists who achieved their creative ceiling having not yet satisfied their personal ambitions. Quite often, they strain after the administrative running of creative higher educational institutions and artistic teams. Tending to the top of an administrative hierarchy, in their pursuit of public appreciation, they do not understand that after their appointment, their creative rating will get even lower. On one hand, it will be this way because for their personal creativity, they would not have enough time; on the other hand, for a bulk of his subordinates, a chief is seen not as their former colleague but instead as a person having passed into the sphere of management and hence as a representative of another field of activities, of another public stratum. Even in a case where he would gain respect, it'd be mainly *for his administrative resource and managerial talent*, for his deep understanding of business specifics and professional fairness in assessment of his subordinates' performance. If such a person was appointed to be a head, he should take into account his subordinates' expectations and not pretend to be a victim of a public election. A fortiori, he should not try to be the most talented scientist or artist at the same time; skillful

decision making on domestic issues and competent management are what people expect from him.

An experienced manager starts his working day with *a building walkabout*. In order to see the results of the housekeeping services, he must not visit even the same lavatory. If he would choose the one closest to his office room, only this one will always shine with cleanness, while other ones will remain in an improper state. Another example. If all of a sudden a manager needs to have a talk with a teacher, of course, it is possible to invite the latter to his office; what can be easier. Nevertheless, a wise head himself goes to the teacher to his classroom – by doing this, at the same time he resolves several issues. Firstly, by his arrival, he shows his respect to the professor; secondly, he assesses to what extent the classroom is well-groomed and clean, how it is decorated, etc.; thirdly, being in movement, he preserves his health by avoiding hypodynamia.

A quite effective instrument of planning and control over the execution of house-keeping and creative-pedagogical tasks are weekly briefing sessions with a director. Usually they take from half an hour to an hour (30 minutes for educational-creative issues and another 30 minutes for house-keeping ones). Such meetings are a factor of inclusion for

heads of any ranks to management; also they are a factor in the informational uptake on the activities of the institution as a whole.

The most important aspect of a manager's work is his ability to create an effective *system of management* within an institution. If the *system* functions, it means that the institution works rhythmically and there is hope for progress in its activities. In order that the system would be really effective, every component is needed to be thoroughly thought over.

Usually, the main problem in creative institutions is the low level of managerial professionalism, a preparation level which is much lower than the same for creative workers. Perhaps this was passed down to us from the everywhere triumphant global management centralization. In due time, a management theory was studied mainly by industrial house-keeping nomenclature, while in the humanitarian sphere, the managerial techniques mastered were not practiced at all. A stake was placed on managerial selection based on the principle of finding a specialist within the organization who was devoted to the organization's interests. The rest of the workers had to rely on his professional competence.

The science in the area of management left that level years ago. Nowadays, in many countries all around the world, a

realization starts to come about that the position of being the head of a creative or an educational organization is a complicated and multi-faceted one; it needs to be familiarized not only through practice; one needs to study theory, too. This book is not aimed at representing a management theory even in very general terms. Nevertheless, a listing would not be irrelevant of the basic internal documents of an institution constituting a fundament of a systemic approach to management. However, unfortunately, exact paradigmatic truths are neglected by management trainees who in turn are committing a lot of errors in their management practice.

Except for the *Founding Charter*, the importance of which today every manager knows to the gratification of the taxing authority, another necessary document regulating an inner order and workers' activities is the Regulation on organizations. While the *Founding Charter* defines the *legal* boundaries of external production-related activities, the *Regulation* should describe the inner order of business-related interactions of the institutional members.

With the purpose of management hierarchy strengthening and clarification of the level of competence needed for the resolution of managerial issues, one further extremely important document is to be created; "*Obligations*

*distribution between rector (director) and pro-rectors (his deputies)”. This document places a number of issues on a manager at his discretion, a subordination of structural departments and the extent of their competence. If a manager wants his closest assistants (deputies) working independently and responsibly, he should not only precisely outline their scope of duties but also settle a signature right on them in relation to documents belonging to their competence. This will supplement their confidence in the work; and in the case of a good micro-climate in the team, it will make the figure of the deputy more significant. With the purpose of increasing the responsibility for work conducted and controlling and strengthening its volume and execution deadlines compliance, it is necessary to outline the distinct **Official duties** of all categories of workers, in order to create our own **Regulation** in every *structural department*, and *to prepare* other similar documents.*

In the case that a manager is prepared and laid open to personnel for the above listed documents, work will be built up in another way: every worker would show a more responsible relationship with his job and his activities in the framework of the organization would be filled in with necessary content.

It is extremely important to learn how to assess the true worth of subordinates' work. As the main criteria, the *professional properties* of a specialist must be accepted as allowing adequate estimation of the personal devotion of a worker, his politeness and readiness to render a service. *A professional with an intolerable temper must be appreciated higher than the nicest amateur.*

A cornerstone is the coordinating of a management and production process (for example, of teaching process in educational institutions), of a management and a creativity level, of a management and science, of a management and house-keeping activities. An ideological paradigm of the management system must become the *justice* of a manager's actions in relation to his subordinates. Only then can one hope for success. Every day, every hour and every minute, a manager is obliged to be worrying not only about production but about people, too; because without their trust, it is impossible to make noticeable progress in the undertaking to which you serve.

Someone may ask: how do you gain the confidence of people?

The most effective method is working for the sake of the organization (company). For example, if an institution's

workers have vacations at the same time (as can be in a theater or in an educational institution), a manager is obliged to give care to people (even if he himself would be forced to stay without rest).

Ways of strengthening the economic state of federal institutions in the sphere of education and the arts

It is necessary to use everything which unfailingly yields an institution its revenue, replenishes its reserve of material values and makes its image nobler.

It is advisable to count the revenues of each source separately, while putting efforts into their growth from year to year. If an organization does not replenish its budget in the next year, a conclusion can be made that its manager is lazy and talentless. An indicator of a manager's inadequacy to the job is his inclination to accuse (in the economic troubles of his institution) anybody and anything except himself.

Economics is an interesting area; the ways of its strengthening are boundless. So I will focus attention not on their listing but instead on a strategy allowing for improving this area. The realization of any innovational project in the

area of economics should be thought about from the point of view of a structure on two levels:

– A plan of stepwise actions for achievement of the stated objective;

– A plan of forward-looking actions allowing for the actuation and stimulation of all associated steps in all actions of the stepwise plan.

In this case, a manager has a real chance to influence the processes of project realization and in so doing, infect his colleagues with his ideas and energy. In turn, a group of responsible persons should concentrate their attention on the realization of the plan of action.

For a manager's personal memory card

A budget is not a final sentence; many means exist for its replenishment. For example:

– The commercial activities of the institution. It is a supremely promising sphere;

– Private donations;

– Sponsors' deposits;

– Profitable contracts (orders), etc.

WHAT IS MORE IMPORTANT: IDEAS OR FINANCE?

It is not us, who hold an idea; instead, an idea holds us and chases us to an arena, so that as captives-gladicators, we would fight for it.

—Heinrich Heine*

Some believe that money is *omnipresent*. I state: ideas are the things that rule the world. Money is secondary and itself *strains after* bright intentions. This is for compensation for a lack of ideas if there is a need to seek money. In my practice, there were a lot of cases, when a person having no funds put most major projects into life. What is meant here is not direct enrichment, though theoretically this is possible, too. It is important to understand that *any such undertaking* means *work for people, for the sake of people and on behalf of people*. It is sufficient to recall our great Russian musicians Anton and Nikolai Rubinstein, who became founders of the St. Petersburg and Moscow conservatories and glorified Russian musical culture. Or remember the patrons of the arts:

* H. Heine. Complete works in 12 volumes, Moscow-Leningrad, 1937, Vol.10 Aphorisms.

Morozovs, Mamontovs, Demidovs—each of them started from zero, lived in a humble manner and left behind a great deal.

The scope of activities is unlimited here; and, the most important thing, is that *competitors* are absent. For the most part, businessmen do not hide the fact that their interests focus on their own enrichment; that is why in the case of the uniformity of *ideas, competition is huge*. As a confirmation of the above, the following cautionary tale can serve.

The resolution of the problem of housing provision for students of the Magnitogorsk's state conservatory was so nonstandard that unpicking it can seem a detective's undertaking.

During many years, students of Magnitogorsk's music high school and later on of the college and then the conservatory itself, dreamed about having a decent dormitory. Mainly they lived in rented private apartments becoming witnesses of the abominable behavior of landlords and more often than not even outrages and rapes. Girls kept silent understanding that it was better not to tell what went on even to parents. They shared it with me sometimes; they knew that not only would I keep their confidence, but I could also render help. The straw that broke the camel's back was the case of a student-

conductor in the 1st year of studying, whose apartment landlord gave a thrashing to his wife. The shock experienced by the man left him traumatized for his entire life.

In the early 90s, with my best efforts, I strived to resolve this problem. A pro-rector on social-domestic issues, A. V. Vradý was charged with examining the situation of empty dormitories in the town, which were registered on accounts of vocational-technical music high schools (VTS). The former system of professional-technical education as a social institution for the preparation of workers of many professions *was falling to pieces*. Youth was losing interest in education—*young people were lured by business and the chance for fast earnings*. In Magnitogorsk, about 20 music high schools functioned, which was too much for a town with a population of half a million. For the most part, the music high schools possessed a solid material-technical base and had several dormitory buildings each as their contingent consisted of rural youth. Supposedly, there existed some reserves. There was one more encouraging circumstance: institutions of the system of professional-technical education (as well as our own educational institution) were *under the subordination of the regional center*. That is why it was possible to rely on a *castling by real estate units* inside of the Federation's

constituent territory property complex without extraneous formal procedures.

It has been found that at a number of educational institutions (VTS Nos. 13, 41, 97 and 90), dormitory buildings were vacant. (At the same time, musicians lived in misery in someone else's apartments; and moreover, some of them spent their nights at a railway station.) We set our eyes on the big, empty, three-storied dormitory building of VTS No. 90 built in the 30s; there were ample rooms there.

I carried out an attack—with a bottle of the Greek cognac “Metaxa”, I went to the VTS director. After putting the bottle on the table, I said, “Part with the dormitory! If you won't give it to me, I'll take it anyway, by force; and you will not receive even the ‘Metaxa’”. Realizing that it was a piece of humor from my side (although a certain portion of seriousness was there in my joke), he burst out laughing. The maintenance of this building was above this director's strength: care of security, upkeep to maintain it in a working state and in sufficient warmth required a huge expenditure. There was no one wishing to rent the building, so the dormitory became a kind of ballast for him. Selling it was not allowed by law: the property belonged to the state—so he laughed and signed the transfer deed. In Chelyabinsk, it turned out not to be a hard

affair to obtain a resolution of the regional executive committee about passing-over the dormitory building onto the balance of Magnitogorsk's music high school.

The old weather-beaten dormitory building was situated on the left bank of the Ural-river in the industrial zone of the town; but we were glad even of this one. Several months we spent putting it in order, furnishing and trying to create comfort. Nevertheless, soon, students started complaining about a decline of their health. It was situated in an immediate vicinity of the giant metallurgical complex breathed by 130 tubes and expelling (into the atmosphere) various *harmful* substances (among them benzopyrene) able to provoke the occurrence of oncological disease. It was rumored that in the complex vicinity in the air, they had found the excess of permissible rates to be hundreds of times too high. Besides, it was not easy for students to make their way to there: from the music high school, they were on their way for 40 minutes via tram. In addition, the dormitory building was situated between unpopulated tramway stations; and in the evenings, vermin approached our girls, which worried them very much, too.

We began looking for an alternative. All of a sudden, I received a phone call: A. I. Starikov, a director of Magnitogorsk's metallurgical complex, proposed buying

(from him) a preventorium “Solnechny” situated in an environmentally friendly clean locality on the right bank of the Ural River: two huge buildings, 4.6 ha of forest, garages, a vegetable store—he explained his proposal’s motivation as a desire to help to our conservatory creation. We understood that a not insignificant reason for him was the consideration that he *expelled* objects of the social sphere eating into the plant’s funds because of expenditure for their maintenance. On the complex’s balance, there were registered a huge residential area, children’s institutions, sanatoriums, preventoriums, and a clinic.

“Buy it, I will sell for a fair price”, Anatoly Ilyich promised. We came to agreement on a price of one billion ten million rubles. I confessed that there was no money in our treasury box. Then the complex director proposed buying the preventorium not for living money but instead in a form of *clearing off taxes* owed to the municipality (the debts of the complex were not small). A whole student quarter! A forest! An environmentally friendly zone! It was an unbelievable chance. Coming there several times, I looked, evaluated and adapted myself. The three-story buildings, dozens of rooms in each, the well-equipped first-aid rooms, the well-attended territory—there was everything needed there!

Just one small thing was lacking: where to find one billion rubles. We had no money; as for the regional top-managers, I failed in making them listen to reason. Soon, I got to know that with the purpose of accomplishing a program of providing budget-workers with residence, the municipal administration had the intention to acquire a building: for police and medical workers. Due to poor relations between him and its top-managers, the Mayor hesitated in calling Magnitogorsk's metallurgical complex for help. So I applied to the Mayor's office with the proposal they buy our dormitory building—and also not for money (like us, they did not have money) but instead in a form of clearing off taxes. After the inspection of the building, which was found to be a nice bargain by the Mayor, we came to the agreement. A reader will ask, “Well, what detective is in this story and what does that have to do with ideas?” Do not be in a hurry.

For managers-readers, I shall explain the bargain. The music high school (college) took a building onto its balance by way of registration and it belonged to the *region* and was about 4 thousand sq. meters in area. Then the school sold it to the *town*; so in a flash, the construction became a *municipal property*. Magnitogorsk's metallurgical complex as the state-owned enterprise (*federal property*) sold its new preventorium

(group of buildings about 8 thousand square meters in area with a land plot 4,6 ha) to the **regional** music high school (college), which settled its accounts with the plant by funds realized from a bargain with the town in the form of **tax exemption** (cross-cancellation of debts). This way, the **federal** real estate passed into the ownership of the **constituent territory of the federation** (Chelyabinsk's region).

In the state, a mess ruled: the old legislation was not binding, while a new one had not been developed yet; that is why, **it was permitted to do whatever was not forbidden**. The transaction was registered in the municipality and in the regional executive committee at the same time; the documents were forwarded to Moscow. The State Duma adopted the resolution on the fixation of the real estate units in the regional (and constituent territory of the federation) and the municipal property. The Regional Duma confirmed this separation; and our educational institution registered the group of buildings as a **student quarter** for operative management. If following the transaction chain from its final stage back to its beginning, a curious picture will be pieced together: our material expenses on the student quarter acquisition cost (I beg your pardon for the simplicity) as little

as one bottle of cognac! In this, the difference of this bargain from other operations consisted.

After the registration of all documents in the Technical Inventory Bureau, our town's Mayor realized that an opportunity had been let slip, and promptly directed a commission in the student quarter with the purpose of studying the possibility of a withdrawal of the resolution. In anticipation of the reaction of the municipal administration, we took care of this too. After signing the bill of sale, immediately, we registered the buildings' acceptance certificate; and we took away keys from all the premises. Then we took emergency measures in order to fulfill the changeover from the old dormitory building into the new one during one night. Students did not sleep all night long; they loaded pianos and furniture, helped each other in carrying over heavy things including books. In the early morning, at half past five, after dispatching large-sized state possessions by trucks, when the first tramways started to bring in traffic, students also brought their personal belongings to their new place of residence.

When at 10 o'clock the next morning, municipal clerks arrived, they found the following picture: some students were sleeping, others were performing their exercises on musical

instruments, and still others were frying potatoes. Everything looked so as if they lived here for ages—so finally the representatives of authority retired empty-handed. Perhaps, later on in the Mayor's office, they decided that it would be better to have no dealings with the studentship. So they left us alone.

After the transaction's registration, the regional committee on state possessions started examining the documents. They asked me, "You sold our building! To whom?" – "I sold it to the town", I replied. "This is illegal!" – "Well, why illegal? Why don't you look at the second part of the transaction? I sold one old building and instead I bought a whole group of buildings, 8 thousand square meters in area and in much better state!" The officials were wary of a punishment for their oversight in allowing such an unusual transaction to be conducted.

And yet, though acknowledging my entrepreneurial spirit, for failing to comply with legal norms, the committee demanded that I be punished. I was given an admonition. Obtaining this order as a written text, I magnified it on my copy machine and hung it on a bulletin board of our higher educational institution like a commendation or appreciation. Indeed, such a reprimand was dearer than any award. The

punishment would have been more severe, if it had not been for three circumstances. Firstly, the transaction was moneyless; secondly, in a financial sense, I was impeccable; and thirdly, the regional property was replenished through valuable real estate. The reprimand caused indignation among our studentship. Soon, I was invited to the regional board of culture. After praising me for my deed performed for the benefit of culture in the region, it was requested that I take down that magnified ordinance from the bulletin board. I perceived this request with a combined feeling: joy because of the bargain trouble-free completion and some bitterness because of the contradictory actions of officials. When on my way back I drove round into the student quarter, the sadness vanished completely as if by magic.

Today, Magnitogorsk's conservatory is the proprietor of a small fortune: firstly, at the higher educational institution, the real student quarter is located in the environmentally safe district of the town; secondly, the conservatory became an owner of spare land plots; thirdly, it obtained new buildings; the fourth, our dreams about a larger development came true. And there was one more but not less important factor: the gratitude of students and teachers, who have lived in decent conditions since then! Except for the buildings, all of the

equipment in the preventorium was passed over to us on a gratis basis—the metallurgical complex just granted it to us.

Such was the story. So what is more important: ideas or money?

A few edificatory conclusions

It is useless to claim incessantly that this or that legislation is not perfect. Whatever is law, requires compliance; on the other hand, one need not be afraid of it. Knowledge of laws makes us braver.

While poising at the tip of the spear, one should not be tempted by money. One needs to carry out his mission for the sake of people—then justice will be met; and if one is punished for these transgressions, most likely, it will not be very severely (for a maintenance of order).

It is necessary to communicate regularly with influential people and tell them about your problems. A time will come when they will help. Among major bosses, there are a great number of patriots.

If ideas set forward by you have large public significance, they will be supported.

One need not be afraid of punishment. If an intention is noble, a punishment needs to be appreciated more than a reward.

Good ideas are able to replace money.

TELEVISION IN INDUSTRIAL TOWNS:
ONE MORE PHENOMENON OF PROVINCIAL
CULTURE

(CONCERNING THE PROBLEM
OF A MANAGER'S TACTICS)

*One needs a great deal of patience in order to learn how to
be patient.*

—Stanislaw Jerzy Lec*

Try twenty times; on the seventy first time, you'll succeed.

—Army-related folklore*

*For community prosperity, one manager is able to do more
than an army of clerks.*

—From true-life observations

In the 60s, as Magnitogorsk was a major industrial center of the country, *on an exceptional basis*, it had permission to have a municipal TV-center. According to the normative

* Lec S.J. Mysli nieucieczane. Krakow, 1972

* <http://www.kovrik.com/sib/sov-humor/army/ArmyAphorisms.koi8>

quotas existing in those days, TV-centers were established only in capitals (of republics) and regional centers. This was understandable given the legitimate reasons for economic cuts. But to Magnitogorsk, the town of regional subordination, to be excluded was to be dishonored. The main factor influencing the decision to give the town a TV-center was due to its metallurgical complex and a dozen of other major enterprises of the town (as compared with other Russian regions) surpassing its economic potential. Authorities had to reckon with it. Besides, it was necessary anyhow to control Magnitogorsk's huge army of proletariat. That is why it was permitted to establish the TV-center; it existed for about 20 years.

In 1982, by an ordinance on Gosteleradio (USSR State Committee for Television and Radio Broadcasting), Magnitogorsk's TV-studio (though, along with a number of other TV-centers of the country) was closed *as unprofitable and futureless*. It was hard to understand, which profitability could be meant here in the years of socialism? After all, it is an understatement to say that the country's television relied on governmental subsidies; in fact, totally, *it was funded through the state budget*. Advertisements or any other commercial activities on a TV screen were forbidden.

The reason turned out to be very simple: already, the entire world had switched over not only to polychrome television but also to digital broadcasting—while in our country, black-and-white television prevailed. To the State Committee on Television, the task was assigned to carry out a large-scale modernization and then switch over to color. As usual, funds in the necessary amount were not allocated. In those days, Brezhnev's motto was popular: "Economics must be economical". That is why higher authorities decided to close a number of TV-centers including Magnitogorsk's one.

The TV-studio was closed; though the building and the equipment were preserved. The former directress and several security officers were obliged to keep coming to work and guarding the property until better days. It is easy to guess, what was felt by the directress, who kept executing her duty without an opportunity for showing her creative abilities. 80 people were unemployed, while the town was left without an instrument of self-cognition. In search of a job, many specialists departed from Magnitogorsk.

A few years passed. The townspeople were outraged: it is easy to lose; meanwhile, it is hundredfold harder to revive! Each branch of the municipal authorities (complying with the hierarchy) wrote letters to the next higher authorities. All of

them received refusals. Perhaps, the hindering factors were *subordination*, laziness or misunderstanding. The intercourse in correspondence faded; and the matters ground to a halt. *Working a way out* required coming out at a higher level, a governmental one. In those days, such an initiative was out of favor, Party heads kept away from the chance of taking a wrong step. (What if their actions were misconstrued or estimated out of accord with their wants?) So, the dialogue was frozen and the town kept waiting.

Being a deputy of the Right-Bench District Council, I held the public position of Chairman of the Permanent Commission on Culture. Once, arranging an appointment to my office, the TV-studio directress approached me. "I visited all of the chiefs. Nothing works. Help!" "Not my level," I replied, "here a bigger beast than I must play". She laughed, "You are the biggest!" (I weighed no more than 60 kilograms).

I made use of my territorial authority (the TV-center was located in the Right-Bench district of the town) and in contravention of any subordination, I forwarded an inquiry from a deputy to the Chairman of Council of Ministers of the country N. I. Ryzhkov. In my official letter, I argued in favor of the necessity of television production preservation in

Magnitogorsk. In spite of thousands of applications to the Council of Ministers, unexpectedly, I got a response and even quite an encouraging one. In his letter of reply, N. I. Ryzhkov informed that he charged the Gosteleradio Committee with rendering possible assistance in the resolution of such an important issue.

Lesson number one subsequent to the aforesaid: *be well-disciplined; although be compliant with the hierarchy, do not put that in front of the matter itself.*

Lesson number two: it is mandatory that arguments which can be laid down in your application to higher authorities, must correspond to the level of problem resolution of this official.

Taking a tight grip on this response, I rushed to convince the top brass that the opening of the TV-center in our town was a quite resolvable matter. Many letters were forwarded to organizations, all of which could be crucial to the outcome. Having received no answer, I kept applying *to the same echelons three or four times*: I pleaded, convinced, insisted, pressed, etc. So I used the entire managerial tool kit for working out a way to pursue the goal. Then some almost irreparable situations occurred. For example, at the high tide of the problem resolution, the Chairman of Gosteleradio

Committee was relieved of his post. Another official was appointed to his office, meaning that we had to start all over.

And yet finally, the goal was achieved. In response to the eightieth or one hundred and eightieth enquiry of the deputy, the long-awaited response came: “Gosteleradio supports your request. The issue is now in preparation and will be resolved after adopting the relevant resolution of the Cabinet Council. Signature: Chairman of Gosteleradio A. Aksionov”. Soon, indeed, the TV-center was restored. At present, on municipal television, several TV-studios work successfully.

In the frame of analyzing the intercourse in correspondence, let me attract the attention of a management trainee to the following aspects: in spite of their importance, the last letter of the Gosteleradio administration obtained the *status of an official document* only because *it informed us on the taken decision*. It means that not any letter can be considered as an official document. In the work of a manager with officials, it is necessary to try and achieve *not a reply* (there were tens of them) but a *specific decision*, which would then become a *document*. So, at the initial stage, the answers of the television administration were, rather, affirmations in their nature: the officials wrote that they closed the TV-center in connection with the application of the regional administration,

meanwhile, later on, they described a *lack of funds*. I had to fend off such *replies* pointing out the presence of *funds* and *equipment*, along with the efficacy of help from *the metallurgical complex*, and *the town and deputies' readiness to take part in it*. Constantly, I *influenced* the decision making in small ways.

As is known, victory has a thousand fathers, while defeat is an orphan always. As soon as the ordinance of Gosteleradio was published “On the restoration of work of Magnitogorsk’s TV-center”, Magnitogorsk’s leaders and officials hurried over pretending to be heroes of the long drawn epic story in the townspeople’s eyes. A news-writer of the urban newspaper V. Mozgovoy maintained a pause giving the *heroes* a chance to denote *their own decisive role* in the history of the revival of the Magnitogorsk’s TV-center and then in the article dated on 17th of February 1990, he wrote as follows. “From all tribunes, the municipal administration promised opening the studio as soon as possible; however, it seems, a lever of impact was in possession of nobody. Admittedly, there was A. N. Yakupov. Systematically and persistently, he forwarded enquiry after enquiry to Sovmin [the Cabinet Council]—in spring 1989, the ‘fortress’ of Sovmin waved the white flag. But we became aware about the decision much later. And here you are: the

document on 24th of January 1990, reads as follows: ‘Dear Alexander Nikolayevich! Your deputy’s enquiries forwarded to the Cabinet Council <...> addressed to Ryzhkov N. I. was considered in Gosteleradio <...>. As we were informed by Gosplan [State Planning Committee] <...>, according to errand of Sovmin <...> No. 9300 on 20.04.1989, in the plan of economic and social development <...> for the year 1990, for the opening of Magnitogorsk’s television studio, there is an envisaged allocation of the limit on labor and the assignation for television-broadcasting arrangement in the amount of 102 thousand rubles <...> Signature: F. Bruyev, Chairman of General Board of Coordination of Gosteleradio <...>’.

After the opening of the TV-studio, I send out grateful letters to all the people who had helped Magnitogorsk in the resolution of this issue. *Gratitude* is an important factor in a manager’s work. One needs to be able *to appreciate people* for their *responsiveness*. This trait is not given to everyone!

Thus, from this story, we can make the following conclusions

1. Any or almost any problem is resolvable, if you do as follows:

- act persistently;*
- never put off till tomorrow what needs to be done today;*

– create a base of serious arguments in favor of a desired solution;

– involve people able to render real assistance in the issue's resolution;

– keep your spirits up, if suddenly you find yourself alone on the battlefield;

– develop a reasonable relationship in your mind to the problem of subordination violation;

– press your cause with the use of documents (as a tactic when working with officials).

2. It is necessary to keep in mind that:

– despair in any business is enemy number one;

– in anxious times, to admit one's inability is enemy number two;

– a desire to lay the blame for problems on managers of a higher rank is enemy number three.

3. In the case of success, many others will attempt to steal credit.

Several secrets guaranteeing success to a manager

– In the morning, come to your place of work an hour earlier compared to your workers' arrival time: this will

allow you to map out a course of action(s) for the day and give consideration to intricate problems;

– Upon the completion of a working day, stay on in your office for an extra hour (or better for two). In a tranquil tempo, sign evening correspondence and complete work planned for the morning;

– During a day, along with operational matters, try to resolve no less than one strategic issue being of principal significance for the progress of your organization;

– Learn how to overcome the inertia of the postponement of problem resolution for a later time and their laying down on someone else's shoulders;

– For the realization of any of your initiatives, you should limit the process with a timeframe; assign deadlines and persons responsible for their execution.

HOW THE GOVERNMENT OF THE GERMAN
DEMOCRATIC REPUBLIC GRANTED AN ORGAN
AND HOW MAGNITOGORSK'S TOWN-FATHERS
ACCEPTED IT
(A FUNNY STORY)

*It is impossible to vault upon a horse, which was not saddled
up by you.*

—F. Nietzsche*

Magnitogorsk is one of the richest towns in Russia. As it was said before, its well-being is backed up, first of all, by the metallurgical complex and secondly by other major industrial enterprises. From the first days of its history, a musical culture was used by the town's fathers mainly as an instrument of influence to the brains and hearts of the metallurgists. In connection with the latter fact, musicians were allowed to establish the professional chapel choir, opening Music Houses, music schools and the music high

* <https://nationalvanguard.org/books/Thus-Spoke-Zarathustra-by-F.-Nietzsche.pdf>

school. But as for an organ, there was no such musical instrument in the town. In the regional center Chelyabinsk, there was one but not in Magnitogorsk. Certainly, the patriotic feelings of Magnitogorsk's residents were piqued.

In 1987, I applied repeatedly to the Ministry of Culture with a request to make Magnitogorsk happy by installing an organ. However, the position of the institution on this matter stayed unchanged: at first, it was necessary *to equip federal centers* and only afterwards Magnitogorsk. "We have got a queue", the Ministry of Culture officials explained. "Factories have not enough time for producing organs. Find other possibilities". I kept insisting, seeking ways and sticking to points. At my own risk and peril, to Magnitogorsk, I invited specialist-acousticians from Moscow's institute named after Mezentsev for the purposes of examining the acoustic capacities of the hall of the music high school with a view to installing an organ in it. They developed an acoustic map, where a presence of sound pits in the hall was defined. This map became *the first step in resolving of the issue* of an organ installation.

The idea came into my mind unexpectedly. Formerly, the interior appearance of the municipal administration's building was supplemented by portraits of the first builders of the town

performed in-pencil style by local painters. Absent mindedly, I studied them, while waiting for appointments with the towns' top-managers. Among others, there hung the portrait of Erich Honecker, the leader of German Democratic Republic (GDR), who—in 1935 by the long arm of coincidence for a quite short time (about four months)—happened to work on the construction of our metallurgical complex. Peering at the traits of his face, I reckoned: hypothetically speaking, the General Secretary of East Germany's Socialist Unity Party (SUPG) was the first person of GDR who could have a part in solving Magnitogorsk's problem—why not to ask Honecker to help us? Probably, Democratic Germany would be able to produce an organ for Magnitogorsk. To find financing for it was not difficult: the country was short of goods and products, however as far as money was concerned, there was enough of it.

So I wrote a letter to Erich Honecker and forwarded it to his official address: Germany's Democratic Republic, Central Committee of the SUPG, to the attention of the General Secretary Erich Honecker. Being conscious that such documents underwent the relevant check, I polished the text maintaining the diplomatic style. I wrote that Magnitogorsk, the town of his youth, in which he started his working life,

became a big and beautiful town with high culture; that Magnitogorsk's residents venerate the memory of its first builders and remember E. Honecker. I informed him of the major work done and considerable successes achieved in the musical development of the townspeople. Along with it, I pointed out that there was no possibility to make an acquaintance of Magnitogorsk's residents with the masterpieces of German organ music due to our lack of such an instrument. In conclusion, I asked him to render us with assistance in finding a firm, which could produce an organ for us.

About a year passed before the moment of receiving a rather strange response. From the Russian Ministry of Foreign Affairs addressed to my name, the minutes of a joint meeting of GDR's Minister-Counselor and representatives of the Government of our country were sent. In the document, the German side informed the Russian side of my application to Erich Honecker and on the fact that SUPG together with the GDR Government made a decision on rendering assistance to Magnitogorsk's musicians in the construction of an organ. From the text it was not clear how this assistance would be executed from a financial point of view. However, as the saying goes, the ice was broken.

Sometimes, in our naivety, we believe that major accomplishments are only in the power of the Celestial Fathers and obligatory only on the basis of a plan from above. This case testifies to the contrary: even at such a high level as this, sometimes, the method of the petitioner-individualist works out, too. Having such a solid document on my hands, I came to Moscow and went directly to the Chairman of the Cabinet Council of Russia in the hope of using these minutes as an instrument of a material state of improvement in our concert hall. In the presence-chamber, I was met by a Chairman's assistant and I explained my visit's aim to him as follows: *E. Honecker's arrival to Magnitogorsk is planned; we are going to build an organ with his assistance; what we need now is a coordination of actions.* Looking through the minutes, the chairman's assistant sent me to a deputy of Cabinet Council Chairman.

We needed funding allocations not only for the organ but also for the reparations of the premises too—the premises where the organ was supposed to be installed. Along with quite acceptable acoustics, the hall looked untidy; so it was necessary to put it into order and equip a sound recording studio.

The Sovmin Chairman's deputy met me charitably and heard things attentively. After showing me the Foreign Affairs Ministry's minutes, I said that we would like to conduct a decent preparation to the visit of E. Honecker; but for this, funds are needed of the amount of one million rubles. In that period of time, the ruble rate *did not fluctuate sharply*; so based on this amount, it was possible both to acquire an organ and to repair the hall. The Government Chairman's deputy agreed to help and charged his colleagues with relevant tasks. In particular, a question arose; whether it was possible *to directly refund* Magnitogorsk's music high school. It was found out that it was possible for finance to be conducted only via *Chelyabinsk's regional structures*. "Well, well," the Russian Government head deputy stated. "We'll make this decision: we shall send the finance to Chelyabinsk".

Elated, I returned home. It seemed to us that the problem's resolution was just very close. However, difficulties emerged. The million rubles arrived in Chelyabinsk, all right. But in the region's financial board, the officials grasped rapidly at the notion that a chance occurred for them to *find the pot of gold at the end of the rainbow*, namely to take a part of the amount for the region's budget replenishment. That is why they announced that the money would be transferred to us not in

whole at once but by tranches: at first three hundred thousand and afterwards the rest. Indeed, this three hundred thousand was transferred; and with their aid, we coped with re-equipping our record library, creating a sound recording studio, replacing heating systems in the hall and making the foyer nobler; it is not hard to guess that as for the rest of the amount, “coincidentally”, it “lingered” in Chelyabinsk—nobody has seen this money since then.

Soon, with his visit, Erich Honecker arrived in Magnitogorsk. The town’s communists invited me to the meeting, which was held in the best town recreation center. E. Honecker was accompanied by the Secretary of the Communist Party Central Committee V. Dolgikh and an escort consisted of the party’s functionaries, each of whom tried to get to a viewing area of higher ranks. Everything was arranged on a VIP level; well, this was quite understandable: it was the first person of a foreign state to arrive. Prior to the meeting beginning, workers of the town’s Party Committee and executive authority representatives started approaching me with vague hints that a surprise was waiting for the music high school. I had a hunch that something significant was about to happen. E. Honecker spoke with the pathos intrinsic to party functionaries; he reported on the heights achieved by

the German Republic, listed how many plants and factories had been constructed and told how the nation's wellbeing had been improved, and so on.

On the rostrum having a shape of a cabin, there was only one stationary fixed microphone, while for an interpreter, a microphone was not foreseen at all. E. Honecker spoke as long as half page of a text and then giving place to the interpreter, he exited from the rostrum-cabin as for a second person, there was no place inside. There was a moment, when the interpreter started translating without leaving the rostrum; but Honecker pushed him out brassily, which lent a comic touch to the current picture—being an experienced orator, gradually, he strengthened his voice tone; so as when he pronounced the phrase that concluded his speech especially meaningfully, everyone understood that this was the most important part of his speech.

Repeating the trick after him, also the interpreter elevated his voice and said with a strong German accent as follows. “Magnitogorsk's musicians called to us in aid. The GDR Government headed by Willi Stoph and SUPG Central Committee headed by Erich Honecker made the decision [long pause] to present to Magnitogorsk as a gift [one more

pause] a concert *organ**. In the hall, there was dead silence. For a long time, the interpreter tried to comprehend, why a happy reaction was absent. Finally he comprehended. Deciding to correct himself, he added depressing his voice, “Oh, sorry, a concert *organ*”. The hall *burst out* laughing. In spite of the situation’s comicality, I was proud that finally, Magnitogorsk would have an *organ*. In the break time, I was invited to come closer to the top-managers and was introduced to them with the following words. “Here he is, our hero.” Standing at some distance, E. Honecker took ceremonious bows. In a whisper, I was told that for me, the meeting was over.

After his departure, the story took a curious turn. As often happens, *some envious voices* laid claims to organ installation at their premises. They turned out to be colleagues in the cultural sphere: the chapel choir and the legitimate drama theater. Notably the chapel choir had no town hall at all, while the stage of the legitimate theater—due to constant replacing of decorations—was not suitable for an installation of such a big, immovable musical instrument. In several of the town’s structures, other far-from-reality *ideas* were sounded out. Magnitogorsk’s Mayor turned out to be a dreamer: he started

* In Russian in common parlance, the word *organ* is used to designate the penis.

saying that the town should make use of this opportunity because in addition to the organ, the higher authorities could allocate funds for the construction of a concert complex in the town. Over there, it would be possible to resettle the chapel choir and the Philharmonic Hall or even to build several halls—while hearing of such fantasies, I expressed my anxiety that in this way it was possible to ruin a business that had such a good beginning. Unfortunately, my reasons were not heard.

And yet, probably, my argument about the impossibility of the fast construction of a new building had its impact—the town's leaders started to *work out* one more variant: they began search for another building. The choice was made in favor of the Right-Bench recreation center. The final resolution of this issue was suspended, which caused the involvement of new forces. The town's administration received a call from the German company "Oile". Informing them on the placement of an order from the GDR Government, the company's representatives proposed an examination be conducted of the concert hall, in which, supposedly, the organ would be installed. As is known, usually, this instrument is constructed specifically for a certain concert hall with consideration paid to its acoustics. The Germans wanted to find out what kind of organ they

should build (big, medium or small), how many registers had to be in its composition, and so on. Many such issues require a resolution dependent on a hall's cubature and architectural features. They should take into account the severe conditions of the operation of the organ, the requirements of the working temperature and the humidity ranges. Well, this required the assembling of sophisticated and expensive equipment, which required premises, too.

I met the Germans. The group arrived, comprised of R. Fraider, the head of Dresden's executive committee and chairman's deputy, and G. Zukkerridel, chief engineer and at the same time director of the company "Oile". In spite of the fact that the visitors were envoys of Honecker, the town's administration did not pay due attention to them; and there was an understandable reason for such a relationship: in this period of time, M. Gorbachev declared that he would be pursuing a course for German reunification. I insisted on the Mayor's reception of the delegation. Finally, during the meeting at his office, it was determined that the place for the organ's installation, would be the Right-Bench recreation center. The specialists examined its acoustics, informed us on what was necessary for the realization of the required

conditions, and departed. I shall note that the protraction over the hall choice lasted for about a year.

Three months passed. No works connected with the oncoming organ installation were conducted in the recreation center. In spite of numerous promises from the town's administration to prepare the recreation center in a timely fashion, with no conditions, the execution of which was required by the company "Oile", even a half year later there was still not progress. The worst prognoses were borne out: many times I asked for a changing of the decision in favor of the music high school, but the municipal authorities kept holding me a certain distance from the idea's realization.

The story finished with the fact that the town never received the organ. Soon, Honecker was relieved of his duties. Then, the Berlin Wall was destroyed, and the two German states exercising antagonism to each other for many years were finally reunited.

Having said this, the story had a small *postscript*. After the departure of E. Honecker, our party's functionaries began to feel uneasy as they did not know what to do with the Honecker's *certificate*, which confirmed the presentation of an organ to Magnitogorsk. As in the new Germany he was put on trial, they tried to keep away from anything which was

connected with his name. The certificate was offered to me. I pretended that I felt no special delight taking the document signed personally by W. Stoph and E. Honecker. Today, holding it in my hands, I remember that ridiculous story and keep reckoning about the reasons for failure.

Indeed, here, one would start believing that in this world, there are no random things. And so Honecker's slip of the tongue with regard to presenting a *concert organ as a gift for us* came true.

Summary

– One should not throw up the game in communication with the highest arbiters of this world;

– One should find methods of attracting them by bright ideas which have great public significance;

– One should knock persistently upon a closed door: then, maybe, it will be opened for him;

– One man in the field is a warrior, too.

– In every possible way, one should be afraid of two categories of people: 1) the envious and 2) stupid officials: they can easily spoil a great business.

Managerial mistakes resulting in the loss of the organ

I should not have:

- entrusted the Mayor with the realization of this project;***
- waited for concrete decisions from the Mayor for so long;***
- replaced striving for a resolution to the problem with a fight with opponents and enviers;***

I should have:

- come to an agreement with the enviers and find a middle-ground solution;***
- together with them given a nudge to the Mayor for concrete actions;***
- involved higher authorities in the affair;***
- asked mass media to give coverage to the realization of the project's progress;***
- brought the problem solving up for public discussion;***
- demanded the execution of the conditions of the project's realization while complying with deadlines based on the appointment of responsible persons.***

HOW TO ESTABLISH AN OPERA THEATER

“People are wrong when they say opera is not what it used to be. It is what it used to be. That is what's wrong with it.”

—Noël Coward*

Inevitably for us, the establishment of the conservatory raised the question of graduates' job placement. While for a student of a music high school an optimal alternative is the job of a *teacher* in a music school, as far as conservatory graduates are concerned, there are a lot of dreamers about *performances* on a stage. Not only singers dream about a *stationary concert ground*; a stage was also needed for players of string and wind instruments and choir members. As for me, having 15 years of experience of conductor's activities in the area of symphonic music, I aspired towards working not only with an orchestra, but also with singers, a choir and with a ballet.

So an intention appeared for the establishment of a theater of opera and ballet in Magnitogorsk. My idea seemed quite impertinent to musicians: not every capital of a region had an opera theater, while Magnitogorsk was only a town of

* Noël Coward. *Blithe Spirit*. Bloomsbury Methuen Drama, 2002. 130 p.

regional subordination. “Who would permit this?” they mourned. Well, I myself did not consider the idea so unfeasible: if Magnitogorsk was the *unofficial capital of the iron and steel industry* of Russia, this meant that it had to have an opera theater.

The years 1995-1996 for Magnitogorsk, as well as for the entire country, became the most complicated for the whole period of the democratic transformation: the socialist system ceased to exist, meanwhile new market relationships were not established yet. What was left to do for enterprises was exchange by goods. The economics of the new Russia were built almost from zero, starting with swapping. But people needed to eat something and so had to obtain wages—enterprises that were stronger used to open shops of their own, passed their products over to organizations; in exchange they received foodstuffs and distributed them among their workers on account of wages. Our public statement on the intention of opening a theater of opera and ballet in Magnitogorsk in such hard times was considered a crazy step. Help came by chance.

Well-known local choreographers applied to me. In the course of a confidential talk with disquietude, they were told that in spite of the noticeable transformations in the sphere of music, their genre left without any attention on the part of the

municipal administration. The visit in essence resolved itself into a plea to render assistance for the establishment of a choreographic music high school and a choreography faculty in the conservatory as a secondary (higher) level of professional choreographic education. It became understood that the ideas of the choreographers were enveloped in a blue haze of romanticism. As a practical man, I had to ask them an important business-related question: where would the graduates go to work? They started convincing me of an actual need for choreographers not only in schools but also in secondary educational institutions, too. Making a call to municipal department of public education, I made an inquiry about the needs of such specialists in schools. The list turned out to be short: only three choreographers were needed.

I suggested redirecting efforts to the sphere of choreographic *performance* and not of *pedagogy*, and explained that in this case, we shall think about the establishment of the faculty. We had to prepare a letter addressed to the new Mayor of the town: like any other *newly elected town head*, he was in search of *a line of his own* in formation of the social policy of the town. I advised, “Write about high achievements of our choreographers and dancers, who placed highly repeatedly on contests, about the fact that

in Magnitogorsk, there are a lot of choreography lovers. Mourn the absence of educational institutions here as well as professional personnel, whom would allow the development of this kind of art". So, I gave prompting points to *what arguments were needed to be represented* there and proposed to conclude the letter *with a request for raising professional choreographic personnel and the establishment of a choreographic music high school* while paying due attention to *the necessity of collecting signatures from the town's choreographers*. Everything was done this way.

Soon, I was invited to see the Mayor. He told me about the letter received from the choreographers and confessed that in such affairs, he was sadly weak. He asked me for advice on how to act. I agreed with the importance of the statement of the question because ballet is one of most beautiful kinds of art; meanwhile, Magnitogorsk stayed deprived of its due share in this area. After expressing my fear of the impossibility of attaining a simultaneous resolution of both issues by the town and expressing my *sympathy with the Mayor's situation, I proposed sharing his heavy burden*: if the town would establish a musical theater with a ballet company in a personnel list of the theater, our conservatory would open the choreographic faculty. The Mayor looked at me with hope

and yet, he kept hesitating. He mused, “How can we open the theater, if there are no premises for it? Where will it work?” “We shall find a place”, I assured him. But I kept silent to myself that already I had a meeting with the director of the metallurgical complex A. I. Starikov with regards to handing one of recreation centers over to the town.

Let me say several words about this meeting. The reforms time provided me with a grounding for collective reflections. Meeting each other, the chiefs exchanged prognoses on issues of country development prospects. Once, I happened to sit next to Starikov during one of the meetings. During a break, I endeavored to tell him my views on the socio-cultural development situation in Russia: “It comes at a time of declining interest towards the amateur arts. If today it is financed as a higher priority in comparison with professional arts, well, in the nearest future, this form of cultural leisure will lose its position. In society, demand grows for professionals. That is why it'd be wiser now to take care of the development of professional arts in Magnitogorsk: to establish creative teams, provide them with premises, render them financial support, etc.” As a main reason I pointed out that changes in people's world views would lead to a change

in the quality of performance, *which* they would like to hear in concert halls. Starikov asked ironically:

– What are you getting at?

– You’ve got three recreation centers. Give one of them to the town. We can review the prospect of establishing an opera theater ourselves. From a territorial point of view, your building will be fine for the Right-Bench recreation center, which now is in least demand among metallurgists.

Indeed, the situation with the recreation center had developed in a complex way. Young people did not visit it at all; the amateur arts had practically died. The recreation center was used as a ground for the conducting of discotheque parties and banquets. Meanwhile, experiencing serious financial difficulties, the metallurgical complex kept bearing the burden of the great expenditure for its maintenance. Indeed, in that period of time, the social sphere *choked* the enterprise: being an owner of almost half of the residential houses in the town, the plant spent huge amounts on subsidies to townspeople for the coverage of public utilities. The metallurgical complex’s economics *creaked at the seams*. And here in addition, there were recreation centers, sanatoriums, a preventorium, children’s institutions, and so on.

Based on Starikov's reaction, the topic was palpating and sore for him. In his soul, a hope smoldered for a practical resolution of this issue. Starikov answered that he would think it out and asked for the *arranging of a public discussion in the mass media* on that subject as well as *ensuring support* on the level of *the regional administration*.

In Chelyabinsk, a conference was called on cultural issues with participation from the directors of recreation centers and educational institutions. The regional governor attended this event. Opening the session, a speaker of the Regional Duma said that as Chelyabinsk's region possessed huge material resources and manpower, it had to take care of its position among other regions in such a difficult time so as not to lose its achieved level in cultural growth. Deservedly, the audience appreciated his serious approach to a possible cultural fate.

I began my speech by telling everyone about our strategy of musical culture development in Magnitogorsk as envisaged by the conservatory establishment. I also shared considerations about the necessity of changes entering into the infrastructure of the local musical culture. My main point was a *transition from amateur creativity* to professional arts and the feasibility of *handing-over real estate units and other resources to professional culture institutions*. I specified that

expenditure on amateurish creativity would be as follows: recreation centers, clubs, etc. and financial resources directed towards amateur arts support. In other words, I tried convincing deputies, and everyone attending the session, of the following notion. “If today we are not to specify the new approaches to the use of recreation centers and clubs, the region can find itself in a situation that former leisure institutions have transformed into entertainment places”. Then I added, “Magnitogorsk is a big town with a population of about half a million people. In such a significant and rich town, there is neither a philharmonic hall nor a musical theater. We’ve got a suggestion: to ask the metallurgical complex about a transfer of just one of its recreation centers to the town against an obligation to establish a professional art institution in it. For the population, a recreation center is a *long enough “prayed-in place”*, where people ‘trod’ their path to for many years. This is a ground, where professional teams give their performances. Today, for enterprises, it is difficult for them to maintain all their recreation centers; they are ready to give off part of them to the town’s subordination upon the condition of their cultural profile preservation. In our turn, we are ready to establish a musical or opera theater in Magnitogorsk on the basis of one of recreation centers.” The

audience became vociferous. It was clear that the idea did not tool a liking for directors of amateur teams.

In spite of the discrepancies, some of the region's top-managers took my report with due attention and expressed their opinion about the advisability of further consideration, and about the future use of the seldom-visited recreation centers. Thus, there was made an *inoculation*: for the region's top-managers, the idea of passing the recreation center for the opera theater establishment was actualized.

Soon, taking into account the regional administration's position, Magnitogorsk's Mayor announced his agreement to establish a theater of 180 to 200 people and to allocate the funds necessary for its functioning upon the condition of the theater premises being found. The conservatory made calculations of the expenses required for the opening and ongoing maintenance of the choreographic faculty. It turned out that they were commensurate with expenses on theater maintenance. Besides, a duty was imposed on the conservatory in review of the manpower of the faculty, providing specialists with lodging and conditions for their productive activities. It was necessary to start everything from a blank sheet.

For the purposes of the creation of an ampler picture antecedent to the opera theater opening, let us review the *sequence of events*. At first, a conversation with the choreographers took place, then with the director of the metallurgical complex A. I. Starikov, then with the Mayor; then the speech on the regional conference took place and then another talk with the Mayor. Knowing nothing about my negotiations with Starikov, he asked, “Maybe it is possible to search for something at the metallurgical complex, is it not? Although, I am not sure that they would help”. In response, I promised that I would involve my efforts in this process, while he would make a final decision. In a week, the Mayor invited me again:

– Have you found anything?

– Yes, I did. I had a meeting with A. I. Starikov, and he took a benevolent view of the idea of the musical theater establishment; he promised to give us his Right-Bench Recreation center.

The Mayor asked wonderingly: “Well, do you feel, we’ve got enough guts for the task? Look, what the times are like”.

– It seems to me, you’ve got a chance to enter into the town’s history as a founder of the Magnitogorsk’s musical theater.

Stirring up his interest with such a prospect, I gave several parallels: I remembered Magnitogorsk's legitimate drama theater named after A. S. Pushkin established in the war years, the State chapel choir created in the difficult year of 1943—weighing all pros and cons, the Mayor agreed. *The control over the military line was taken.* I told Starikov about the town's readiness to accept the recreation center building on its balance upon a condition of opening a theater in it.

The moment of transfer for the recreation center was expressively-picturesque like in a Hollywood movie. A telephone call from the reception-room of the metallurgical complex, "Now, A.I. Starikov will speak to you". And then I hear from the receiver:

- Alexander, where are you now?
- In the conservatory.
- Could you drive now to the recreation center?
- Anytime!
- Be there in about 30 minutes. I am on my way over there.

So I arrived. Already, Starikov stood in front of the entrance. On the porch stood the entire engineering-technical and attending personnel of the recreation center—I thought: apparently an announcement was made to everyone that a meeting with the director of the metallurgical complex would

take place. But why in the street? Starikov took his position in front of the workers and—as an experienced orator-leader—said out loud, “Now, is everyone out? Who keeps the keys? Has everyone put out the lights? Has the water been turned off at the mains?” He was given the keys and he himself closed the building. Then coming closer to me, he said, “As for this recreation center, we hand it over to you. And now you’d better not fail in establishing the theater!” Then applying to the workers of the now already former recreation center, he announced that tomorrow, he would wait for everyone in his other recreation center. “Everyone without exception *will be slotted into jobs*. A job is guaranteed for everyone; *with respect of wage/salary, I will not offend anybody*”. For most of the people present on the porch, the announcement was cheery as in the specified recreation center, payments were larger; besides, the ground was more prestigious. *After expressing my gratitude and appreciation to the metallurgists* and to A. I. Starikov personally, I applied to the personnel, “If at your new place something goes wrong, I am waiting for you in the theater. A job will be found for everyone”. The cheered-up people retired quickly. Also the director of the metallurgical complex departed.

I entered into the recreation center and—I don't know why—locked the door behind me—apparently, the instinct of a proprietor worked out. I walked through the empty recreation center rooms and felt surprise at the quiet that prevailed in its concert halls, at the carpets and furniture in the offices, at the silent telephones—I thought: how is it possible? The next day, the Mayor arrived into the building and after his walkabout, cheerfully, he announced, “Hey, there is nothing to repair! We shall screw in lamps and performances can be given!” Honestly speaking, as for me, I imagined the theater as having quite another look: well, a theater is not a club at all; its finery must delight the eye of the public. However, I refrained from entering into debate.

There was no end of work to be done. In a fast tempo, we carried out headhunting, *prepared documents on the building transfer to the town's balance*, composed a project of *ordinance for the Municipal Administration about the theater opening*, etc. On 26th of December 1996, the Mayor signed it. By the same ordinance, I was appointed the theater's artistic director and principal conductor. Also on me there were imposed duties on the conduct of *building reparation, completing the theater company's staff, repertoire selection and the beginning of the rehearsals*

process. The theater's company was collected quite quickly. In particular, Magnitogorsk's vocalists V. Oleynikova, N. Zavarzina, S. Likhobabin and O. Sergeyeva were all invited—after the theater's opening, creative musicians started arriving in the town.

Over several months, the theater was called a musical theater in order not to intercross with Chelyabinsk's opera. Nevertheless in this status, the theater did not exist for a long time. When *opponents to the existence of the musical theater in Magnitogorsk were critical*, we began thinking about bringing it to conformity with its intended significance and *naming it as a theater of opera and ballet*. We took care of the choreographers, too. A position of principal ballet-master obtained a young choreographer Sergey Nikolayevich Sevryukov. In line with our promise, in the conservatory, the faculty of choreography was opened.

Some would ask: was the agreement of a founder obtained for the opening of such a facility? Of course, it was. The head of the regional board of culture supported us sincerely as he understood the situation as nobody else. Unlike him, politicians from Chelyabinsk and Magnitogorsk met the musical theater establishment controversially: some deputies were found, who accepted our innovations negatively (and

this was understandable: the economic situation remained difficult and in such a climate there appeared a theater!) Fortunately, the Governor's position turned out to be more balanced. During his next visit to Magnitogorsk, he visited the theater and being witness to a stormy reaction from the audience (we showed scenes from various operas), he supported the idea entirely. The opposition calmed down. Our calculation turned out to be exact: *if we lost the opportunity now, another would never appear.*

After some time, I applied to the Mayor, "We made the important step: we established the musical theater. However, we made a mistake with the status selection as our town needs a real theater of opera and ballet". My *arguments* were as follows: the vocal faculty of the conservatory offered only academic singers; the faculty of instruments' performance offered stringed and wind instrument players of academic orientation, too; the newly created choreographic faculty adhered to classical ballet. Meanwhile, a musical theater meant light popular genres and forms of musical art. Such specialists were prepared in other higher educational institutions of the country and not in our conservatory. Besides, a theater of opera and ballet was a perspective forever.

“Believe me”, I kept on. “Once, we shall go away, you and me. The opera theater opening in the town of regional subordination will be appreciated by descendants in line with its true value”. Without delight, the Mayor met the project of such reform (as well as to opera generally). Nevertheless, he signed an ordinance about the transformation of the musical theater into the State Theater of Opera and Ballet. Anticipating an opponents’ reaction and also as a counter to some anti-opera attitudes, we *initiated the publication of an open letter for numerous groups of creative intellectuals* to townspeople in support of the theater. It seemed, step-by-step that the fervor around the theater began calming down.

But soon, debate ran high again. However paradoxical it looked, this time, the opposition came from our fellows-in-arms, from within the arts community: the chapel choir. Its leaders perceived the theater birth not as the realization of a managerial project but instead as the next distribution of treasures by the municipal administration, in which they were passed over. Probably, this pinched their pride and prestige. How many diverse accusations to my address I heard!

However the river of time calmed down the circum-theatric variety of opinions; so the work could be continued. In order to repair the theater building, we had to overcome certain

obstacles: the audience space was situated on the second floor, the stage had no necessary side stages and there was no drum revolve. For the installation of machines rotating a drum revolve, a serious reconstruction was required, which was impossible because of the limitation of overlaps on acceptable load (after all, it was the second floor). The second problem consisted of the fact that the former recreation center was found in so improper a state that to speak about any aesthetic finery was actually embarrassing.

Once in Chelyabinsk, a meeting was conducted, a part in which was taken by Magnitogorsk's Mayor and me. *As if by chance*, I brought him to Chelyabinsk's theater of opera and ballet in order to show him how it looked. Coming to the theater closer, the Mayor gathered his brows: a large place, a well-groomed mini-park, a building which considerably exceeded our one in cubature. We entered inside. The richness of the theatric interior finery made an even more oppressing impression on him. I fanned the flames a little further. "Look at the wondrous beauty of these lustres! And how gorgeous the wall luminaires are, the red velvet, the gilded paintings on the balconies and in the amphitheater". We walked across the stage, made interested enquiries about illumination and

machinery, looked at makeup rooms, etc. The Mayor exited in a depressed mood without saying a word.

In the week during our next meeting, he started directly from the problems of the theater. “I am leaving on vacation and authorize you to hold operational meetings with builders during one and a half months. Please, do not aim at too big a reparation: such money as Chelyabinsk has is absent here. Let us come to an agreement this way: paint the walls, renovate lavatory equipment, and replace the locks, if necessary. Nothing more, OK?” With these words he left for his vacation.

I think, he made an *inexcusable mistake* appointing me a boss of the reconstruction. By this moment yet, there were neither a project nor an estimate of the cost: they were under development. I applied to my friend, the architect V. N. Bogun with a request to prepare a proposal. Soon he submitted a sketch of the project, containing everything needed; a fountain, a foyer, marble, granite, and crystal—everything met a high aesthetic level.

The operative meetings with builders were conducted twice a week (instead of once a week). We worked on a double-shift basis, 150 people on each shift. First of all, I put them to the *task of dismantling all of the engineering services*. The

workers removed the old heating elements, took away half-rotten wirework, disassembled the ventilation that was worked-out to capacity and broke the wooden partition walls between halls. Within one and a half months, while the Mayor was absent, we dismantled the ramshackle structures of the building, preparing it for repair. When he returned, of course, everything was reported to him. The Mayor came to the recreation center in a terrible mood; and the higher he climbed upstairs, the more furious he got. After his walkabout in the building, he stopped and said sarcastically.

– How has it happened then (effing and blinding at me) that you did not dismantle the load-bearing walls and the roof?

– By the way, about the roof. Indeed, it needs rebuilding and covering with a thicker metal sheet, I replied in an innocent voice.

That entire day, the Mayor spoke to me using only obscene vocabulary. It seemed he spoke out on everything that he thought. I attempted objecting:

– You have seen yourself what an opera theater must look like. It is impossible to invite the public here. Dames will come in evening gowns—a shed is not suitable for this.

– Ouch! So a shed! Well, then do everything yourself.

And he stopped coming to the operative meetings. Notwithstanding, he approved the project and covered the financial invoices. There was a significant detail: no coin of living money was spent for the theater as all the settlements were performed in the form of the cross-cancellation of debts: the builders-contractors' and taxes to the municipal budget were cleared. Meanwhile, they executed everything pointed out in the project of the architect V. N. Bogun.

Due to the numerous discussions taking place in the mass media, my name was on everyone's lips: some scolded me, others approved—meeting with the General Director of the trust “Magnitstroy” and the General Director of the Trust “YuzhUralElectroMontage” as well as with other major town's bosses, I asked for their assistance in arranging payment in the form of the cross-cancellation of debts. At the theater, electricians worked from the board of building on the trust of “Magnitstroy”; the town cleared their owed taxes. Also in the building reconstruction, other enterprises of the town participated: calibrating devices and plant supplied gauges were free of charge; the wood-working integrated plant gave us timber; and so on.

People worked, as the saying is, on the march: design drawings were produced and arrived in the course of the

reconstruction. Especially hard was resolution of the problem of providing the stage with machinery: an addition, the drum revolve, could result in the *éboulement* of a floor above grade. Specialists of the plant “Mars” being one of enterprises in the composition of the Metallurgical complex found a non-standard solution: They ground out a ring 12 meters in diameter and placed it upon the load-bearing walls as its support; engines were installed not in the center but instead on the circle perimeter. In order to ensure noiseless work of this mechanism in Chelyabinsk, rubber-coated military wheels were acquired and mounted on the vehicles. Now, the round construction functioned! And even better than this, *for such unique job*, a great reward was due! As for payment, I could not afford it; but instead I made a fairly good *advertisement* in the mass media about them.

After a while, when the building looked quite another way, I informed the Mayor about the completion of the interior building and assembling works and the beginning of the final phase of works. I applied to him with the request to join to the process because we needed his construction-related experience. He kept requiring a project simplification, while, I defended the architect’s ideas. Then his younger deputies got into the game. In particular, the Mayor’s first deputy got

captured by the enthusiasm about the intention of making the theater building correspondent to the status of an institution of high culture and not to an office with a humble lamp. He helped to defend the idea of erecting a fountain in the foyer and finishing the foyer walls with granite and marble—today, the foyer is the most beautiful feature of Magnitogorsk’s opera theater. Besides, what gorgeous crystal lustres were installed in the hall! In essence, all participants gave more than they obtained; and on one occasion the director of the trust “Magnitostroy” rebuked me for this. According to his calculations, the trust were short about 700 thousand dollars for the theater reconstruction. Smiling, he stated: “Let them consider this amount as a deposit from us as sponsors”.

In its turn, the conservatory invested a great deal of funds in providing the theater with musical instruments. The Opera Theater became a staple of Magnitogorsk’s culture. Our creative activities commenced with a production of the opera “Carmen” by G. Bizet. The part of Carmen was sung by the Honored Artist of the Russian Federation V. Oleynikova and that of José by Honored Artist of the R. F., S. Likhobabin. The theater was opened with this premiere; and the first night became a bright landmark in the cultural life of the town.

Some personnel decisions took precedence of this event. To be the principal artistic director of the theater, Victor Shryman was appointed and invited by me from Israel; he was a master, a person of a high culture, an artist very sensitive to the tiny aspects of beauty. As a theatric director, he could do miracles. Along with this, though, if someone started having doubts about him, he used to fizzle out and surrender without a fight. Knowing about this feature of him but continuing to believe in his talents as an artist, I proposed to him in parallel the idea of taking charge of the conservatory's chair of theatric acting technique. And I did not make a mistake. Accepting both offers, with his activities, V. L. Shryman was and is until now a key addition of Magnitogorsk's cultural management.

Several pieces of private advice that are useful for project realization

Seek the support of patriots in your town, captivating them with public municipal projects.

It is useful to create a support group in the mass media as there are a great deal of people who work who sincerely want to improve the life of their society. Learn how to convince them that your wants coincide with theirs.

A sponsor's support can be rendered not only in the form of funds but also by way of carrying out work that is necessary for your project's realization.

If you have no money, propose an advertisement as a form of payment to companies that are ready to work with you.

Algorithms of the psychological attitude of a manager

constant dripping wears away a stone!

A drop is strong not because of its weight but instead due to the frequency of its fall

From a manager, the realization of a major project requires the development of strategies in planning, marketing and positioning. While the first two are developed and executed in the quietude of offices, the last direction is realized only in communication with people, who more often than not resist because of a lack of complete understanding, which in turn requires the correction of existing public notions about cultural functioning.

One should not lose ground in such a case: in public speeches you have to position yourself as a supporter of unpopular ideas—people will come who appreciate your

opinion deservedly and your ideas will be recognized by society.

Learn how to captivate the movers and shakers of this world with your ideas.

Reinforce your team of like-minded persons and together with them, form public opinion in support of a project.

Develop a detailed tactical action plan including:

- defending against irreconcilable opposition;*
- persuading those who have doubts;*
- joining like-minded persons together as a working active group;*
- holding discussions on scale enlarging and in existing public forums.*

How to compel state structures to LOVE art, or about the tactics of communication with pen-pushers

Pen-pushers relate to culture as common people to a disease: they accept curing only because the disease threatens serious health deterioration. Annoy pen-pushers at every minute!

In any circumstances, it is necessary to convince pen-pushers that they are cultural people.

A manager as well as a musician, an actor or an artist finds himself always in the situation of confrontation with pen-pushers. However, within the confrontation, a neutral zone exists, which can be used for cultural development. Seek a balance in the limits of the neutral zone through defending creative interests. The most important thing is not to overstep the line when entering into a dangerous path of war with the authorities; you can lose. Always, a bad outcome is better than a good war. It is necessary to keep in mind that behind the back of every manager there are people, the care of whom is taken by nobody but himself.

The best way of lulling the vigilance of a pen-pusher and making him work in favor of culture is convincing him that the idea, with which you came to him, firstly, belongs to him and secondly, that its realization is a matter of state significance. Then because of the comprehension of his own importance, he trumpets on about it and starts playing the proposed game snatching away your share of merits to the Fatherland. Remember that a manager will be forced to do everything himself, while from a pen-pusher, it is important to gain even as little as his agreement on a project or—if you're lucky—funding allocation.

One should not forget that the state has no inclination to pay for the services rendered to society by culture; instead of money, it would prefer praising. That is why all of the following were created; letters of gratitude, titles of honor, danglers, honors boards and books of honor and other solemnities that bring moral but never material satisfaction. You will wait for money in vain, while as for benign slaps on the shoulder, there will be plenty of them for you!

Although, when you become a “great” person, they will pay, though not for the sake of art but for your “greatness” instead.

THE ARTIST AND THE AUTHORITIES:

LIFE EVENT-FULLNESS

In the case of some people, power hits in their heads; for others, it hammers them on their heads.

—Jozef Kusmierek*

I would like to live in a society, which enjoys the support of the authorities.

—Yanush Vasilkovskiy*

After the commencement of work of the opera theater, my working day got noticeably longer. From early morning till four o'clock in the afternoon, I worked in the conservatory; then I drove to the theater for a rehearsal or a spectacle; also I was busy with other theatrical affairs that came to end in the late evening. Usually after 10:00 p.m., I returned to the conservatory in order to sign evening correspondence. By twelve p.m., I used to be back at home. This way, I spent every day, except for Sundays, when in the conservatory,

* <https://www.youtube.com/watch?v=ACp79CRsZSQ>

* <https://www.litprichal.ru/slovari/aphorism/yanush-vasilkovskiy.php>

there was a day off, so from the morning, it was possible to bend my steps directly towards the theater.

Relatives and friends, to whom it seemed that under such a schedule, I would be broken soon, asked me “to reduce revolutions per minute”. I shall reveal a small secret. If I had been occupied only with the administrative/managerial work, indeed, I would have been broken down. But the creative work in the theater lent variety and a certain balance to my life allowing switching over to another kind of activity, which was closer and more interesting to my heart. In the mornings with a pleasure, I rushed to the rector’s working table, while in the evenings with even greater pleasure I stood behind the conductor’s desk and conducted a performance. About this, one could only dream.

As it was earlier mentioned, the first piece—the opera “Carmen” by Bizet—was produced for a short period of time. It turned out to be bright and dynamic. From an artistic point of view, it was distinguished with a kind of a symbiosis of opera art and ballet. (Dancing ran through the entire opera like a scarlet thread.) Here to the full extent, the mastery of the performance producer Victor Shryman revealed itself, who being a dramatic producer, grasped quickly the specifics of the opera-ballet art. In spite of insignificant imperfections, in

the critics' opinion, the production became a definitive success.

Experiencing a musical touch, unfailingly, the audience accepted the performance ardently and was filled with sincere admiration towards the performers. *In the mass media, there was abundant feedback about the performance.* Central magazines and newspapers wrote about *the theater phenomenon*; about the brilliant actors' work; about the vocal mastery of Valentina Oleynikova in the part of Carmen; about the impressive performance of the part of José by Sergey Likhobabin; about terrific dances in production by the ballet-master Sergey Sevryukov; and about other undoubted merits. A great deal of lofty rhetoric was said about me, too. In spite of the totally benevolent comments, I understood that for the work of the theater, this was not an important factor.

It should be admitted that the theater influenced my creative fate decisively: I was noticed as a conductor. Previously for my colleagues in the conservatory, my creative successes remained on the periphery of their attention; to the greater extent, they appreciated my managerial gift. As for me, the administrative/managerial activities were harmonized seamlessly with the creative ones. Furthermore, the former tasks were always in the service of creative work. This is

connected not with personal ambitions but instead with a motto that applies across all of life: *managerial activities must be oriented towards the creation of conditions for the productive activities of creative people, for the realization of the talents of every musician*. That is why one job supplemented another and as a result, life gained a higher sense of purpose.

The second premiere became the production of the opera “Queen of Spades” by P. I. Chaikovsky, which afterwards was performed on stage numerous times. Work over the opera “Khovanshchina” by M. P. Moussorgsky and the ballet “One Thousand and One Nights” by G. Amirrov were both nearing completion as well. Besides these, several children’s operas and musicals as well as modern ballet shows were produced. The life of the theater resumed its natural professional course; our timetable of performances became quite intensive.

All of a sudden, in my interrelations with both regional and municipal administration, a *tension* appeared and dissolved into a deep *crisis*. As was mentioned, the establishment of the opera theater in Magnitogorsk was supported by the Regional Governor in due time. I tried to do everything so that our interrelations developed in a constructive way. Nevertheless, politicians who aspired to involve me in their ranks

(fruitlessly), not without a certain intention, constantly, *sent up* some negative information introducing me as a political opponent of the Governor.

The events developed in line with the same scenario as that crisis in interrelations with S. G. Eidinov. As previously, the following factors served as catalysts: 1) the growth of my popularity; 2) the political separation of considerable townspeople into *allies and strangers*. Being far from policy, I found myself in the group of *strangers*, to whom the authorities decided to *cut off heads* by way of making an example for the rest of people.

In September 1999, the Mayor (not without the instruction of the regional administration) set up a commission for the examination of the opera theater. The composition of this commission testified that it was hard to rely on an absence of bias: almost all of its members were workers of the municipal administration. For six months, the commission studied the state of things in the theater, worked up a rather thick personal case file featuring an abundance of pettifogging to the artistic director. The final point in the conclusion of the prepared Act read as follows. “A. N. Yakupov has to make his choice, to be the rector and the professor of the conservatory or to stay on as the artistic director of the theater.” Note that holding

overlapping positions such as rector-professor and artistic director contradicted the established Russian practice in no way. It is enough to mention rectors of leading musical higher educational institutions being at the same time directors of some of the most famous creative teams of Russia: A. V. Sveshnikov, V. N. Minin, V. A. Chernushenko, etc.

The content of this Act showed that the commission members' interest was orientated not at theater work but personally at its artistic director. They scanned papers in search of financial violations and juridical errors of judgment. After revealing nothing of the kind, they resorted to the effect of the "thick file"; in the latter they tried creating a picture of innumerable violations as a way of finding ground for critiques.

What possible options did I have to handle this? *Multiplying many copies of the Act*, I distributed them among those who had a desire to be familiarized with it. Why? So that there would not be room for *insinuations*: one more factor of authorities' strength is the fact that apart from an official act and in support of its own decisions, it spreads *any and all possible rumors*. As a result of making others familiar with the Act, colleagues *put into doubt both the objectivity/neutrality of the examination and the rumors'*

credibility. After all, in the theater, I was an artistic director responsible only for creative works. The authorities made another mistake: the Deputy Mayor was a member of this commission and wrote that the theater enjoys popularity and that the shows produced belong to the realm of high musical art. Soon, for the braveness of his utterances, he was dismissed from his position.

My actions concerning the **distribution of this Act** caused strong indignation with the authorities as it cut the grass from under their feet. The critics realized that their conceived plan had failed. The trifles that were levied against me (for example that in the personnel department, personal cases were filled-in not in full or that sometimes theatric administrators worked 12 hours a day and so on) were impossible even to classify as office delinquencies.

After the examination, a protracted pause occurred. My opponents were now in search of new versions of cavils or other ways of bolstering their own intentions. A rather strange situation developed: the Mayor **did not determine a deadline for the correction of the located violations**; there was no clarity, what **exactly the artistic director should change in his work** as mainly those observations were related to matters

of record keeping and administrative management. After all, the theater had a general directress as well.

As for leaving one of my positions, I refused to do so as I could not make a choice between the theater and the conservatory: both of them were established with my direct participation. It was equivalent to the separation of children in a divorce.

Notwithstanding that all the services of the theater liquidated the criticism within a short time, the *fomenting psychological tension* continued. The relevant *instruction “from above”* existed, so for sure, the decision was to follow. In one of those evenings, when I stood behind the conductor’s desk, over the radio during the evening municipal news program, it was announced that A. N. Yakupov was relieved of his post of artistic director of the opera theater.

It was easy to guess: if they *removed me* from the theater, a dismissal would follow from the conservatory, too. But it was not possible just to relieve someone of his post of rector: this position was election-based. According to the Russian Federation’s Law “On education”, for a rector’s retirement, it was necessary as a minimum *to gather support of the personnel* or to reveal serious errors in affairs. The authorities recognized not only the invulnerability of my positions in the

conservatory but also the fact that relieving me of the post would take a lot of time. Politicians being hidden behind the curtain of this conflict and embodying this action by the Mayor's hands, preferred to remain unrecognized.

The epoch came, when *human rights* respecting was required even if only for decorum. A great many people tried to help me. Well-known musicians wrote letters to the Governor of Chelyabinsk's region in defense of me. Others recommended *resistance: to bring a case before the court* on the municipal administration and unwind the process as a manifestation of an evident disregard of the law. However I understood that a barratry had nothing to do with arts. Besides, the forces were unequal.

The consequences of the authorities' strike on the theater artistic director turned out to be destructive: in protest, more than 50% of creative workers submitted applications of retirement. Immediately, the theater general directress signed them. The personnel rebelled and required an urgent meeting with the Mayor. The latter refused, delegating the matter to the head of the municipal culture board instead.

The meeting took place in the theater hall; the theater company of about two hundred people was present. Trying to provide a rationale for her positions, a dame (representative of

the municipal administration) told everyone about the improper situation that had developed in the theater. Holding copies of the Inspection Act distributed by me in their hands, actors laughed at her openly. Speakers expressed their bewilderment, why—for administrative violations—the artistic director was fired and not the general directress, who was legally responsible for this work. The directress was not even given an admonition. Also the speakers declared that Yakupov established and constructed this theater and remained its soul—it was the first time, that I happened to hear so many good words about myself.

The position of the people with whom I had established tight human and creative contacts became meaningful. After their speeches, I realized that real friends existed: V. Shryman, S. Sevryukov, V. Oleynikova, the musicians of the orchestra and choir and ballet dancers did not betray me. In her application to the municipal administration, songstress N. Zavarzina said, “You say our theater is bad, don’t you? This theater of ours is marvelous! As at the same time I am working in Chelyabinsk’s opera theater, I can say that in Magnitogorsk, creative issues are decidedly much more interesting.” V. Oleynikova gave her voice to rebukes towards

authorities in the sense that with their own hands they destroyed an arthouse undertaking.

After the speeches, the face of this spokeswoman of the authorities was in a glow of indignation: things did not settle down as requested by her and those behind her. In spite of the speeches of the theater company members, she introduced a new artistic director. The audience started whistling and tromping feet. Moving ahead across the noise, the reappointed director laid down his indistinct program promising to lead the theater to total prosperity.

While the meeting was going on, I was in search of an optimal way of overcoming the crisis. Two alternatives were seen.

One: it was possible to enter into a long battle with authorities and fight to a finish. The main instrument could become the *theater company members' support* (as it became evident, my positions were strong). It was possible that under the pressure of the collective speeches, authorities could leave the field. But in this case, the theater company as well as the entire undertaking *got into a risky zone*. What if the authorities were to continue their resistance? The worst thing could happen: people would be *fired, the theater shut*. After all, the theater was a state institution!

The alternative: to go away without resistance providing the new artistic director with a chance to improve the order of things. In this case, the suffering party was only me. At the same time, I would remain a gainer because the undertaking would be preserved; people, with whose aid the theater was established would be occupied with the creativity dear to their hearts, would obtain salaries/wages, and maintain their families. In choosing this alternative, there were some minuses, too: what if the new artistic director would turn out to be *unable to consolidate actors' efforts* for collective creativity? Then *intra-theatric collisions* could occur. (This was what happened in reality: within a year, the new director had provoked a conflict with the theater's company; so, he was fired). *However, internal dissension is easier problem to solve than the fight against the authorities.*

Settling upon adoption of the second alternative, I applied to the audience with the following words, "Together we created a miracle in Magnitogorsk, the Theater of Opera and Ballet. But there are officials and politicians, for whom I am a disturbance. Leave them to Heaven. Also I see another miracle in the hall: this is our theater's company, the honest, beautiful people, sincere and talented. Thank you for your support! And whereas this event is not the most cheerful in

my life, after everything I have heard here I go away with a light feeling in my heart. Please support the new artistic director providing him with a chance to perform a deed that measures up to our theater level. Help him. Remember, in so doing, you will save the theater, about which you spoke so warm-heartedly. Good luck to all of you!”

The theater’s company applauded for long minutes. Then, the following practical question was asked, “Tomorrow is the “Queen of Spades” by Chaikovsky. All the seats are booked. What to do? Who will conduct the orchestra? Should we cancel the performance?” Someone supposed, “Let us ask Alexander Nikolayevich to conduct the performance?” The theater’s company started chanting; so for the last time, I agreed to conduct the orchestra during the performance. The officials did not dare to nip this theatric extemporization in the bud.

On the next day, lots of people gathered: everyone understood that it was my farewell performance. Those, who had tickets occupied their seats in the hall, while those without, disappointed, heard the music standing in the foyer—the doors of the hall were open. Upon the performance’s completion, the audience burst with applause being overfull

with impressions of the ingenious oeuvre by P. I. Chaikovsky—but apparently also for other reasons.

In a few days, unexpectedly, I obtained a call from as high a person as the Minister of Culture of Russia M. E. Shvydkoy; he invited me to come to Moscow. I agreed in the hope of something definite—however Michael Yefimovich proposed to me at first getting across to the capital; “...and once you’re there it will all come right in the end somehow.” He had no vacancies. But then the most important factor for me was his support. I asked myself whether I was really so dependent on someone else’s help. So I made a proposal to my family to change our residence for one in Moscow. The family agreed.

The day of the farewell with the conservatory was not less touching. People were indignant, they did not believe it. Having realized that everything was serious, they attempted to coax me into staying. While touching upon the question of my reasons for retirement from the rector’s position, I had to tell the truth: if I do not go away, in their zeal to crack down on me, the authorities would destroy the conservatory. Then I wished goodbye to everyone and took my train. It was on 20th of September 2000.

While being in Moscow, I realized that at the same time, I lived in two dimensions, in time and space, in the past and in the present time—in the mornings, I went to my new place of work, where I built up my career from zero. Another pair of shoes were my nights: in my night dreams, I saw Magnitogorsk, the conservatory, the people, the theater—as if by command, all the previous peripeteia and tricks of fortune came to the fore during the night. Immediately waking up, for entire nights, I either kept my eyes open or wandered deliriously in my mind making myself busy with self-chastising. *Any thoughts about a return were decisively suppressed.* It remained evident that *after the theater's destruction, the continuation would come next; and it was improper to expose people to such a risk.*

Injustice is the cruelest weapon invented by mankind. I managed to create and build so much for the town: the conservatory, the Theater of Opera and Ballet, the special music school, the student quarter, the postgraduate courses, the dissertations council; I promoted the establishment of a municipal professional wind instruments orchestra and the municipal philharmonic hall; I helped to revive municipal television—everything was in favor of wider society and not for the sake of rewards and titles. My upbringing was built on

the postulate “be humble; those who are in power will decide themselves, who deserves a reward”. So in this way I was rewarded!

The following consistent pattern is observed: while you create things for people, Our Lord helps. When you ask for yourself, he helps as well but takes away your ability to create.

* * *

Five years later, in October 2005, a new Mayor of Magnitogorsk arrived to Moscow and asked me for a meeting. He came together with the head of the municipal board on public relations. The Mayor was interested in my views for the further development of culture in Magnitogorsk. Sharing my considerations with him, I did not hide my sorrow with regard to the destructive actions of the former bosses of the municipal authorities.

At the end of the meeting, the Mayor invited me to Magnitogorsk for participation in the jubilee festivities devoted to the anniversary of the Opera theater’s establishment. I quote: “The town highly appreciates your deposit into the development of culture and art in Magnitogorsk. Unfortunately, the former top-managers turned out to be unable to evaluate all you’ve done. The town and I

personally want to redress this injustice. We wait for you very eagerly”. I accepted the invitation and on 29th of March 2006, I performed as the orchestra conductor in the opera “Yevgeniy Onegin” by P. I. Chaikovsky. As before, the theater was overcrowded. I was showered with flowers—an amazing thing is life! This time also, Magnitogorsk met me and my wife Olga and then saw us off as if we were its national heroes. Nevertheless, the bitterness of the bygones has not faded even now.

A few considerations on the given topic (and others)

A manager is able to work tirelessly 14-16 hours a day if he has a possibility to change the sphere of his activities during a day; fatigue is an indicator of the monotony of his working functions.

A manager-creator finds himself always in a zone of criticism, as by creating anything new he hinders someone. As for hopes of public support, it should be noted that attitudes in society are always heterogeneous: one part of the neighborhood can be distinguished with incomprehension, what you are doing it for; another part, you hinder as you violate an established order; the third

part, the least numerous and inactive one, is inclined to applaud you.

As for politicians, as a rule, playing their own game or hardly finding a balance between the flaws of public attitudes, they wait for the results of a battle: whoever turns out to be stronger will be supported by them.

Commissions are established not only and not as much for true reflection of reality. The practice shows that they serve as an instrument of influence: what is meant here, is exactly as follows: commissions are charged with the task of documents and materials collection aimed at wording verdicts convincingly enough to allow for a factual destruction.

The unmistakable signs of such an approach are:

- the prolongation of an inspection's duration (they did not have enough time for collecting the necessary facts, while those already collected seem to be unpersuasive);*
- intensive confidential contacts with your team's members (superiors hope that someone would expose weighty incriminating evidence);*
- enlarging the inspected matters list (they did not find mistakes on these work directions, so start searches on others);*

- replacing some commission members (they failed in trust or did not execute instructions);*
- differentiation in intonation of asking questions depending on personnel members (the approach is realized: allies–strangers);*
- a growth in the amount of noted criticism (artificial creation of a picture of total chaos in institutions' management and bookkeeping);*
- occurrence of rumors about “terrible” hideousness, financial violations, moral decay, inability to manage, and so on (common people are misled with the purpose of a condonation of oncoming arbitrary decisions).*

Ways of defense

Use any channels including mass media for a demonstration of the real picture on the basis of the same documents, which are used by the commission members in their references.

Prove the partiality of estimates made by the commission in an argumentative manner.

Show the contradictoriness of the commission's conclusions.

Point out the biased nature of the work of the commission's members.

Apply to like-minded persons asking them to support you.

Ask for help from an authority of a higher rank.

Resort to judicial defense or, in simple words, apply to court.

... And yet you'll be relieved from your position!

Among pen-pushers, their own moral code exists based on following corporative agreements and instructions from above. They have no interest in real well-doing. Their personal prosperity is the main motivation of their behavior in an official arena.

A few parting words to a manager-beginner

– Avoid conflicts with authorities;

– In the case of the occurrence of a confrontation between personnel and authorities, usually the latter personifies the conflict turning the indignations' arrows to its leader;

– For the sake of the preservation of your business, teach yourself to overcome your arrogance. Authorities come and go, while your business must remain;

– In a manager’s life, there are not only roses; instead, you’ll encounter a lot of thorns, too. Learn how to bite the bullet;

– If you would be relieved from your position, do not waste your time in bickering with higher officials;

– Have no hard feelings to those colleagues, who did not range themselves on your side. They’ve got families of their own; perhaps they were scared or they think otherwise than you do. Do not slam the door on them; wish them good luck and go away in a decent manner. Your strength is in your ability to build things!

Advice to a departing manager

– You should not sacrifice collective interests for the sake of your own well-being; try and take the storm away from the people, together with whom you built your undertaking;

– In order to prevent a situation in which the authorities would destroy a good thing created by you, settle it yourself and hand it over to a person, to whom the authority is loyal. Even if he is weak and, as the Russian slang saying goes, does not drag (i.e. not strong enough to drag his cart, to carry this load), it is your chance to ensure your undertaking against destruction;

– Bestow a grant on all you created upon people; start a new enterprise in a new place!

– Let the future decide, “who is who” and who is worth what!

UNENVIABLE FATES OF OFFICIALS OF CULTURE

(PORTRAITS GALLERY)

Let the cobbler stick to his boots.

—*Proverb*[•]

Clerk's commandments:

Do not think! If you think, do not say it out loud. If you say it, do not write it. If you wrote it down, do not sign it. If you signed it, run!

—*“Przekrój”, the magazine*[•]

The notion “clerk” includes within it the idea of a man formally executing the prescriptions of the various bodies of government. We do not like it. Notwithstanding that following strict instructions is a clerk's official duty of course. Besides, among them, there are a great many warm-hearted, honest, respectable people. The situation confuses us, where behind a document or a paper, a clerk does not see a person.

[•] http://sherwoodschool.ru/en/lessons1/english/english_proverbs_and_sayings/

[•] “Przekrój”, the magazine, Krakow, 1995

Meanwhile, such a disease is intrinsic to many people not working in state institutions. Therefore, what is so irritating for us about clerks?

One should differentiate this notion as without clerks, we cannot get by; this profession is useful for society. It is hard to imagine what chaos would rule in society if they would stop their work even for one day. Pen-pushers are quite another phenomenon, however. This is a stratum of people parasitically feeding on the bodies of both state and society. They live on the expense of taxpayers and also cheat by erecting obstacles for an applicant in his issue resolution; meanwhile for them to be dissuaded from any opposition to a venture, they require bribes. In short, they use their official position for personal purposes, and put their own self-interest higher than that of the public. They are dangerous for a country.

Above we spoke about the problem of their impact on the fates of managers. It would be useful to follow the fates of some officials in order to understand how their personal qualities play a decisive role. With the purpose of the creation of the most reliable picture, it can be done through examples of communication with the heads of culture boards, with whom I had the chance of working in Magnitogorsk over the

period of a little bit more than a quarter of a century. In the “portraits gallery”, there are eight people: Mrs. V. P., Mr. V. R., Mr. K. M., Mr. V. P., Mrs. T. B., Mr. V. Kh., Mrs. L. D. and Mr. V. P. Leaping ahead, I shall note that among the listed adepts of the municipal “culture”, there were not many specialists who would be deserving of managing this sphere of the town’s life based on their competence in the arts area and their personal constructive qualities.

So, let’s start in order. Mrs. V.P., the eldest among them on age, worked as a directress of the culture department of the municipality in the relatively tranquil period that was the 70s. With respect to her education, she was a library worker, which allowed her to be considered as quite a competent manager in the resolution of issues of so called (in soviet vocabulary) *cultural building-up*. Along with this, professional refinements of creativity in the arts were unbeknown to her. So she could form an opinion of her own in evaluation of the activities of subordinated institutions, only relying on the Party’s point of view.

The state established creative unions not only for the effective management of arts development processes. Relying on an opinion of such union leaders appointed from above, steadily, being ill-informed but devoted to the authorities,

officials implemented the state policy of manipulating creative people. To such a category of people belonged Mrs. V. P. Tenaciously, she retained positions of municipal authority-belonging nomenclature, relying on the opinions of the town's leaders of creative unions in issues concerning the development of cultural institutions and the conduct of various events of Magnitogorsk's cultural life as well as in the resolution of the far from simple problems of artists.

Mrs. V.P. had a reputation of being not the worst manager of the town's culture: she was a typical functionary of her period of time, disciplinable, diligent, predictable, controllable, having the required skills to call subordinates to tasks; she had a knack for creating an illusion of performing the work of a doer of the thriving state—after all, in those days it was very important! Maybe that is why she managed to work for so many years until her age of retirement and leaving her position not under the noise of wicked articles in mass media (as many often do now) but instead with receipt of the honored title of a well-respected worker in the culture of the Russian Soviet Federative Socialistic Republic.

She was replaced by Mr. V. R., a man of a luminous intellect, sincerely believing in the possibility of a soviet improvement of reality with the aid of culture. His managerial

creed was built on the serious-minded selection and placing of personnel. It should be noted that he coped with finding a great deal of young, promising managers as heads of the town's cultural institutions and pouring a fresh jet into the work of music schools, theaters, creative unions and so on.

Nevertheless, he was broken-down by a conflict that occurred between the municipal administration and the well-known choral doer S. Eidinov. The collision resolution was charged to Mr. V. R. The core of the problem consisted of the fact that under the pretense of the collective rejuvenation of the town's cultural sphere, Party organs sought to limit S. Eidinov's prestige that had been grown up to all-Russian significance. At the same time, in practice, hidden (but very typical for that time) antisemitic trends existed. At the beginning, being instructed correspondingly in relation to S. Eidinov, Mr. V. R. was disposed quite harshly. Resolving the problem went on despite this though, due to of a lot of sincere admirers, supporters and disciples of Eidinov.

Soon, Mr. V. R. realized that the prime cause of the claims to the music high school director and the head of the well-known country chapel choir belonged to quite another matter. As a representative of authority, he kept away from even a thought about a contestation of any opinion of higher

authorities. On the other hand, being a person thinking in an objective manner, he realized that behind the refusal of Eidinov to leave his position as the music high school director, was not the simple desire of an aged leader to retain hold of the reins of government. Mr. V. R. could not but feel the moral coercion toward the fate of the well-liked musician, which authorities wanted to be accomplished by his hands. Taking a ply to a middle-ground solution, he solicited for a conferral upon the musician of a governmental reward. Notwithstanding, the situation came to a dead end: all attempts to persuade S. G. Eidinov to *leave in a well-graced manner* (his conferral with order/medal was discussed at the time of his 70-year jubilee) were met with a rebuff from the musician.

Then the municipality became a proliferation initiator of discreditable rumors that transformed into an instrument of unprecedented pressure on the well-deserved doer. In spite of the groundlessness of the planted smears, S. Eidinov stopped his resistance and submitted his retirement application. In a year after his being relieved from the director position of the music high school (1983), to which he had devoted almost 40 years, S. Eidinov died.

Mr. V. R. did not dare confess to himself the unfair actions towards the outstanding musician. Although as a result of the events that took place, his psyche was overstrained—he was taken by the serious disease, carcinoma, and died on his feet being yet quite young. The conflict provoked by the authorities of Magnitogorsk killed both of them. As for the town's administration, the main causes of S. Eidinov's death that were given were the wrongful actions of Mr. V. R., while those of the latter were attributed to the "skillful actions of the experienced intriguer S. Eidinov, that broke down the health of the young and promising worker"—edificatory logic!

Soon, the town's head offered me the vacant position of director of the culture department. He proposed this to me without any enthusiasm, apparently only for decency's keeping. In spite of my youth and intrinsic to my young age's vanity, I refused as I did not possess the necessary level of professional competence and already by that time, I came to be fully critical in relation to clerks who put on an important facade in the absence of any really constructive work. Besides, too many losses were incurred by my predecessors from those authorities.

My refusal was in turn accepted by the town's head as a kind of encouraging relief. He asked my opinion about Mr. K.

M., who was the leader of an amateurish choreographic ensemble showing its dancing performances on official events as well as a producer of mass urban festivals. Aspiring to attract the authority's representatives of professional art who worked in the town—artists, poets, writers, musicians—I listed few surnames but seeing his indifferent reaction, I stopped. In his search for a contender he relied on people whom he knew; meanwhile his interests in the arts were focused mainly on the amateur level. That is why he had already made his choice.

So Mr. K. M. took the position of the culture department director in the executive structures of Magnitogorsk. Upon entering the office, from the first day, he started talking to me on a first-name basis, pointing out mistakes and lecturing me on what to do in my work. Watching the evolution of his transformation was a source of amusement: at first, an avuncular tone appeared—and then the showered instructions transformed into the unceremonious treatment of a subordinate by an alpha (though previously, Mr. K. M. had the reputation of a harmless person). When people come to power, some kind of a transformation happens to them. Soon, more often than not, our higher officer started coming into sight on an event (let us say, on an opening of an artistic

exhibition)—to put it mildly—*not in the due form* (after alcohol consumption). He used to be forgiven. This continued for a rather long time.

Since the mid-80s in the country, as a result of the fight sharpening for spheres of influence, certain discrepancies manifested themselves between Party organs and executive authorities. Mr. K. M. became a turncoat in favor of an active opposition to the town's Party organs. The Party Committee, which kept retaining a human resource management policy in all spheres of the town's life in its hands, put on record the improper work of the culture department director and soon, he was fired for pilferage of official property, convicted and given a suspended sentence of a year and a half.

Afterwards, Mr. K. M. changed many positions. (He was the director of a factory that was producing guitars, the head of a producer's center, and so on.) Once for a while, he took charge of the town's culture and again, he proved himself to be an ineffective administrator and a person devoid of principles. This second time, he was chased from the municipal culture department for an illegal investment of budget funds into a commercial bank at interest.

After the first period of Mr. K. M.'s time in power, he was replaced by Mr. V. Kh., who had previously worked as the

principal producer of the town's television network. He was well-acquainted with the town's creative elite and with the support of his contacts he could become quite useful. Nevertheless, an absence of managerial abilities put him in quite a tight squeeze: not only could he not give a new impulse to the town's cultural development, but he was also not able to implement the routine errands of higher bosses. Besides, like his predecessor, he was knocked down by the same ailment, the craving for strong drink. The unavoidable moment came when he exceeded the last drop of patience of the higher authorities, and he was asked to leave the position.

There are no grounds to blame Mr. V. Kh. in sharp practice: he did not do any evil but then also did not appear to do any good. Sometimes, his high position oriented him for a manifestation of imperative intonations in communication with heads of culture-related institutions, among whom there were many creative, talented, self-motivated and diligent people. He judged people not on their deeds but on the references of their opponents.

Mr. V. Kh. was replaced by Mr. V. P., who previously worked as a principal secretary of the municipal section of our Musical Community. Apart from this position, he tuned pianos in the conservatory of which I was the director. Mr. V.

P. turned out to be a humble, harmless, vulnerable and rather gentle person. From the moment of his appointment to the position of head of culture, he found himself in a tough situation: his boss was in charge of the humanitarian board of the municipal executive committee and was keen to perform revolutionary transformations meaning a turnover of staff. Based on his internal qualities, Mr. V. P. could not ensure the fulfillment of such cardinal tasks but was frightened to refuse his boss. That is why, in requiring the execution of absurd decisions from the conservatory and Musical Community, he looked like a hunted small beast, to whom everything seemed to be a burden. This story ended with the turn that after writing down his retirement statement, he came again to the conservatory with a plea to restore him to a full-time job. Realizing that the man was caught by administrative work like a fish out of water, we restored him to his position of general foreman of a music workshop. I believe, today, he is happy that he is not obliged to put *pressure* on people and even does not let a thought about a manager's career enter into his head.

The next figure from among a circle of my colleagues, like Mr. V. P., became Mrs. N. B., who was appointed for cultural management after the second expulsion of Mr. K. M. She had a reputation as perhaps the weakest worker of the town's

Musical Community; until now I cannot understand the motivation hidden behind her appointment. On the culture board, Mrs. N. B. approved herself as being a person having no opinion of her own and trusting to higher people completely. She crushed everything on her way implementing bosses' requirements. It was by her hands that the municipal administration scattered to the four winds of heaven the municipal Musical Community, depriving it of conditions for work; it was she who destroyed the decades of enlightening work of Houses of Music by transforming them into centers of additional education. As a result, the Houses of Music became estranged from active concert-enlightening activities, which during many years they were so gloriously intrinsic to. What is known today about Magnitogorsk's famous Music Houses? Nothing at all! Well, after all, they were real enlightening centers, about the work of which, over time, many articles in the mass media both in the country and abroad were written.

When coming to power, Mrs. N. B. gave the responsibility concerning holding lectures and teaching to me and my management methods. For a long time, she used to sit in my office, conduct a conversation in a raised voice and besides tried to teach me how to carry out my work. Always after a

silent hearing of her speeches, demonstratively, I thanked her for the next lesson (it seemed to me, she did not understand my irony). At that we used to finish the meeting. The period of her *queenship* in culture did not last for a long time.

The authorities need such people only for the implementation of dirty work, after which they get rid of them. This happened also to Mrs. N. B. One day, she undertook an attempt to creep into my confidence. Together with her warning that a serious plot was prepared against me, she informed me that being anxious with the independency of my position, the municipal administration conceived a campaign on aimed at relieving me of both public offices and the position of the conservatory rector. I did not tune myself for a preparation to the confrontation as the informed facts were—as the saying goes—“far-fetched”. Besides, through her “revelation”, clearly, her desire was in fact to guarantee herself a job in the case of her being relieved of the position of the directress of the culture department. After she was removed from the post, I did not refuse helping her as I knew that she was a mother of two children. Today she is a humble worker quietly waiting for her age of retirement.

A dramatic story is connected with the next appointment to the position of director of the culture department, Mrs. L. D.,

who replaced Mrs. N. B. Like Mr. V. Kh. previously, she worked on the television, where she prepared a few interesting broadcasts about the creative people of the town. This allowed her to attach to herself the image of an interesting specialist. Her appointment was accomplished not without my participation. As she knew that I was well-received in the office of the Mayor (it was in the period of the reconstruction of the opera theater building), insistently, she asked me to say a word to him for her. In the hope of a possible improvement of the order of things in the department, I did it.

Over the next year, Mrs. L. D. behaved as a person aspiring to the introspecting of cultural problems: she studied the existing situation, communicated not only with the heads but also with their opponents. In defiance of an expected fair approach, the result of her studying became her positioning as something of an arbiter concerning the fates of the cultural institutions' heads: some were discredited by her, others humiliated, still others fired. Always she did it nervously, in fervor; into a resolution, she involved a lot of people in her efforts to gather the support of the masses. With pleasure, the town's inhabitants rubbed their hands: finally they would learn the truth about the secret life of creative brainpower. We

were perplexed: in front of us there was quite another woman. Not understanding that the radical personnel reshuffle from her part was undertaken not without the Mayor's agreement, the victims rushed to the latter in search of defense. But he remained an inexorable defender of the decisions of the cultural department directress.

Afterwards, Mrs. L. D. committed a number of abominable acts, in particular in relation to the Opera Theater (about which there was talk in another chapter of the book). It is possible to list a lot of creative workers that were undeservingly relieved of their positions, offended or insulted by Mrs. L. D. The end of her career was sad: she was in a car accident and—receiving her physical disability certificate on loss of earnings capacity—left the job.

She was replaced by Mr. S. P., the last director of the culture department, with whom I had the chance to work in Magnitogorsk. A builder by trade, he was an *experienced* Party functionary; for many years, he worked as an instructor in the town's affiliate of the Regional Party Committee. For cultural management, he was appointed after his firing from the post of head of the information board at the Mayor's office. Previously, more often than not, he applied to me for help on scientific matters. While I rendered him assistance, he

boiled over Mrs. L. D.'s actions in promising to convince the Mayor of the necessity of undoing many of the hideous things done by her. Notwithstanding, after entering into the office, he showed himself to be a flabby and unprincipled person not able to take independent actions. He was a typical rabble-rouser keeping the customary style of the Party worker, who promised much but did nothing. That is why nobody laid any hopes on him.

The position of the culture director was a *civilian one*, not military; hence, it allowed for acting more freely and giving voice to one's own views openly. Whatever the cause, whether career interests spoil people much or hazards of the trade make themselves felt, the following constant pattern is observed: from the moment of an individual's rise to power, personality disappears and the typical traits of a state functionary start dominating: narrow-mindedness and an absolute sense of subordination.

The decades-long observations of pen-pusher activities in the area of culture showed that:

– They are replaced much more frequently than managers and chiefs of creative institutions;

– As a rule, the style of their activity is not distinguished with a high culture, if with anything;

– In periods of political crises, bad pen-pushers are replaced by even worse pen-pushers;

– After being deprived of their position, the failed officials are transformed into common mortals cherishing hopes for help and understanding from the part of the managers who were recently squeezed by them;

– After being relieved from a high position, more often than not, the former officials turn out to be persons unable to bite the bullet and rebuild their career from the beginning;

– Even after a short-term role in the shoes of an official, many of them lose their humanity and turn out to be transformed psychologically (not to their advantage);

– As for officials-destroyers, as a rule, they end up in a bad way.

*Two prompting messages to a challenger of an official
position*

Firstly: if you would like to keep your skin whole in this nether kingdom of management, teach yourself to serve not your bosses but art/culture and creators.

Secondly: never give your agreement for taking a position, if you do not possess the knowledge and competence in issues of culture and the arts. Neither thrift, nor low cunning will save you, if creators end up noticing your dilettantism. LET THE COBBLER STICK TO HIS BOOTS!

ON UNTYPICAL WAYS OF MANAGEMENT: PROBLEM SALVATION IN METROPOLITAN MEGALOPOLIS

(AMBITIONS AND PREJUDICES)

If a house is divided against itself, that house will not be able to stand.

—*New Testament*^{*}

Sometimes in life, it happens that in losing something very dear to your heart, you gain something no less valuable. Perhaps, this is what constitutes the harmony of the macrocosm. I was invited to work in Moscow. In September 2000, I was offered the position of the first deputy of the General Director of the Russian State Circus (Rosgosthirk), a huge state union sticking to show business principles, the composition of which about 80 enterprises entered into, in those days: 50 stationary and 11 mobile circuses that acted in many major Russian regional centers, 7 zoo-circuses, 8 enterprises, so in total about 8000 actors and workers.

^{*} New Testament, Gospel of Mark, Chapter 3, line 25
<http://bible scripture.net/Mark.html>

Previously, Rosgosthirk had the status of a Committee and in a “table of ranks”, it corresponded to a ministry. With the birth of a new Russia, like Goskino (the State Cinema Committee), it was included into the composition of the Ministry of Culture of the Russian Federation with the promise that it would keep implementing its financing on a separate line of a bookkeeping balance sheet.

The offer made to me was conditioned by the appointment of Rosgosthirk’s new General Director. This new General Director was a famous gymnast, People's Artist of the R. F., Mr. K. L., who needed experienced managers and was forming his own managerial team. Giving my consent, I noticed that apart from myself, most of the people offered such positions had no creative background. For example, for the position of one of deputies of General Director, the former deputy of the Minister of Trade in the Soviet Union was appointed, another one was a specialist in the area of the rearrangement of catering (coffee shops and restaurants) in institutions of culture (the Russian version of fast-food), and so on.

The General Director explained his determination through the wish to create a team being free and clear of circus traditions or obligations toward actors; he also said that for

the company, it would be useful to work with specialists who had managerial achievements in other spheres. According to the ordinance about the distribution of obligations, I was responsible for the economics and finance of the company; also as the first deputy, I was occupied with the coordination of the activities of a number of structural departments and their heads. The task was set to me of achieving the company's revenue increase and ensuring its development. The task was familiar. Nevertheless, the previous problems of Rosgosthirk, in the context of which it was expected that I would achieve the set task, took so much time in dealing with that proceeding with the resolution of the main issues seemed almost inconceivable.

For example, according to the certificate of inspection conducted by the Audit Chamber of the Russian Federation over Rosgosthirk's activities, the former administration committed violations needing immediate correction. In particular, there was the necessity of bringing back to Russia the mobile circus "Start" which had been abandoned in Israel, on a bookkeeping balance of which there were registered a score of trucks, circus constructions and ceiling covers for 800 seats, radio-amplifying equipment, etc. The specified property was stored in a private warehouse, the proprietor of

which required 300 thousand dollars for the rent. According to an estimation of a number of specialists, the circus' tangible properties stored more than three years' worth of kit. Besides, some heads of structural departments of the company gave brickbats to both the retired circus managers and the warehouse proprietor: it was not inconceivable that there took place a confederacy with the Israeli side with the purpose of pumping out money from our company. The telephone negotiations with the warehouse proprietor resulted in the revelation that he was eager to obtain this money in cash: he made reference to an absence of a bank account. At the suggestion of opening an account, the proprietor refused under various excuses.

Another problem was connected with the necessity of planting a financial discipline in the foreign activities of Rosgosthirk. The Audit Chamber's inspectors encountered a presence of *organized double-entry bookkeeping*. The majority of the actors were abroad, while to Rosgosthirk's pay-box, *miserable currency allocations* flew. A paradoxical situation was developed: actors, who performed all around Russia (devastated by transformations), paid over to the company's fund more finance than the best circus attractions earned in the satiated rich West.

According to inspection certificates of the Audit Chamber (as well as in the opinion of actors), *consciously*, foreign circus managers *underestimated* financial indexes in their reports: *obtaining their rewards from western producers, they sold the best acts and tricks for pennies on the dollar*. Corrupt Russian producers lined their pockets, while the *actors suffered*: their fees remained miserable; the only money that helped them out anyhow were their per diem allowances paid in hard currency. Nickel-and-diming on their nutrition and living in vans without comfort, actors performed two shows per day remaining in perplexity about their wages. According to the calculations of the Audit Chamber, if dishonest dealings and fraudulent payments were eliminated, the incomes of actors and the company would be 2 or 3 times higher. However, it was hard to conduct control: all financial operations were accomplished abroad.

No less sharp of a problem remained the one of *the allocation of money to the company for performances in Russian territory*. Directors of some circuses lined their pockets without scruple using principles of the off-the-books economy.

Also, problems of another kind existed. The most talented actors, in their aspiration to find worldwide recognition,

oriented their efforts totally to creation of *their own name*; meanwhile, methodically, an envious administration *pulled them down* to a level of common members. A pressure rendering tool was the accrual of an improper wage, which was a humiliation for the actors from the part of managers and sought to put actors ‘in their place’. The fact that they ventured their lives in the arena aggravated the irreverential attitude of their home company even further.

The main cause of the developed contradictions consisted of the fact that the conditions of the actors’ performances were *connected directly with market relations and the laws of show business, while the management was based on the obsolete socialist system of resource distribution*. Every day, the situation got more and more complicated. Many actors invested their own resources into equipment and animals, so in actual fact, they became the attractions’ co-owners; meanwhile, more often than not, considering all of this was their own property, the company took their instruments of labor from them.

Moreover, a real calamity for the company became the activities of rental store holders, who—for the benefit of their

own enrichment—gave *kick-backs** to some circus heads, while they simultaneously withdrew an invisible part of the profits themselves. The company and the actors were robbed almost officially. So the Russian circus was losing its position as the international leader of circus arts not only day after day but even hour after hour. It could not continue with this impunity, could it?

As one would expect, the organized crime structures started the *physical liquidation of unwanted heads*. The director of the Russian Center of Circus Arts A. Osipov was shot dead; a little bit earlier, the same happened to two deputies of the director of the Circus on Tsvetnoy boulevard M. Sedov and N. Zemtsov—in those days, law enforcement bodies failed to find the guilty persons, despite the fact that the names of the people having a motivation to commit these crimes were known.

I attract the attention of managers: in circus arenas, the actors worked in an excellent way. The problems were focused mainly on the management: it was not mediocre (as many think) but instead thievish: the managers lined their

* A *kick-back* is a kind of a criminal bargain, where when dealing with a goods, premises or services supplier, a holder of an office chooses a knowingly less profitable proposal, for which he obtains a remuneration from the supplier in a form of a fixed money amount or interest of a bargained amount.

pockets not being interested in undertaking any improvement. What they really cared for was their personal income.

Together with the new General Director, we elaborated on this and submitted for discussion the program for the improvement of company activities. In it, the prompt resolution of internal contradictions was envisaged as well as bringing *the organizational legal form of the company into compliance with the market mechanisms* (regulation of performing activities and labor organization).

It is not correct to think that the development of the organizational legal form of a company or an institution is a field of interest only for lawyers. The experience of Rosgosthirk showed that the crisis of the once powerful in the world circus company lasted more than three decades and was a result of exactly this inconsistency. The organizational legal form alien to the company's primary activities became a catalyst for a generation of numerous problems tearing the company to pieces. The genre was losing its leading positions; the resource base was getting out of date; the best attractions were going away—meanwhile, the cause was determined to simply be the wrong appointment of the company's top-managers.

Publicly, we announced the new conditions of the conclusion of foreign contracts based on the principles of the transparency of financial activities and formation of actors' tours schedules (in Russia, too). The openness of the financial activities bore its fruit: currency reserves started to grow; the indebtedness of the circus company to the state budget disappeared.

For a discussion of alternatives of changing the *organizational-legal form* in respect of the activities and conditions of the circus, a "round-table conference" with the participation of specialists of the Institute of Arts Studies was arranged. The participants came to a disappointing conclusion: not one of the actual *organizational-legal forms* corresponded to the conditions of circus art. The decision was made to promote the development of a new form, which would allow us to ensure the conditions of the introduction of commercial forms of work with an audience and at the same time would not deprive the circus of subsidies from the state budget allocated on the basis of the development of the circus' material & technical complex. In particular, the idea was discussed of an introduction of such an organizational-legal form as an *autonomous institution* (this form was under development). In the case of its application, authors

guaranteed that they would bring the creative activities of Rosgosthirk into compliance with the conditions of commercial life. We decided that the correct approach was waiting for the form approval in the State Duma and until then conducting our commercial activities in the current conditions in the most effective way.

However, the fulfilment of this decision turned out to be more difficult than developing the *new organizational-legal form* as many problems of the company resulted from human factors. The circus actors spoke of the General Director as a contradictive person. He knew about it and his reaction was quite painful. His special irritation was caused by kind words said by actors aimed at his deputies or the heads of structural departments. (He wished to be the only object of praise.)

The vanity, the ambition, the valetudinarianism and the suspiciousness of the General Director provoked the development of the next crisis in the company's management. His fervent desire to have the reputation of an outstanding actor, an unequalled shows' producer and a talented manager was impossible to correlate with his corresponding achievements. Even the countrywide people's love of the deceased Russian gagman Yu. Nikulin disturbed the General Director's peace: he told everyone that the talented actor was

a bad clown and his glory was not circus-based but instead cinema-based. The wife of the General Director persuaded him and his entourage that she was a clairvoyant. She erected her suppositions to the level of statements. Manipulating her husband's phobias, she not only formed his opinions about people but also "*prompted*" means of resolution of extremely complicated issues for the main activities. The General Director trusted her recklessly, being unable to confront her extrasensory spell.

Making use of the situation, the team members whispered cock-and-bull stories to the General Director and his wife about each other. He reacted instantaneously: he *suspended a victim from work, down-graded him, sorted out his relationship with him, blocked him, entered into a conflict with him, etc.* The company started and finished every working day with a discussion on what visions the General Director's spouse had informed him of. Sober-minded managers were dumb-founded, that such a thing was possible in the 21st century.

Rosgosthirk is a specific organization, which is compared with an aquarium by some tongues: people know everything about each other but, unlike the members of other institutions, they do not make secrets of their own commitment to

abominable behavior patterns. If they offer a bribe, they themselves tell about it, to whom and how much they gave and what the reaction of the briber was. Knowing about the dubious transactions of their colleagues, actors were not in a hurry to complain to the police. They invented another weapon: open indignation. One category of people boils over, due to the fact that some people take too much, another one that some people give too little, or that another still takes no part in this process—here one can encounter people, who, though saying bad things about others in public, show a very emotional negative reaction, when bad things are spoken of them.

My tactics consisted of an attempt to introduce another culture of communication; that is why, emphatically, I refused to take part in such conflicts and the discussing of unchecked information. I did everything in order that anything said about actors was only respectful. I never practiced interaction on a first-name basis in relation to anybody and was occupied mainly by business-related issues. This impressed people, so actors with their problems started coming to me. Working together with economist-managers, I tried to help everyone who yielded a real profit to the company and to the state. However, the General Director detected a threat to his

position in such actions. My assurances that I had no intentions of taking his chair made no positive result. He declared war against me. *What did he undertake?*

1. In oral form, he made an instruction not to resolve circus-related issues in my office.

2. If a document came to him with my visa on it, he gave an opposite instruction independently on advisability. (Sometimes, I made use of this and put a negative resolution in the hope that he would give a positive one; it worked out.)

3. He arranged spying on me including listening-in of negotiations in my office.

4. He changed the company's personnel list eliminating the first deputy position and lowering it down to the level of a deputy.

5. In a subordination violation, he gave direct instructions to my subordinates requiring information exchange with him, in doing so by-passing my office.

6. He arranged spying on my driver and required reports of my trips from him.

7. He forbade my working overtime (I did it gratis).

8. He sharply interrupted managers mentioning my name in a positive sense;

9. His wife made accusations against me and scared my family members with the divine scourge.

After shouldering the burden of my scope of work, too, he was broken soon: at first, he fell ill and then just stopped resolving issues. Realizing that the side, who suffered, was the company and the actors, several times unsuccessfully, I attempted to patch up the disputes. It was understandable that he did not grow up enough for the taken position. Being sick and tired of the endless circus-related problems, he decided to leave the position and return to his former job. However he was not in a hurry from the fear that I would take his chair. In an effort to compromise my reputation, “*in secret*”, he spread the most absurd rumors about me among the subordinates. For help, I applied to the company’s workers telling them about the attempts of the General Director to besmear me. Having realized that people do not confide in him, he left this intention and took a wait-and-see attitude (to see if something would be revealed). The war took on a protracted nature.

In this period of time, I analyzed *the confrontation’s aftereffects*: for several months, the company *lost tens of millions of rubles*. For a long time, it could not last any longer; it was necessary to assist the company in ridding itself of the General Director. Seeing his persistent unwillingness to

part from the position, I decided to be the first and submitted my retirement application, which was signed by him immediately. Well, a month and half later, the General Director left the office. The company breathed a sigh of relief.

Conclusions

1. Always, a top-manager relates jealously to growth in prestige of his closest assistants; but he is obliged to teach himself how to work with decent specialists. Or else, the company headed by him will quickly reach the ceiling of its development and from a prosperous one it will degrade into a loss-making entity.

2. A manager's strength lies in his ability to attract the most competent deputies to his company's work on those directions in which he is poorly informed.

3. A valetudinarianism, a painful pride and suspiciousness are qualities that are destructive for a manager.

4. The first sign of an oncoming management crisis is a collegial discussion of matters on the topic: "He said about me, she said –"

5. There is no greater enemy for a company than internal squabbling.

6. Economics is a capricious dame, she cannot stand a violation. She needs nothing except for her cortege, the members of which must cherish her, admire her and implement her performatives unquestionably. Where she finds no such conditions, she takes French leave, i.e. disappears quietly; and a lot of effort is needed now in order to persuade her to come back.

WHEN A MAN SAYS THAT MONEY CAN DO
ANYTHING, BE AWARE THAT HE HAS NEVER
HAD IT

(HOW THE CENTRAL MUSIC SCHOOL
RESURGED AT MOSCOW CONSERVATORY
NAMED AFTER P. I. CHAIKOVSKY)

*Do not regret what has gone; do not try guessing what may
be ahead, take care of what you have now.*

—Omar Kayyam*

With my arrival to the capital, I had to revise much. A lot of people come into this city in search of happiness, and almost all of them with their ambitions. Only in Moscow, I appreciated the Moscovites' patience: on every corner, brisk backed-countrymen were crowded requiring attention and being often perplexed with why the local residents did not reckon with their merits as achieved in their former place.

* <https://poets.org/poem/rubaiyat-omar-khayyam-excerpt>

I turned out to be luckier. My merits did not remain unnoticed by the Moscow Conservatory: To me, the position of professor of the chair of opera preparation, conductor and artistic director of the Conservatory's Opera theater was offered, the personnel of which counted 127 people: musicians of orchestra, choir, soloists and workers.

Stepping across the threshold of the theater's premise for rehearsals, I was stunned with the squalor and scruffiness of the scenery: scuffed chairs, awry music-racks and the dirty walls of the conservatory's basement. The picture was completed by poor illumination. Soon, musicians came. We proceeded with the rehearsal and instantaneously, everything had changed: the soft beautiful sound of the orchestra entranced me; I was amazed with the clear intonation and precise strokes. Introducing me to the personnel as the new artistic director, the rector expressed his hope in changes for the better in the future.

The theater's repertoire consisted of one and a half spectacles: "Yevgeniy Onegin" by P. I. Chaikovsky and three scenes from the opera "Tsar's fiancée" by N. A. Rimsky-Korsakov. Now a scale of the tasks set to me became clearer: to enlarge the theater's repertoire bringing the performance into compliance with professional requirements that were

meeting the same high levels of opera-singers' preparation in Moscow's conservatory. From the very beginning, the performance quality of singers, the orchestra and choir raised no doubts: it, as the saying goes, was present. What remained absolutely unclear was the question of how to ensure a production of 14 or 15 new spectacles in the absence of a constant stage ground. The stage of the grand hall of the conservatory was given to our theater only 10 times per year; the rest of the time, usually, our spectacles took place in Rakhmaninov's hall, where there was no place even for the entire orchestra, besides which, the acoustics were not rated for an operatic sound.

On the conservatory chair of opera preparation, the most experienced conductors and producers worked, after making an acquaintance with whom I realized that their talents and rich experience would be enough for producing not only 15 but also many more spectacles. Due to their gifts and the conscientious work of excellently taught students, in several years, they had already produced 14 operas. And not only this! The theater started working on a professional basis: to our spectacles, the conservatory started selling tickets, while their staging and performing to the public were planned for a year ahead.

As for my creative conductor's activities in Moscow, I started it with the opera "Bohemia" by G. Puccini; on several occasions, it was showed by us in full. For my spectacles, unfailingly, the grand hall of the conservatory was full to overflowing, which became a subject of my pride. In those days I felt an interest in me as a conductor on behalf of the theater's actors and colleagues-conductors.

Afterwards, also, there were other projects causing considerable resonance. In particular, and unusually for Moscow's operatic life, was the opera staging in the style of a *jam session* derived from the jazz tradition of arranging a collective improvisation on a given theme. The musical text of the composer remained the same; however an entourage and scenic action were enacted on the stage in an improvisational way. In our spectacles, actors of the Bolshoi Theater, the theater named after Stanislavsky and New Opera had participated; they were invited specially in an initiative of the Association of Moscow Conservatory's former graduates. Sometimes, it happened that a spectacle conductor saw those actors on the stage for the first time; and he had to accompany their singing, as the saying goes, *prima vista* (at first sight). The spectacles were well-accepted by the audience; they

pleased the actors too, though such freedom of creative self-expression was new for them.

The challenges for a conductor in such a staging were appreciated by their true value by both musicians and listeners in the audience; they understood the difficulty of accompanying the singing of singers and interpreted their parts self-dependently, doing so almost without rehearsals. The fancy of the public used to be caught by the energy of the enhanced emotional output of the soloists, the orchestra musicians, the choir members and the conductor; everyone worked in extreme conditions.

Afterwards, we followed with a staging of the opera “Maura” by I. Stravinsky, of a new conductor’s version of the opera “Yevgeniy Onegin” by P. I. Chaikovsky, the opera “Aleko” by S. V. Rakhmaninov, and the complete version of the opera “The Snow Maiden” by N. A. Rimsky-Korsakov.

I believe a conductor, as any other performer, can only speak about recognition of his talent, when he gains his own public having a desire to see only *its favorite* conductor on a stage and listen to the music in his performance. I suppose, soon, in my case in Moscow, there appeared to be such a public.

By the way, for a manager, it is useful to keep in mind that his *successes in creativity attract a low interest, if any, from his colleagues-musicians*. Usually they are not inclined to believe in the abilities of people to be equally successful both in creativity/science and management. Feeling suspicious about such universality, they perceive the creative achievements of a manager as being second-rate and totally dependent on his *use of administrative resources*.

After two years of my work in the position of artistic director of the conservatory's opera theater, Moscow's musicians applied to me with a request to take part in a contest for the vacant job of director of the Central Musical School (CMS)—they hoped for my help in the reconstruction of the school building and in establishing the optimal conditions necessary for creating an environment that promoted studying and the lodging of talented children. Nevertheless, the proposal was not the most flattering one: the school's educational building had been “reconstructed” for more than 18 years, while the share of the work done was only 18%: there stood only walls and interfloor overlappings with a roof. Once, a naïve colleague let fall the following words, “After all, the building was erected up to the roof”. His conception of building-up matters was based on the old

notions: if there were walls and a roof, it meant it was suitable for living in. From my experience, I knew that judging on finance spent and time & labor expenditure, in the best case scenario, only 20% of the building and assembling works were accomplished. There weren't even partition walls; whereas matters of electrical wiring, water conduits, heating, ventilation and finishing had not been even mentioned yet.

Having weighed all the factors, I came to the conclusion, that even in the case of trouble-free financing and contractors' active work, it would take no less than two and a half years to complete the construction. One more circumstance complicated the problem: the dormitory building was closed, too; it needed a total overhaul; meanwhile without it, in any case, the school was not able to move into the new building. For the dormitory repair, as a minimum, another year and a half or two years were needed. Dreaming about the supernatural resolution of so many problems was just unreasonable.

There was also a circumstance of a personal nature, which confused me, too. Being always a worker of higher educational institutions, I did not feel myself competent enough in the sphere of teaching musically gifted children. In those days, the head of the educational institutions'

department of the Ministry of Culture recommended—prior to my refusal—I visit the building temporarily rented by the Central Music School, look at the conditions in which young talented musicians studied and lived, listen to how they played their instruments, and only afterwards make a decision whether to give my consent or not.

I drove there in the hope of finding a confirmation of my doubts. In the building, there were dirty scuffed walls and the wasteland held sway. Children, who lived in the dormitory, were unsatisfied that for a month and a half, they were fed only liver and pearl barley—and suddenly, passing by the school assembly hall, I heard the charming sounds of Chopin's Ballade No. 2. In that moment, I thought that only a student in the last grade at the conservatory could play with such delicate taste and deep feeling. When the grand piano's sounds faded, I looked into the hall and was stupefied: on the stage behind the instrument, sat a child of about 11 or 12 years old; he tuned himself for a performance of the next piece. In the hall, there was nobody except for him. In a continuation of the ballade, the etudes by Moshkovsky started sounding and in such a tempo and with such an unbelievable brilliance, that there was nothing to do but believe that Chopin's piece was played by this very pupil. Walking about

through classrooms and listening to everything, *what sounds*, and *how it sounded*; it happened that I adhered with my soul to the unusual school, as if my heart ached! I realized that I would not be able to refuse the offer. The children needed urgent help from adults—and from me, too.

The question could be posed as to how an educational institution could come to such a state. But first, I would like to recall a pre-history of the matter.

The Central Music School, the famous CMS, obtained the promise of the Ministry of Culture to conduct a reconstruction of its educational building and to do it quickly, so in 1987, on a temporary basis, it moved into the ill-fitted building situated on the outskirts of Moscow. In anticipation of a quick return, its director decided not to spend money on finishing the temporary building. Nevertheless, the reconstruction was delayed for almost two decades. The dirt, the wasteland and the comfortable absence provoked an intra-school conflict that resulted in the director's enforced retirement from the position.

Also, the next director disdained the factor of care for people. Moreover, in order that the teachers and the children “would not prevent his working”, he moved his own office into another building situated in the center of Moscow;

preliminarily, even, he repaired this office space; meanwhile the teachers and the students who worked on the premises somehow finished by their own forces. This exacerbated the already difficult situation, in which the CMS found itself. The lodging environment did not match up to the high spirit of art being the basis for a creative outlook.

The absence of a director in a close vicinity completely destroyed the remainder of the centralized management, which generated conflict between the personnel and the director. On the teachers' insistence, , the Ministry of Culture relieved this person of their directorship, too.

As I consented to shoulder this burden, I submitted documents to the contest committee, which finally supported my appointment unanimously. On the same day, 24th of June 2002, the Minister of Culture issued his ordinance about my appointment as director of the Central Music School affiliated to the Moscow State Conservatory named after P. I. Chaikovsky.

Problems pounced upon me in a flow such as that of a downpour on a hot summer day. Though it was an unusual downpour: I did not know why it started, and it did not stop for a long time. We had to conduct the work in three directions at the same time: to repair the rented building (4980

sq. meters in area), to revive the reconstruction of the school building (7200 sq. meters in area) and to conduct a total overhaul of the dormitory building (2400 sq. meters in area). The mission was challenging, if one is to keep in mind that on my shoulders, the conservatory's opera theater remained, where there were not fewer problems (though of another kind, of a creative nature).

As an observation for would-be managers: it was on the cards that we had to accomplish the specified works in the conditions of a chronic deficit of financing as funds on the reconstruction, the total overhaul and the current reparation had to be found somewhere.

Sometimes, it is useful to watch your steps, in case you are walking over gold.

Our financial resources were various. As for the rented building, all that we could do was repair it internally through the use of our own forces. It was fortunate that in the personnel list of the school, there were wages units for junior attending personnel that remained untaken. In spite of a lot of difficulties, the possibility of a maneuver preserved the wage

units present and the wage funds were allocated on a regular basis.

To the vacant jobs of junior attending personnel, we temporarily assigned 15 house painters; for the same money, we purchased paint and other necessary materials. We found out that a parent of one of my fosterlings was a professional designer. He prepared a design-project and the work commenced. In order that the works gained momentum, we established three working teams consisting of migrant workers, who—though without any enthusiasm—were engaged in competition. The work results turned out to be not bad. At first, the workers showed a non-serious attitude about the competition; but when we introduced bonuses for quality, many of them dropped into the competitive struggle and the tempo of task execution increased. As a result, by the 1st of September, the school looked like a new building. The parents looked at the former *shed* with interest; the children hurried to the school with pleasure; the teachers stopped feeling shy about inviting colleagues from other schools to the classrooms.

“Knock and the door will be opened to you –”

—*New Testament*^{*}

The harder challenge was the reconstruction of the school and the total overhaul of the dormitory. By that moment, the annual budget of the country was not only approved but also half spent, and as for additional funds, nobody had promised them. And this was understandable: after all, who would share money in July-August, in the middle of the building season—and yet I visited people, several times each, officials of diverse levels, on whom a financing problem resolution depended—as a result, in the State Duma, in the Ministry of Culture and in the Ministry of Finance and Economic Development, my face was already known. All of the officials promised to include the school in the plan for the next year (2003). In spite of those promises, I kept knocking on all the doors *without exception*. Finally, indeed, the CMS was included in the list of the most important building objects for the year 2003 and along with it, a considerable increase of the state investment was guaranteed in the form of the allocation of 45 million rubles, i.e. almost twice as many as the previous years. Nevertheless, it was not enough: according to the bill of quantities, for the reconstruction's completion, 240 million

* New Testament, Gospel of Luke, Chapter XI, line 9

rubles were required; it was a considerable amount even for major objects. I had to seek an offbeat solution. The occasion soon found me.

Never ask and ask nothing—especially from those, who are stronger than you. They will propose and give everything themselves.

—*M. Bulgakov*[•]

The Chairman of the Foundation of Laureates of the Contest named after P. I. Chaikovsky applied to me with a request to prepare a concert for the Chilean governmental delegation. It was possible to refuse: no Chileans studied in our school, besides which, Chilean musicians in Russia were little known. But we agreed: the Chairman asked us about it very insistently indeed. As the Foundation did not have a suitable hall, the idea was born to conduct this event in the concert hall of our dormitory, which had been partially repaired by October 2002. Preparing for the concert, we painted the walls of the flight of steps leading to the hall,

[•] M. Bulgakov. *The Master and Margarita*. Moscow, 1966.
https://www.masterandmargarita.eu/estore/pdf/eben001_mastermargarita_glenny.pdf

while all the other doors were closed due to the total overhaul going on at full speed.

Three days before the concert, some events happened which made us cautious. At first, short-haired young men of a sportive look started appearing; they inspected the dormitory and neighboring buildings, visited the attic floor, examined the roof, etc. It seemed to us that they were in search of something. Then a humble young man came; he wore round eye-glasses and carried a small dog in his hands. Having showing his ID to our watchmen, he let the dog down and the latter sniffed all of the premises; after that, the young man went away. Then the dormitory building was visited by three sturdy fellows with ID from the Federal Protection Service; they established a day and night surveillance in the building; so it became understood they were to carry out something very important. Three hours before the concert was set to begin, we were told that we had to be prepared for a meeting with first persons of the state and VIP guests from Chile. In the time remaining, the concert hall was washed again; in the parlor located next to the stage, a table with tea and baked goods was covered for about forty people.

First, the spouse of Russian President Lyudmila Putina arrived accompanied by security; in 15 minutes, the wife of

the Chilean President came; she was met by an inconsiderable number of Chilean citizens and musicians. Lyudmila Putina as a mistress of the house welcomed heartily the Chileans and immediately, among all the meeting participants, a contact was established.

The concert commenced with Chilean musicians' performance, which took no more than 15 minutes. Then the stage was given to the symphonic orchestra of the CMS. I took my place behind the conductor's desk and the children performed symphony No. 40 in G-minor by Mozart, and other opuses. The children played with a great inspiration. Being touched, the public encored. L. Putina was proud of the Russian performing traditions and for the children from CMS, who looked much brighter than adult Chilean musicians. At the end of the concert, we thanked the Russian President and Government for the help rendered to the school. As for the VIP foreign guests, we granted them flowers and booklets about CMS.

After the concert, our teachers invited L. Putina and the Chilean guests to the table, who also arrived to the meeting not with empty hands: they brought the best sorts of Chilean wine as a present. More than an hour and a half later than protocol, the conversation about culture and contacts

continued between our states. The meeting turned out to be warm; it was noticeable that nobody wanted to leave the parlor; after all, infrequently did both Chilean and Russian musicians have a chance of meeting with such high-ranking listeners.

Excited with the musical play of the gifted children and the hearty welcome, Lyudmila Putina asked whether or not she could help our wonderful school. In spite of a lot of construction problems and the lack of financing, I reined in my first reaction and replied that everything was fine; teachers obtained their salaries regularly (about their sizes I kept silent); non-resident children were provided by the state with free places in our dormitory; the school was well-supplied with musical instruments; and so on. I added that we were lucky with the Minister, who showed empathy with the children. Perhaps, for the President's wife, such an answer was surprising; she kept asking about problems. I repeated that indeed, the school needed nothing. However, at the very end, I dropped casually, "If you insist, we have *for you not a request but an invitation*. Next year by 1st of September, we plan to have finished the reconstruction of the school building and we would like to see you on its opening ceremony". Immediately, L. A. Putina replied with her agreement and

asked her assistant to enter the visit to our school into her diary. The decisive moment came. Making my apology, I said that apparently I acted in a wrong way by inviting her directly. In line with the subordination, this should come from the Minister of Culture. “Would you be so kind as to inform M. E. Shvydkoy that you will attend the school opening ceremony? In so doing, you will save me.” “Don’t worry”, L.A. Putina returned, “I’ll call him at once, from the car.”

The next morning, I came to work earlier and it turned out that I made no mistake: at 8:45 am, the telephone sounded. At first, the Minister showed his interest to how we were doing. I told him about the course of the educational process and about the construction continuation. The information on L. A. Putina’s visit was hushed up consciously as I was not sure about her call to the Minister. Interrupting me, he asked, “Well, what else?” I told him about the concert, about the Chileans and about the Presidents’ wife trying to convince him of the mundane nature of the meeting, without resolution of its business problems. In conclusion, I said, “When the talk began about the school being under construction, L.A. Putina expressed her desire to be present on its opening ceremony. On the other end of the wire, a pause occurred—having evaluated the situation, the Minister laughed and said, “You

are a hell of a diplomat, Alexander Nikolayevich! It will be necessary for us to step on the gas!” This way, we obtained the Minister’s support and as a result, the construction got a second wind. Within a year, we moved into the new building equipped with high-quality musical instruments.

After the construction’s completion, we decided to buy 23 grand pianos from the company “Steinway & Sons”, the cost of which—depending on the model—fluctuated from 100 to 130 thousand US dollars each. My colleagues enquired with me closely, how I managed to gain the allocation of such considerable funds. In fact, the financial infusion was provided not only due to the Minister’s support; we worked hard too. I shall give a clue as to one of the ways: one should make friends with Gosexpertisa (the State Expertise Review). Workers of this service turned out to be really creative people (during the construction, we had to repeatedly re-approve estimates of costs). As a result of inter-comparison of the service lives of grand pianos of the brand “Petroff” (the lifespan of which is no more than 25 years) with those that we opted to buy from “Steinway & Sons” produced in the year 1908, the Gosexpertisa clerks not only met our hopes for entering funds upon their acquisition to the estimate of cost

but also thanked me for my state-scaled approach to my duties.

Today, fairly, the Russian President and Government are proud of the school. Repeatedly with satisfaction, they observed that the CMS is a school which can be shown to the entire world without shame. As for us, we are proud of it in double measure: the repaired school very much pleased the children, who not only love their home but also show a respectful relationship with it.

Do not quarrel with a rich neighbor—it is better to make friends with him.

—Proverb

Let me remind you that the reconstruction of the school building was implemented at the expense of the federal budget and in spite of the difficulties, the confidence in the oncoming allocation of the necessary funds allowed us to hope for its completion (the object was a point of the state program of construction). More complicated was the matter of the dormitory. The building, in which it was situated, was built about 160 years old. At first, it was wooden, later in the second half of the 19th century, its new proprietor—the

famous Russian playwright A. V. Sukhovo-Kobylin—rebuilt it in stone. In the 20th century, the building changed hands repeatedly, and finally in 1968, it was given to the CMS as a dormitory.

The numerous changing of proprietors incurred a considerable damage to the building: its fundament kept crumbling away, in the walls, cracks appeared; endless alterations resulted in the fact that it lost its peculiarity and grand style of interior decoration. The roof was repaired again and again in line with the temporary band aid approach; the interfloor overlappings decayed—the building became comfortless and chilly; it had a quite oppressive look. The former director leased it: one part for a restaurant, and another one (after children were pushed out of Moscow to its outskirts) to numerous leaseholders, who operated it unmercifully and re-built some premises according to their own fancy without control.

Prior to the commencement of reparations, we had to untenant the restaurant, which had settled there quite durably. Nevertheless, it turned out that this was much harder than building the school from zero. Inasmuch as from the former CMS administration, the restaurant owners obtained a mandate for any implementation of activities, they felt so

confident in their own position that at first they even tried not letting me into the building. At their disposal, were their own security, keys from premises and a television system for surveillance. They behaved as fully legitimate masters and undertook all possible measures in order to accomplish a forcible takeover.

By that time, they had already managed to take away the status of the historical site from the building, which allowed them to start a procedure of ownership change. According to their contract, they rented only 160 sq. meters but factually, they used areas of more than 300 sq. meters. Besides, for the 160 officially rented sq. meters, they paid a rent 4 times lower than Moscow's average prices. Also, a not insignificant detail was that the original documents of entitlement for ownership and use of the building were stored at the leaseholders. In order to return them to the legal owner, a special meeting was conducted with the participation of the Deputy-Minister of Culture. In spite of my commitment and will, and not without the support of state officials, repeatedly, the leaseholders attempted to compel me to prolong the contract for another 25 years. Upon being refused, they hunkered down to prepare for a dragged-out war.

When the leaseholders undertook their repeated steps to recapture the initiative, I demanded the bringing of these relationships into compliance with Russian legislation. In reply, they opened a campaign aimed at intimidating not only me but also my family members. These are not just hollow words; a little bit later they made quite clear the seriousness of their intentions towards me.

In order to bring the situation under control, I had to apply to the Ministry of Culture, to make calls to the workers of the Ministry of Foreign Affairs and of private security agencies. Everywhere we encountered refusal with the response that there were no sufficient reasons for any anxiety; after all, nothing had happened yet. Perhaps in order to start acting, the officials were waiting for an aggravation. Of course there was a fear; but on the other hand, accepting the existing situation was impossible, too: the CMS couldn't stay without a dormitory.

We proceeded with decisive actions: we demanded that the restaurant vacate the premises putting the needs of the soon to return children first and the necessity of conducting a total overhaul of the building. The leaseholders replied with a refusal. In response, we hired a private security company, and closed access to the school premises for any persons except

for our workers. CMS declared war on the leaseholders. Seemingly, they surrendered: within a few days, docilely, they took their equipment out and closed the restaurant.

After a while, “coincidentally”, in the attic of the building, a fire occurred. The inflammation began at half past eight in the morning. The fact was that the restaurant owners had duplicates of keys from all the premises and so access would have been easy for them. In the opinion of specialists, the fire was rather thoroughly planned: they installed a 40-kg barrel with aluminum powder, which in the case of inflammation would result in temperatures increasing up to 800^oC (for a comparison: the electric arc of a welding machine reaches no more than 400^oC). Later on, in their report, the firemen clarified: when they loaded their fire-hose lance into the pillar of fire coming up from the barrel, in as little as three seconds it was glowing white. They blew out the flame with special foam made from carbonic-acid gas. Five firemen teams worked hard and finally they managed to extinguish the fire.

The arsonists’ intentions did not come true. Firstly, they did not expect that I would be at my work place so early. When our dormitory security informed me about the clouds of smoke exiting from under the roof, I immediately called firemen. After this, together with our workers, I tried to put

out the flames in the attic. Secondly, at such an early hour, the center of Moscow and all the approaching roads around the building were not crowded with cars, so the firemen were able to arrive at the spot in five minutes. Thirdly, it's be necessary to do justice to the firemen's professionalism: they acted in unison and finished their work in 40 minutes.

I was very distressed.

After the ill-fated attempt of setting fire to the building and the following investigation of the circumstances of the accident with the participation of the Federal Security Service, the former leaseholders left us alone. Urgently, we had to start repairs and prepare the building to receive the children. But as before, we had no money for this.

Chance then played its part: close to our dormitory, a rich neighbor decided to construct a shopping complex with an underground parking lot for 300 cars. A construction on a grand scale! Owners of neighboring buildings were horrified at its magnitude and took the back foot: they refused to sign his documents containing their consent for the laying of water pipes or on setting up electric networks and sewage systems. When a ditch for the building foundation had already been dug, the neighbors closed all passages so that the construction proprietor could not get even to his personal office. Then he

applied to me for help asking me to give him a passage to his territory through the dormitory currently being repaired. My consent for this was given. Then the plot developer asked me for approval to subsurface the utility engineering. Help was rendered for this issue, too. Soon in the mass media, a campaign full of wicked criticism was opened to address the plot developer. The more our neighbors offered excuses, the more merciless the mass media got! The general public was sure that the new building would be much worse than the old one. In the developing situation, it was very risky for me to help him. However, the wise aphorism guided me, "Blessed is one, who builds a house". After all, I myself was a plot developer, too.

I had a new meeting with the neighbor; by the way, he was the proprietor of a major company which was inside of the top ten richest companies of Russia. He asked me, what help could be rendered by him to the CMS. I attracted his attention to the shopping center construction consequences: on the dormitory walls, cracks formed; in some premises of our first floor, a subsidence of the floor had occurred. He replied that he felt obliged to carry out the crack filling and premises painting and moreover as his gratitude for the help rendered

on the initial stage of his construction, he was ready to do much more for us.

This way, our dormitory's *restoration to health and strength* began. The rich neighbor reinforced the foundation of the building and the sand under it to a depth of almost eight meters; he replaced some of interfloor overlappings, pulled along new engineering services and repaired all of the premises. The total cost of works done took more than \$3.2 million dollars from him. It was the real help.

What conclusion can be made from this story? I think, it has been made already more than two thousand years ago in the Bible: with a rich neighbor, there is no point in having a quarrel; after all, in an hour of need, he can be of service to you.

A few considerations and useful advice for a manager

- *Hopeless situations do not exist;*
- *If a problem is in a deadlock, it is not worth the trouble to seek guilty persons among officials; it is better to begin with yourself;*
- *To every problem, a certain level of its resolution corresponds;*

– Going to a meeting with a higher rank official, it is useful to prepare a letter with a problem summary and essence beforehand. In this case, after a conversation, it is possible to hope for the official's view on the prepared resolution.

One should keep in mind the two following “ifs”:

– If it is possible to resolve a problem under your own steam, it is not worth applying to bodies of power: you can be exposed to criticism for not taking care of things yourself;

– If you are not able to resolve your problem yourself, it is necessary to think thoroughly about whom to apply to for help. A high rank boss is not always the best assistance. Rely on those who are competent and possess the relevant empowerment.

And now four principal prohibitions

– You should not engage colleagues in a discussion or in the resolution of problems that you are obliged to resolve independently. Soon, they will be tired of it and will feel able to splash out their irritation on you. (Not all issues are to be resolved collectively);

– You should not blame your boss if he pays little attention to you; as a rule a manager is guilty of this himself;

– If you organized work badly, do not blame workers for their laziness or incompetence;

– It is not worth the trouble to wait, when universally gifted assistants would come and execute all your instructions. Until a manager himself chooses not be engaged in the process of realizing the accomplishment of tasks, no assistants would dare do it.

SECRETS OF ACOUSTICS

(APHORISMS ON MEETING A TALENTED PERSON)

The life paths of a manager are full of meetings with people represented in various spheres of human activities. I was lucky in meeting a like-minded person, the talented work of whom would serve the benefit of music and art for a long time.

In resolving the acoustics problems in concert halls and classrooms for musicians, a significant role is played by building selection: in comparison with modern buildings, a preference is known for historical constructions. The old masters, who worked with a great meticulousness over the creation of acoustic effects, achieved wonderful results. The modern architects lost this art. Taking care of architectural solutions and premises design, they moved aside the acoustics to a periphery of their interests*. Musicians' relationship to a

* Mentioning this topic caused me to remember the story of reconstruction of the grand hall of the conservatory named after P. I. Chaikovsky. The architects involved tackled an improvement of the acoustics but instead it got even worse. The hall became "deaf". After the restoration's completion, in fear of a responsibility, in wide broadcasting publicly, the Conservatory administration announced that the acoustics had improved in the hope that dilettantes would not get a sense of the renovation's failure. Nevertheless,

hall in which their performance would take place, is the same as to that of a living being. In search of a sounding (acoustic) point, sometimes, they speak to it or whisper something. Specialists ensuring the acoustic beautification of premises are very few not only in our country but in the whole world. More often than not, their actions are based on their intuition; that is why such experts are often compared to shamans or voodoo priests.

I shall write here about a man, who—in fact, not in word—possessed the secrets of the old masters in ensuring the best conditions for musicians, when new halls were built up. His name was *Anatoly Fyodorovich Lukyanov*. He was *the architect who implemented the reconstruction of the Central Music School (CMS)*. He was a rather short and close-mouthed man, with a quiet look, which threw light on the chiseled features of his face. It is hard to imagine a person with such a quiet temper in the role of a builder: it seemed, any explosive temper energy was incompatible with him. But that was namely Anatoly Fyodorovich, who possessed the deepest knowledge about acoustics; besides, generously, he shared it with everyone, who wanted to know more about sound's physical nature. Acoustics was his passion.

professional musicians noticed that the hall had lost its excellent features and in mass order, they started refusing its rent.

Within several days, Lukyanov implemented my familiarization with the project details. In the course of the discussion, there developed the following conceptual idea: we are reconstructing the best music school in Russia, aren't we? So the halls and the classrooms must meet this status on all the parameters. The only stumbling block in our communication was the piano classrooms. In the project's initial stage, while developing an engineering assignment, the CMS's teacher-pianists being moved by the desire of accelerating the reconstruction's completion (or maybe just by a humbleness) specified that the classroom area should be 10 to 15 sq. meters; they said, "It will be enough if there is a place for a table, two chairs and a piano". So in line with this opinion, to the estimate of cost, the acquisition was laid down of 50 "Petroff" pianos and only four grand pianos.

I strived to convince Lukyanov that for such a school as the CMS, big classrooms were required with two grand pianos: one for a student and second for a teacher. Was it impossible to find a place for them in an area of 15 square meters? At first, as any architect, Anatoly Fyodorovich resisted, considering his progeny thought-out enough. But after hearing the arguments touching grand pianos sizes, the powerfulness of their sound (which differs greatly to that of a piano), he

entered the changes into the project increasing the rooms' area up to 30 sq. meters.

Constantly, he was in a search of ways of acoustics improvement. The power of his talent manifested itself in his creative ideas coming true in reality. In particular, he proposed making relief ceilings (unlike the ones accepted everywhere now): such ceilings were a three-dimensional construction that promoted a sound mutilation into overtones, which in turn provides a room with an enrichment of the sound palette. Another idea consisted of the refusal of right angles between a ceiling and walls. When it was impossible to do so, he used various oak facings on the corner nodes of structural units.

Also, no less importance was given to the constructive features of educational premises. In order to avoid square forms, artificially, Anatoly Fyodorovich "broke" even as little as one straight wall (creating a refracted space in so doing) and made one of those parts of the wall narrower than the other (so he destroyed the angle of 90 degrees). Apart from this, on the classroom walls, he installed anti-vandal panels with the same oak facings, which not only promoted a sound splitting up on overtones but also served to absorb noise (the space between the wall and the panel was filled-in with sound

absorbent materials). An acoustic insulation between floors was ensured by laying down—onto a floor—a thick layer of sand*, which, on the one hand, was an acoustic insulating material and on the other hand, promoted sound enrichment in a space.

Musicians of an older generation remember that with the purpose of absorption of overly loud sounds in classrooms, onto room angles, they would hang a textile canvas, which—from the point of view of acoustics—was rather inefficient; and besides it had an untidy look. Anatoly Fyodorovich proposed the mounting of sound damping “Armstrong” panels with frames made of oak facings all along the perimeter of ceiling-wall joints, while the space between walls and panels, it was decided, should be filled-in with a sound absorbing material. An overwhelming effect was obtained! In the classrooms, an aggressive reverberation disappeared, while the panels came to represent a beautiful element of decoration.

Last of all was the finishing of the CMS’s concert halls. Together with Anatoly Fyodorovich, we attempted to work out the secrets of the builders of the Grand Hall of the Moscow Conservatory and namely of V. I. Safonov, a man,

* A sand suitable for glass production was used.

who predetermined the glory of this hall for many decades or even centuries **. In one of the rehearsals of the opera theater of the MSC (the conservatory), the artistic director of which I was for almost 10 years, we found a piece of fallen away ceiling plaster on the stage floor. Apparently, as a result of the non-accurate movement of choral stands, someone had beaten off a bit of the plaster. Being moved with a curiosity, we handed it over for a chemical analysis. How astonished we were, when it was found out that both the plaster and the ceiling moldings consisted only of lime and gypsum (cement was completely absent). Immediately, Lukyanov gave his instructions to cover the hall with such a compound. As we continued to study the techniques involved in the finishing of the Grand Hall of the Conservatory, we found out that its brick-built walls were covered with a wood upholstered with sackcloth, above which so called wooden ribs were hammered and only afterwards the plaster was laid. Interesting technique, is it not? We required that our builders match this completely.

** *Vasily Ilyich Safonov* was a Russian orchestra conductor, a pianist, an educator and a public figure. He was one of the most noticeable and prestigious representatives of the musical culture of Russia in the late 19th and early 20th centuries. For its grandeur, to a great extent, the Moscow Conservatory is obliged to V. I. Safonov.

The irritated builders scolded us! The workers had to lay not more than one centimeter in height and then to wait a day & a night for it to “set”. Against the plan of plastering 40 sq. meters per day, they could not accomplish even 10 sq. meters. “Who on earth will pay to us for these tortures?” they boiled over. So we had to ask our prime contractor to find a means of adequate payment. Seeing our caring relationship to the undertaking, the builders’ top managers did us a favor and increased the payment to the finishing works’ executors.

Also, an arrangement of the stage uncovered a great many secrets. During the reparation of the old concert halls, repeatedly, the builders revealed under the stage a 5-7 centimeter layer of crushed glass. At first because of the lack of knowledge, it was brought away in the belief that it was garbage. It resulted in the worsening of the acoustics in spite of the most accurate restoration of stage parameters. Later on, it was found out that the glass bore a useful function: it served to improve the acoustics. Well, we did not have such amounts of crushed glass but Anatoly Fyodorovich proposed replacing it with a special sort of sand, from which glass was produced. And he made no mistake! The hall acoustics got much better.

But there was even more to come! Studying the secrets of the halls of opera theaters in Italy, Anatoly Fyodorovich

found a reference that in good theaters, a stage had a small slope (inclination) towards an audience space, which created the effect of sound reflection “at an angle”. Except for the slope on the walls of the stage, special “pockets” (side stages) were arranged; besides this, side stone wings were constructed with internal cavities, which allowed the sounds to live longer. And so, we did the same.

Today, the CMS concert halls are considered to be some of the best chamber halls in Moscow, meant not only for performances but also for audio-recording. Concert visitors notice not only their good acoustics but also the wonderful atmosphere of the premises created by designers’ solutions, and armchair selections, the quality of musical instruments, etc. The high professionalism, the classics and the academicism became the basis of this style of architectural and design solutions.

I write about it for the purpose of informing young managers, who might undertake the construction of new concert halls: probably, those little secrets of A. F. Lukyanov will help in ensuring good acoustics.

Seek and you shall find; knock and it shall be opened to you.

TRANSFORMATION AS A MANAGERIAL PROJECT

If you want to obtain the maximum, demand an impossible thing!

—K. Dushenko*

While a pessimist sees difficulties at every possibility, an optimist sees a possibility in every difficulty.

—Winston Churchill*

Studying the history of the CMS (the Central Music School affiliated with the Moscow Conservatory), I paid attention to the frequent change of its directors (as a rule, it happened every 2–4 years). Only those who left everything unattended and did not develop the school at all actually remained. With the commencement of market forces in the country's economics, some teachers—making use of the managerial vacuum—learned how to arrange work in their own class group so that it would become a profitable business. They set the size of a supplementary payment for a lesson already paid-

* K. Dushenko. Cheap politicians do not exist. Aphorisms. Moscow, 1998

* The Churchill's authorship is unproved. See the discussion at <https://quoteinvestigator.com/2017/07/26/optimist/>

off by the state; compelled children to take additional lessons with three-fold payments; required indisputable obedience from their students, etc. I had to put a great deal of effort into the restoration of the centralized management in the school and in taking control over its educational process. This was years of strenuous work.

The school's lengthy functioning under such conditions ended in 2002 with the adoption of the Law "On education in the Russian Federation". It turned out that such types of educational institutions as our CMS, the Central Artistic School and ballet high schools were not even mentioned in it, which created the threat of their closing at any moment. After ten years of education, CMS graduates obtained not a diploma of state standard but instead a certificate produced by the school administration in a district printing plant. Previously, such a document allowed them entry into a conservatory; but with the new law coming into effect, there was a requirement for a standard state diploma certifying that they had graduated from a vocational educational institution or with a high school diploma. Besides, the school's certificate did not guarantee licentiate's rights on receiving a professional qualification.

Having consulted with workers from the Ministry of Culture, the school's Council came to the conclusion that it

was necessary for the *CMS to transform into a vocational educational institution*. Obtaining a state standard diploma, our graduates would acquire both professional qualifications and the possibility of entering conservatories. It was quite reasonable; after all, they had excellent professional preparation and most significantly, they played instruments much better than many graduates of vocational educational institutions across the country. Besides, CMS students possessed intellects of a rather high level. The problem we faced was in providing our graduates with a document certifying their education's completion in the school in turn corresponding with the level of their endowment and preparation. For this, we had to improve the arrangement of the educational process.

Teaching musical subjects in the CMS was done at a distinguished level. In its turn, as far as *general education subjects* were concerned, the school's state was not the best because of a contingent paucity (we did not have parallel class groups; there existed only one 1st grade class group, one 2nd grade, one 3rd grade and so on). On this basis, the educational loads of the teachers of human sciences were miserable and salaries were desperately low. Providing the school with good

workers upon the condition of teacher's loading equal to 0.2 or 0.3 wage units was practically impossible.

The work on strengthening the magisterial staff of the school started with the replenishment of the school's contingent of foreign students, who paid for their education in hard currency. As a result, we managed to increase salaries not only for teachers/musicians but also for the teachers of human sciences.

The essence of the conducted by us reform consisted in the transformation of CMS into a vocational educational institution of a new type, a college. When entering the 1st grade, a child became a pupil of the complex of educational institutions: general education school (1st to 11th grades), musical school (1st to 7th grades) and a musical college as such, where direct program assimilation started from the 8th grade. The work of the college was arranged with the functioning of the educational institution as an organic whole in mind.

Upon completion of legal procedures, we proceeded with the introduction of forms which effectively influenced a fair quantity of the educational process. In particular, we restored connections with the Moscow Conservatory. (In 2002, when I entered into the office in the school, for a long time nobody

had seen professors of the conservatory.) Since the school's transition into the new building, our determination to achieve a rapprochement with the glorious higher educational institution brought its fruits: dozens of the conservatory's professors started working there.

Various specialists were attracted to the work. In particular, the conservatory's programmers helped us create a *record library*, the best not only in our country but likely one of the best in the world. Today, the CMS's record library is a computerized reading hall, where children and elder students can listen for any oeuvres finding them in the database in a matter of seconds. It contains more than 150 thousand names of opuses, many of which are represented in ten or more versions of performances. While listening to the oeuvres and interpreting various performers, young musicians assimilate elements of performance theory, which helps them both in forming priorities in performance and finding their own interpretation of a version or performance of a specific opus.

The investigational work on the materials' collection for the exposition of the *Museum of the Central Music School* lasted for seven years. From time to time, colleagues criticized me saying, "What's up? People obtain salaries; meanwhile we do not see the results of their work!" I asked

them not to hurry us: after all, it was necessary to process a huge number of artifacts. The Museum was opened on the 75th anniversary of the school. At present, the Museum collection counts more than a thousand rarities connected to the school's history. Furthermore, *we established a gallery of portraits of famous school graduates and the gallery of portraits of their teachers.*

We managed to arrange a *system of public rewards for the children's performing achievements* in contests and concerts. For this, we developed a *differentiated approach* consisting of the production of congratulatory posters of various sizes, color, fonts, etc.

In the same period of time, we *restored the dormitory* for the lodging of children from other towns; it had been empty for 18 years. The building became a comfortable home for students with cozy rooms. In the dormitory building, we *restored concert, chamber and gym halls, installed an organ and established a library and a computer center. The canteen started working*, the subject of the dormitory's pride, where cooked food was tasty.

There were achievements not only in the material sphere but first of all in the creative one. The fruits of the Conservatory professors' return to the school turned out to be

borne quickly; they manifested themselves as young spring seedlings. Bright graduates appeared: Alyona Bayeva, Philip Kopachevsky, Arseny Aristov, Dinara Najafova (Clinton), Nikolai Khozyayinov, Oleg Khudyakov, Dmytry Maiboroda and many others (see “CMS in memories”)*.

I shall list the most important projects realized in the school within the years 2002 to 2011 (in an arbitrary order).

Reconstruction was conducted for the main educational building.

The school symphonic orchestra was restored.

The school string orchestra of junior class groups was established.

The choir of students of junior class groups was created.

We arranged international contests of pianists, string players and wind instruments players.

The Scientific-method Center was established (under the supervision of Ph.D. of art criticism, M. M. Berlyanchik); the publication of two collections of articles was prepared (“CMS in memories”, “Anna Danilovna Artobolevskaya”).

We created the psychological service for aiding children’s adaptation to life in Moscow in isolation from their parents.

* This is a unique publication about the school’s 75 years of existence, in which apart from articles about teachers, its entire history in essential points is reflected.

The concert halls of the school and the dormitory were restored and equipped with the best instruments (the school became a place where there were four concert halls).

In France, we purchased a unique high-quality professional clavecin for the chamber hall meant for performance of authentic music.

We established a center of preparation for students of international contests.

The sound recording studio was open.

Salaries of teachers and concertmasters were increased several times.

A decent budget of the school was formed (7 times exceeding the indexes of the year 2002).

The school's creative life was catered for.

Home symphonic concerts for school students were arranged.

Pianists' educational classrooms were completed with Steinway concert grand pianos (23 instruments).

The equipment was acquired for the production of posters, invitation tickets and so on.

Educational classrooms for the human sciences were equipped properly.

The department of foreign students was opened.

The staging of New Year's musicals for junior class groups was arranged.

Revue-sketch comedy evenings (humor evenings) for upperclassmen were organized.

For the needed amendment that was entering into the law "On education in the R. F.", the legislative initiative determining the rights and norms of the functioning of a vocational music school (college) were developed.

We gathered the school collection of string and wind instruments.

Rehearsal halls were built for the independent works of school students.

Guest rooms were created and equipped for the lodging of invited specialists.

For the purpose of the normalization of the school's creative life, we established a concert department, one of the first in the country.

The regular conducting of concerts was arranged with participation of both students and teachers of the school in the Grand, Small and Rakhmaninov Halls of the Moscow Conservatory.

The above listed works resulted in the growth of the creative activeness of both teachers and students.

It is also appropriate to list the cases of resolving delicate issues: we stopped teachers' charging students and their parents. (The bribe takers started trembling for money claiming as the most malignant representatives of this "movement" were fired from or relieved of managerial posts).

Thought-provoking information for a manager

Anything done by a manager is worth little, if he does not seek a better result than his competitors have achieved:

– If a manager constructs a school, educational conditions in it must be the best in the world (the best musical instruments, the best teachers, the best acoustics, furniture, etc.);

– If a manager purchases an organ, it must seduce listeners with the quality of its sounding and exceed other instruments on all parameters including design;

– If a manager opens a school center of preparation to international contests, it must provide the most comfortable conditions, etc.

FALSEHOOD INSTEAD OF MUSIC

(ON THE PROBLEM OF CONDUCTING ELECTIONS IN CREATIVE INSTITUTIONS)

– *Rabinovich, there is heard a rumor that you are a great intriguer; is it true?*

– *Yes, it is. But who appreciates it?*

—*Odessian humor*^{*}

A person incapable of anything is able for everything.

—*K. Dushenko*^{*}

Beware of Greeks bearing gifts. I noticed in relation to second-rate musicians that in their ambition to make a quick career, they prefer roundabout ways. Some use their connections; others enter into political parties and make their membership in them an instrument for achieving success; others still by imitating veneration to their boss and expressing their readiness (“in the interest of the matter”, of course) to help him in his work with documents. Usually,

^{*} <http://odessareview.com/humor-odessa-traditions-modern-times/>;

<http://russiahousenews.info/funny-story-aphorisms/odesskiy-yumor>

^{*} K.Dushenko. Cheap politicians do not exist. Aphorisms. Moscow, 1998.

major musicians, for example, managers of higher educational institutions, being eager to get rid of a paper routine, appoint them their assistants (or even deputies) with pleasure. After a while, such “deputies” become overgrown with like-minded persons; then, using their own influence, they protect people who are similar to them in less significant managerial posts (chief of the educational department, chair director, manager of the structural department, etc.) As a result of such structural “strengthening” in a creative educational institution, a massive cohort is formed of managers and bureaucrats aimed at the seizure of their power. Under their onrush, inevitably, creators leave their posts giving up their places instead to apparatus functionaries. In such higher educational institutions, creative activities start fading, while reports on paper continue to testify to prosperity. They are able to do it!

*The career-related metamorphoses of an unsuccessful
violinist **

At the age of 16, a young violinist named S. S. from St. Petersburg with quite ordinary abilities made an attempt of entering a music high school but “flunked” the main exam, which consisted in the performance of a solo program. Notwithstanding, due to vacant places present for less popular

instruments, the young man was proposed to switch over to alto. He agreed. Though, with this instrument too, the young alto-player did not show any decent level in his final examinations.

For his entering a conservatory with use of the acquired experience, our bald-headed hero submitted his documents to the musical-theoretical faculty, where there was a shortfall. So he was enrolled as a student. In order to smoothen the embarrassment after his hopes for becoming a performer-instrumentalist were ruined, he started convincing those in his environ that he had the talent of a theorist. Those who did not know him believed it, despite that only he himself testified to it. In the arts, it can be so: *he who declares his volubility louder and more ambitiously than others is believed.*

Upon his educational completion, finally realizing that any noticeable musical abilities were absent in him, the young specialist decided to build his career, as the saying was in those days, “in the Party’s line”. After entering the ranks of the Communist Party (the membership of which allowed taking a privileged position in any team), he started promoting communist ideas zealously in life and watching fervently a moral-political climate in the conservatory. His ardency was noticed in the District Party Committee and he obtained a

proposal to take the post of party secretary of the higher educational institution. Though, this victory was overshadowed by the nickname that was stuck to him: “SS-man” (his initials comprised the first letter of his nickname and first letter of his surname was the same abbreviation as the title of the elite military forces in Nazi Germany). Nevertheless, due to the protection of the Party’s organs, he started his quick ascent up the career ladder, the top of which became his appointment in the position of pro-rector of science.

A reader can suppose that the new pro-rector rushed to elevate sciences to a new height in the higher educational institution. Nothing of the kind was apparent. From his first day of being in this position, he proceeded with a case file collection about the current rector. Constructing the intriguing line dexterously, regularly, he informed the Minister of Culture about the “indecent” activities of the conservatory head—the Minister liked the pro-rector for the “cleanness of his intentions” and namely in this person, the Minister saw the next rector.

Having noticed his gracious relationship with the top brass, our hero started working with double energy over the rector’s removal from the office. Soon, an occasion was found, too. In the beginning of the new millennium, rejecting the socialist

way of development through huge challenges, the country set its course for the forming of market relationships. One after another, banks became bankrupt; nevertheless funds for the labor remuneration of workers of higher educational institutions were required regularly. In an attempt to save the currency funds obtained for foreign students' education, the rector deposited them for safety in one of the European banks, which allowed—for a while—the steady paying out of salaries to professors; well, in those days it could be a subject for pride. However the pro-rector on scientific work started spreading rumors about the criminal nature of the rector's financial activities. Namely the fact that the conservatory's money depositing abroad became a means for his discredit. The pro-rector on scientific work continued unwinding the spiral of fabrications about millions of dollars' worth of currency bonuses allegedly obtained by the rector personally from this bank. Against the background of the miserable salaries of professors, such rumors were spread at lightning speed. As a result, he succeeded in forming the collective opinion that for the disastrous state of the higher educational institution, one person was guilty and that this was the rector.

To the attention of management trainees: quite often, the focusing of all-state problems on the personality of the local

manager of an institution is used by unprincipled competitors as a means of ensuring his removal from his position. A similar phenomenon in music bears the name of a “shift of accent”.

As a recommendation: in a period of a crisis, any of your actions oriented at stabilization a financial position will cause mistrust from certain colleagues in the case of an absence of transparency in the system of income distribution. One of the solutions in this situation can be the involvement of team members who have the professional and moral prestige to handle the distribution of salaries.

The rector’s mistake was his belief in the inviolability of his own prestige and the undervaluation of the depth of crisis in the conservatory. He convinced himself of the unanimous support for his activities—after all, members of the Scientific Council—as judged by the meeting’s minutes—voted for the adoption of the solution proposed by him. Notwithstanding, as it was found out later, this did not mean their consent at all: people were just afraid to openly express their desire to clarify the distribution issue of the funds deposited into foreign accounts. Besides, rumors about the wealth of this institution head aggravated the situation. This compelled the pro-rector to act more decisively.

Removal from position

In secret, the pro-rector had a conversation with one of the Conservatory's professors, the husband of whom was the head of one of the federal ministries, and solicited about her application—on behalf of the higher educational institution—to the Audit Chamber of the R. F. with a complaint about the rector's actions. She went there together with the dean of the piano faculty. Later on, not without a tincture of boasting, the latter discussed this march with his colleagues. Soon, based on their visit, a “grilling”^{*} audit was organized by the Audit Chamber of the R. F. As you can guess, this check of the conservatory's financial activities revealed “***multiple violations***”. The rector contested them judicially; it seemed, that the claims were withdrawn. But as with the well-known anecdote *about forks allegedly stolen by guests: soon, they were found by the house masters, however small a residue was left*. For the purpose of executing the court's decision, for one day only, the Minister of Culture restored the rector to his position; only to sign the ordinance for his removal the next day, due to his trust of the pro-rector's information.

^{*} This term should be understood as a goal-orientated investigation with a beforehand known result.

It is not hard to guess, who was appointed as the acting rector. What is more significant is *how it was done: Mr. S. S. sent the conservatory's professors, former members of the Communist Party, to the Minister with a request to appoint the "most worthy one from among worthy ones"* to this position. The request took the liking of the Minister: he issued the ordinance about the appointment of our hero to be a person acting for a rector (hereafter a. f.) as he was sure that this candidate was a good choice.

Democracy inside out

In his life-long stock, the fresh-baked a. f. rector had experience of the nature of election campaigns as previously he was the Party Secretary of the Conservatory. That is why prior to the announcement about initiating the election campaign, the a. f. rector had time to *set apparatus functionaries to key positions* (deans, pro-rectors, supervisors of house-keeping services and others). Also he *changed the composition of the Scientific Council*, completed it with "proven people" and *arranged a PR-campaign in the conservatory's newspaper*. (As an editor-in-chief, "his person" was appointed too.) So a priori, he *ensured the majority of votes for himself*.

The former rector having been fired from the conservatory and suffering from the injustice, was taken by a serious disease. Soon forgotten by everyone, he died. Before his death, this “oligarch” applied to the author of these lines with a plea about a meeting. He came in his old-as-could-be coat, shabby suit and worn-out boots. With shaky hands, he showed me calculations of currency funds spending submitted to the court, by which he was acquitted—preservation of his honest name was most necessary for him! But even without it, it was quite clear that it was a man with humble savings. He did not ask for help; important was for him that he would be as little as heard.

Miraculous enrichment

From the first days of his appointment to the rector position, our hero started ways of increasing his own well-being. Having noticed first violations of the legislation in activities of the young manager, the Minister grew circumspect. Soon, their relations fractured. Undaunted, the a. f. rector of the conservatory went on. In his communication with the Scientific Council of the higher educational institution, he turned the matter of worsening relations with the Minister to his own benefit, purporting that the Minister

intended to take the Grand Hall away from the conservatory. And notwithstanding that it was a lie, the team came over to the rector's side. (After all, without the Grand Hall, the conservatory could not survive.)

Can it be true that the professors' team of the higher educational institution failed in unriddling the intrigue and noticed nothing suspicious? Actually, it did. With ever increasing frequency, the professors wondered: why was the financial state of the conservatory getting worse day after day? Many of them were perplexed with regard to the conservatory's low revenue from the leasing of its premises. Well, there was something to compare its performance with: in neighboring institutions, the rent price made an amount several times higher than that in the conservatory. Also not to the benefit of the rector, the rent of the conservatory's premises by a small musical shop was discovered: after chasing away the former entrepreneurs, the rector became a co-founder of a new shop trading carpets and antiquarian furniture in the same area. Previously it had sold everything that the Conservatory's musicians might need: musical instruments, music-paper, strings and so on. It meant that they saw it but were silent through fear of being fired.

So things moved from bad to worse. Soon, the students' canteen and the professors' coffee shop, for which a considerable area of the premises were assigned, were given to an elite restaurant with exorbitant prices and alcohol sale, in which our hero was also "interested". In its turn, the students' canteen was placed on the second floor in a premise inappropriate for it—*everything that happened pointed to the use of the conservatory's material complex for the purpose of the personal enrichment of the rector.*

How to steal a million and obtain a state prize

The authorities in Russia respect people of the arts, if their activities are oriented at elevating the nation's cultural level. In Russian history, there are many examples of creators' unselfish devotion to society. The free music school established by the composer A. P. Balakirev, for example, or the enlightening movement "Russian Itinerants". Well, the contemporary "culture-bearers" learned how to cash in on the ideas of the great enlighteners using their prestige.

So hiding his mercenary intentions, in his public appeals to the conservatory's musicians, the fresh-baked rector started invoking the notion of enlightening common people and gambling on this matter. Changing nothing in the organization

of concert activities of the higher educational institution and only delivering numerous pompous speeches, he took upon himself the position of a great enlightener. After several years of *such project realization in words*, our hero composed a voluptuous report on the traditional performances of the talented conservatory musicians. The musicians knew nothing about their participation in the project, nor that their names were being used in this way. The rector backed his report with words of high praise and forwarded it to the government. Soon, the “great enlightener” obtained a state prize in the form of a considerable material remuneration.

Also, he used other methods of enrichment. In the team, a story was discussed related to *conducting reparation of the basement premises*, where the *Small Hall’s coatroom* and the conservatory’s personnel department were located. According to the report published on the website of the higher educational institution, several million dollars were spent on the reparation of the coatroom and the four offices located in the basement. It turned out to be the most expensive coatroom in the world. Punsters made fun of this and said in their jokes that upon such cost, the pegs and uprights were to be golden! In reality, the premises looked quite humble and differed from others in no way.

In reply to such criticism, the rector informed the personnel that the funds were spent *on foundation shoring* under the coat room. Indeed, it was necessary to fill-in—with concrete—cavities formed as a result of vehicular action onto the ground. However what amount of *concrete* was actually *pumped down* under the ground, was unknown. One could write a million tons or two million tons—it was impossible to check.

The information about the rector's inclinations bothered the Minister very much; he was waiting for a suitable reason to make a definite decision. The reason *became the leasing of the conservatory's Grand Hall*, being as it was an elite ground for conducting concerts of classical music. More often than not in halls of Russian conservatories, event-making performances take place for both domestic and foreign musicians of the highest level. Meanwhile, the new time dictated a new order: mandatory payment for the hall's rent. Many foreign musicians were ready to pay up to 10 thousand US dollars. The reason that those concert grounds were in demand was their high prestige, unique acoustics, their ability to gather an audience regardless of the name of a performer, etc. As the Russian saying goes, they are "prayed-in places".

Having evaluated the situation, the rector concluded that a long-term contract envisaged the transfer of rights on the use of the conservatory hall to one of the banks including sub-leasing. For its part, the bank took the obligation to pay off release-money to the conservatory in the amount of 50 thousand rubles for every concert (a little bit more than 2 thousand dollars), which clearly was not to the benefit of the conservatory. Previously, the rent cost of the Grand Hall of the conservatory made up to 250 thousand rubles (10–11 thousand dollars) for a concert. Of course, in the Ministry of Culture, they had a hunch, into whose pocket the difference was directed.

Having ascertained the criminal nature of this bargain, the Minister demanded the preparing of an ordinance for the rector's firing and in accordance with the regulations, he forwarded it for signing to the corresponding offices. Having been aware about the would-be removal, the rector was proactive: he fired his pro-rector on concert work and the head of the economic department declaring that they had concluded this contract without his approval. As afterwards both poor wretches affirmed, this was a lie, to put it mildly. Neither the pro-rector nor the head of the economic

department dared even thinking about signing any contracts without a rector's instruction.

What happened next was the most amazing thing: exactly in this crucial moment all of a sudden, our hero was appointed Minister! His predecessor rushed to country bosses of higher ranks with papers proving the conservatory rector's financial impurity; however, probably, they considered these actions as a manifestation of the fierce jealousy of the rejected manager.

Election postponement is never done by chance

The conservatory lived in waiting for the elections for a new rector. However in defiance of the rules, the elections were postponed for a year and a half. The new Minister tried spinning out the time in an attempt to find a pliable, easily-manageable candidate. He needed a man having no experience of managerial work: he was in fear of financial checks for the period of his work as the rector. Besides, his itch for money required the search for a completely controllable figure. Also the third goal existed; to provide himself with an "alternate aerodrome" in case of an unexpected resignation.

The Minister controlled thoroughly the electoral process. This was noticeable in the painful reaction of members of the

Election Committee when discussing in lobbies the idea of nominating candidates non-controllable by him. “If one of these candidates were to win, the boss would not forgive us”, they said. It was hard to escape the following conclusion: for making decisions, the Committee asked for consent of the Minister, who, in his turn, falsely pretended that he had distanced himself from this issue. A further piece of evidence to it became our hero’s utterance in his talk with the professors, when—as if accidentally—he observed in regard to one of the candidates as follows. “Why, is there someone, who promotes this candidate? He already withdrew his name from the candidates, did he not? I was told that he was already informed to do so. He is to refuse from participating in the election”.

“Intimidating”. Indeed, the meant candidate “was told”. In particular, he shared the following story with colleagues. On 5th of March 2005, he was visited by the Minister’s friend Mr. I. B. He explained that the visit’s aim was a desire to help the non-controllable candidate and his family. Mr. I. B. began his talk by telling them that being in business in the office of the Internal Affairs Minister, whose counselor he was at the same time, he became a happenstance witness of a scene in which

the Minister instructed a head of the department of economic safety to collect incriminating evidence about this candidate.

From the tale of this high-ranking person, it followed that on his part, he characterized the candidate as a law-abiding and well-doing person. In his turn, purportedly with annoyance, the Minister admitted that he had obtained direct instruction from a higher ranking boss because the candidate allegedly “crossed their path (harmed their business)”. For even greater persuasiveness, he even lifted the veil on the following secret: an investment project existed for the construction of a big residential complex on the land plot belonging to the conservatory. Allegedly, people “above” were ready to “bargain” with such a rector, who would not be too demanding.

In the continuation of his tale, he recalled the story with Khodorkovsky and also attracted attention to the key bits such as when rascals slipped narcotic drugs to unwanted people. At the end of the meeting, the visitor stated, “You should understand, they are scoundrels, who would go to any length to have their way. Your life and the life of your family is the most valuable thing! Write books, perform concerts—please, if you would like to live, if your family is dear to you, do not engage yourself with this affair! Anyway, they will carry their

point and put a wanted person to this position so as to realize their intentions! You hinder them!” In other words, the man visited the candidate who was non-controllable to the Minister, and persuaded him not to participate in the election.

The candidate consulted with his friends. They supposed that the story could be ordinary “intimidation”, the criminal method taken by our hero in order to put the rival out of the way. And yet the candidate decided against putting his family at risk and refused the conservatory professors, who initiated his nomination.

Even the very wise cannot see all ends

In a year and a half, finally, the Minister found the needed person and gave his approval to conduct the election. A well-known pianist and People's Artist of Russia was elected a rector. The Minister believed that it would be easy for him to knock such a man into fits. However, the new conservatory rector turned out to be not this easy and not a simpleton. He approached the undertaking seriously and started chasing away structures renting the conservatory's premises for pennies on the dollar. The first of them was the firm “Silver Star” established by our hero together with another “entrepreneur”. The Minister was overtaken by alarm. He

realized that even more decisive actions would follow. However, he did not rush to sever relations with the new rector as a new financial temptation overbore his desire to enact his will.

For the taking, there was a reparation for the conservatory, so the Minister wanted to distribute the finances independently, without being held responsible for violations. In particular, he initiated two meetings of the Scientific Council in the conservatory with invitations to investors, who promised to construct a new building on the conservatory's land with a subsequent transfer of 18-20 percent of the area to the higher educational institution. However the ratio of 20:80 was extremely unfavorable for the conservatory. In comparison: by that moment, several higher educational institutions having free land plots in their operative management realized investment projects with an opposite ratio. Such a proportion was profitable for investors anyway as receiving their 20 percent, afterwards, they would be able to resell the constructed area in the city center for much more money. The projects were paid back all right; and in addition, they yielded a solid profit.

Immediately, the new conservatory rector noticed the mercenary incentives in the Minister's intentions. They were

also identified by some members of the Scientific Council. The two sides came to a collision. A considerable number of professors headed by the rector supported a proposal to ask for financing from the state for the building's construction, which would entirely belong to the higher educational institution. For his part, the Minister kept pushing the idea of the investment contract realization while attracting private investors. He tried convincing the Council members that the state had no money, while finding private investors was a much easier task. "Now, what do we lose? Investing nothing, we obtain value for 20 percent of the area!"

It was hypocrisy: there was much to lose; besides, the state did have money. If you take into consideration that the investors planned the construction of about 80 thousand sq. meters, it was seen that the conservatory share was miserable. In view of the real estate prices in this district (15-20 thousand dollars per one sq. meter), the investors would obtain up to 700 million dollars of net profit, while the conservatory would have only a couple of floors of the building. Upon that, forever, the land would pass into use of the investors, which meant a loss of prospects for the higher educational institution's development. The Scientific Council objected in silence. They were afraid to speak out loud. And yet, common

sense prevailed: according to the results of voting by secret ballot, in this battle, the rector did not conquer the field; the conservatory refused the investment project.

And suddenly there came an announcement that our hero would be relieved of his position as Minister! Once, most unexpectedly, he was appointed and now most unexpectedly he was removed. The whole fruitless period of his activities in this post was accompanied by numerous squabbles and court sessions; that is why, it was evident that any new high appointments for him were not foreseen. Now, only one option was left for the former Minister: to return to the conservatory. But the rector position was taken and he started actively “working” over the rector’s chair liberation. For a removal of the acting rector from his position, a serious reason was needed; and if there was no such reason, it meant that it was necessary to invent one.

Across a number of mass media establishments, a publication was ordered for materials blackening the rector’s activities. In particular, one of the anchormen on central television declared from his TV screen that the prevailing fears for the conservatory’s future were that “with the current rector, everything [was being] sold and sacked up to a nail”.

In the team, such information was perceived with great concern: most professors were perplexed.

A while after this attack, it announced that the rector was to be relieved from the position in an initiative by the employer. Again the public was speechless!

The pre-election campaign was initiated by our hero positioning himself as a *savior*. His tactics toward the personnel were based on an infusion of a feeling of impending danger concerning the higher educational institution. He stated that the conservatory could not continue its activities because of violations committed by the former rector. By raising to prominence the most insignificant failed patches of his predecessor and leveling down his achievements, our hero frightened musicians (with their sensitive nerves) that a closing of the conservatory was possible. ***Only he with his connections was able to save it;*** this was what sounded from his mouth on meetings with professors.

Soon, the day of the election of conservatory rector was set. In its conduct is characterized methods of modern electoral intrigues. Let us try disclosing their typical signs which, in the author's opinion, will be of interest to young managers.

1. A. f. status (acting for) as an instrument of ensuring success in elections. A man's appointment to be the person "acting for" automatically provides a challenger with a considerable quantity of votes in elections. Notwithstanding that in the conservatory, our character was not known as a gifted manager, after he received this status, many professors' relationship to him changed to his benefit to a great extent. This status is similar to a writ of protection, which a duke received from a khan in the times of the Tatar Yoke. The reason for such modulation is very simple: in his hands, an **administrative resource** appears.

You may ask, what is this **administrative resource**? It is the possibility of managing—including that of an election process—with the aid of administrative levers, i.e. a right to relieve people from positions and appoint lower-level chiefs of various ranks at the state level (deans, holders of conservatory chairs, heads of house-keeping structures, etc.). But the most important thing is as follows: the a. f. rector acquired the right to control the financial flows of the higher educational institution, increase and decrease salaries and hence render influence to people not with his ideas but instead with budget funds. In short, all teachers and workers became dependent on a chief with the prefix "a. f."

Logically, the question now arises of whether or not providing a potential candidate for an elective post with the status a. f. is a malpractice which contradicts principles of democracy? Undoubtedly, it is! And the most civilized variant of the solution to this problem is the appointment of a neutral specialist who will have no part in the election.

2. The purchasing of a team of like-minded persons.

This is quite a new phenomenon of our reality. With this purpose in mind, under the pretense of the oncoming restoration of the concert hall, the staff of the conservatory was reduced: from among the attending personnel, more than 90 people were fired. The liberated funds from this were directed by the a. f. rector towards an increase of the salaries of himself and leading specialists (pro-rectors, deans, chief-accountant, director of personnel department, etc.) together with a promise to preserve their posts after his successful election. Instantaneously, the favored specialists joined together into a team of “like-minded persons”. Also, the trade union chairman was “high-honored”, incorporated as a member of this privileged team so as to dissuade him from bringing the mass firing to a public discussion. This way, by his ordinance about salary increases to leading specialists, the a. f. rector ensured about 25 percent more votes because

according to expert opinions, as a rule, a considerable number of staff members oriented their choice based on the opinion of their direct boss.

3. Into the Elective Constitution, they included a number of norms providing the a. f. rector with certain advantages as compared to other potential candidates. For example, according to the Constitution, for the rector's position, only faculties could put candidates forward. In connection with the fact that their chiefs became members of the a. f. rector's team, candidates putting this forward fell under the control of the a. f. rector. As for smaller structures (such as chairs, scientific departments, a publishing center, etc.), for the purchase of which there was not enough money, they were not allowed to put candidates forward.

Also in the Constitution, a point was envisaged wherein **candidates were put forward exclusively by the way of an open ballot.** Meanwhile, calling publicly to put alternative candidates forward meant putting conservatory professors into troubled waters, given that the a. f. rector's team executed total control over the process.

4. Intimidating of "free-thinkers". A fight with otherwise-minded persons took a shameful form: the team of representatives arranged meetings with each libertine elector

and as if accidentally (but on purpose), they “mused in loud” and talked about the oncoming new wave of job reductions and in so doing they hinted unequivocally to their partner in conversation at the uncertainty of his position. In less than no time, the situation would be solved to the benefit of the a. f. rector.

5. One more achievement of the a. f. rector involved **completing the composition of the Electoral Board on election** to the rector position. Onto this Board, he appointed mainly apparatus functionaries who were once members of conservatory’s body of the Communist Party of the Soviet Union. In so doing, the former Party organizer of the higher educational institution transformed the work of the Electoral Board into an **execution of the Party-industrial task leading to his own election.**

6. “On a short leash”. The malpractice of an appointment to high state positions for money is criticized mercilessly throughout the entire world. Our hero acted in another way: in order not to strain critical situations, to some of the conservatory’s leading posts, he appointed specialists who themselves were tarnished by corruption and other half-criminal affairs. His intention was simple: chiefs who committed abominable deeds (like bribes, drunkenness,

nonattendance), were easy to control. Being “on the hook” of their higher boss for fear of the disclosure of their actions, they became obedient. **It was they who were entrusted with the role of radicals, executing the demonstrative action of frightening away unwanted people and it was they who publicly lied to negatively influence the a. f. rector’s rivals’ reputations.**

7. People’s consciences were manipulated by the pro-rector on international affairs, too. In his conversations with professors, pretending to be “friendly”, he whispered to them that competitors of the a. f. rector were coming from a criminal background. In spite of the fact that it was contrary to reality, such disinformation was adopted by people as a rule in less than no time.

8. Quotas regulating the quantity of electors. To structural departments showing sympathies for competitors, tiny quotas were assigned. In their turn, for departments supporting the a. f. rector, the quotas were increased even in the case where workers were miserable in them.

9. Titles of honor on clearance sale. The dirtiest instrument of influence in the professors’ opinions became the “trade” with state rewards. On the threshold of the election, the title of People’s Artist of the R. F. was given to the dean

of the vocal faculty, who had no scenic practice. Several friends of the a. f. rector were put forward for nomination for the title of “Honored Art Worker of the R. F.” only because of their zealous praising of him publicly. In their turn, professors who performed for many years on the best stages of the world and glorified the Russian arts, remained out of favor. Immediately, venerable musicians stopped short and started demonstrating their loyalty to the a. f. rector in a bowing and scraping manner.

10. Methods of psychological influence. *Neglecting, paying no regard to the competitors of their benefactor,* is quite a new instrument of pre-election practice. The engaged Electoral Board refused to publish information about competitors: it did not allow the hanging of their personnel applications on walls, did not release information on their creative and managerial achievements and prevented the publication of their programs and other informational materials.

11. Democracy upside down. For a few days before the electoral conference, the Electoral Board adopted the decision to demand—from electors—voting only for those candidates who were put forward by open ballot. And as for those

employees who reminded them about electoral freedom, immediately, they were intimidated by firing.

12. Borrowing of ideas. Realizing that on the electoral conference, much would depend on a represented **program**, competitors applied to the Board with a request to publish their pre-election plans in the conservatory's newspaper. They were refused as, by this time, the a. f. rector did not yet have a program of his own and did not know what to propose to the personnel.

Having acquaintances in secret within the platform of his **competitors**, our hero was very much perplexed. At first, he stated that everything that was proposed by the **competitors** had already been realized in reality. Then, apparently, getting the sense that this was not the best way of convincing conservatory professors and employees, he proposed the same, paraphrasing the theses of the **competitors** in other words. However, unfortunately, the Board **did not notice the borrowing of policies**.

13. Blocking rivals' initiatives. One of the competitors laid out his program, published as a booklet, open to the public in the following way: he put it inside of the educational registers of teachers. The action was forced and not the most effective; well, this was understood by the **competitor**. The

next day coming to the dispatch office, he tried finding even one of those booklets in the registers but in vein; there was nothing in them. Evidently, someone withdrew them in the middle of the night. The **competitor** imprinted one more printing run. Again 300 copies were distributed among teachers' registers. They disappeared, too. The **competitor** had to give up the idea of bringing his platform to information of the conservatory's community in such a way. Also futile was his attempt to find out from dispatchers, who performed theft; well, they saw nothing. *The Electoral Board ignored this violation, too.*

In the developing situation, the a. f. rector's rivals were doomed to failure. Notwithstanding, they did not refuse participation in the election as it allowed them to give voice to the conservatory's problems and saying out loud their critical observations about the a. f. rector.

14. Unsanctioned control over the voting process. The Electoral Board placed booths for voting by **secret ballot** and a bulletins box of **open access** on the same ground. In front of the booths for voting by secret ballot, there stood controllers from the team of the a. f. rector who wrote the surnames of people who entered there (if he voted by secret ballot, it meant, he had something to hide from the administration). In

its turn, dropping bulletins into the open access box with a demonstration of crossed-out surnames of competitors was encouraged by cheers.

In order to avoid manipulation during the vote's calculation, the a. f. rector's rivals asked for a representative of the Ministry of Culture to take control over this process; but the Electoral Board did not let the representative enter the premise where the calculation took place. Later on, the results were announced: the a. f. rector won as he collected about 75 percent of votes. What the real election results were remained a "sealed book".

Outcome of the election

After he gained the victory, the new-elected rector started settling accounts with everyone, who took the side of his rivals. The first victims became the **competitors** themselves: they were fired under the pretense of cutting staff. Then everyone was fired, who dared to say anything unkind in their address to the conference.

Some employers brought cases before the court for the illegality of the firing and won the processes. Nevertheless, as for continuing to work in such an atmosphere, they did not feel able, and so they left the conservatory of their own

accord. Others chose not applying to a court and taking care of their health instead; they left the conservatory quietly.

In this story, a very lamentable occurrence became the turpitude of a part of the conservatory's community. For the firing of unwanted persons, they required proof by documentary evidence, and such things were absent. It therefore meant that it was necessary to invent them! They made use of poison-pen letters, reports, office memorandums, complaints, etc. They found a great deal of people, who wrote them in the presence of colleagues without pangs of conscience and with total disdain for the law, morality and honor! They strived to demonstrate their devotion to the new rector: by them, a talented musician was judged to be talentless; a weak intellect was declared to be a genius; a fraud was said to be the most honest person, while a decent person was a scoundrel.

* * *

A few years flew by. Following tradition, our hero extracted—from the government for the oncoming jubilee of the higher educational institution—several billion rubles for restoration of the conservatory's buildings. However due to

the financial impurity of his intentions, the works were conducted to a low level of quality. As a result, the acoustics of the halls, including the grand hall, worsened considerably, while everything which was repaired, returned to a pre-repair state soon after. While before the restoration, the conservatory's buildings had served for more than a century, afterwards, they failed to stand for even a year, and acquired an unsavory look as if there was no reparation at all.

Image- and business-related losses

- More than 90 people were left without jobs;*
- The strengthening of the conservatory a. f. rector's position at the election was backed by state financing;*
- The moral decay of the leading echelon backfired in creating a poor psychological climate within the higher educational institution in general;*
- Musicians' creative intentions turned out to be on the periphery of the interests of the educational institution.*

P.S.

In less than two years from the day of the rector's election, the conservatory's professors and many of the other workers started speaking about unsolvable problems arising in the higher educational institution.

Consistent pattern number one: For all disasters of the higher educational institution, the conservatory's personnel blamed the rector, forgetting that they themselves elected him.

Consistent pattern number two: getting rid of a charlatan is beyond a personnel's power. Even if such a person goes away, as a rule, he is promoted even higher.

A FALSEHOOD INSTEAD OF MUSIC!

SMALL PRICKS FROM COMPETITORS*

Those especially ashamed of their turpitude, are they who failed in bringing it to a successful termination.

—A. Fürstenberg*

Once, several children of the musical school became sick with stomach ache. On the same day, like a bolt from the blue, journalists appeared, who stated that the administration had concealed a dysentery outbreak both from the public and from the parents. It was a strange kind of dysentery: the children were kept in the hospital not more than a week and then allowed to go home. From medical sources, we knew that in the case of dysentery, the incubation period is no less than 21 days. We wondered, why were our children cured in as little as one week? Perhaps, in the city, an epidemic started and the great quantity of patients did not allow keeping children in the hospital during the entire period, could that be the case? It turned out that no; the city lived in its ordinary mode.

Soon, an investigative officer of a district procurator-office visited us. Notwithstanding that an inspection of school administration work was oncoming, I applied with the

* A. Fürstenberg. 700 short lines. Moscow, 1980

counter-claim and demanded investigating the curing process in the hospital at the same time: we got suspicious about the validity of the diagnosis. Already newspapers and the Internet were flashy with articles about an insanitariness, in which allegedly the school was submerged, about an almost sour soup, which children ate—it was ultimately a fiction: cleanness was always maintained and nutrition was arranged perfectly. I think, in many families, children were not fed as properly as they were by us: five meals daily with fresh vegetables and fruits in ration.

The investigation which lasted almost 3 months was stopped sharply all of a sudden and the inspection switched over to the hospital. They found out that it was not dysentery but instead intestinal influenza: aggravating diagnoses, the hospital earned money in insurance. Well, if it was intestinal influenza, it meant that the school was of no fault in this; after all, it is an airborne transmission. The guilty person could be anyone who sneezed on public transport.

“Vertebrates” in the arts*

A similarly complicated problem in the work of a musical educational institution manager was the determination of some *influential musicians* to secede issues of their

children's acceptance to the music school with the aid of connections. They did not hesitate in applying to me with a request "to help a talented boy/girl"^{**} in entering the school. I tried explaining softly that I could not take such a sin upon myself as behind it there stood the refusal to accept another more talented child (at our admission exams, the contest among children was no laughing matter: up to eight persons per seat). My explanative attempts were perceived as a display of disrespect. Feeling themselves insulted, the "great ones" (in this way they positioned themselves) became my ill-wishers for many years. They did not understand the protectionism, being criminal indeed in relation to children from other families. Nursing their grievance against me, they applied to the Ministry of Culture with a request to reduce the influence of the "overreaching" director (their expression). If there they were refused, they intended to directly coax teachers or members of examination commissions into giving a higher grade to their offspring. As a result of such a mercenary approach, a not very gifted child from a family of influential musicians would get into the school.

As a rule, the presence of the "vertebrates" in any educational institution results in the occurrence of serious

^{**} Read as: to give a higher grade as compared to a fair one on admission exams.

collisions. Music studying is very arduous, not everyone can endure it and pass. Unfortunately, in no circumstances, are influential relatives ready to admit that their child has lack of a talent. Most often, a guilt is laid on a teacher or a whole school, which means on its director, too. Then comes the wait for intrigue, complaints, dirty hints—even worse is a situation, when untalented offspring join together in a “band” and humiliate gifted children, while having only one instrument of violence in their arsenal: outrage upon personal dignity. In short, if a “vertebrate” finds his way into a school—wait for a scandal.

Once upon a “request” from the Constitutor, two sons of a deputy-director of one of the federal museums were admitted into the school, brothers Boris and George. Soon, out of the ordinary events started happening in the school. In October 2010, a serious conflict occurred between Boris and a student of the 4th grade, Roma B. According to a complaint from Boris’ parents, Roma B.’s elder brother and mother came and pushed him. The boy bumped Boris’ head against a wall. A little bit later, Boris’ parents affirmed that their child had lost 80 percent of his vision; besides, he was suffering from a concussion and had a soft tissue bruise on his head, which, on

the same day, workers of the ambulance service provided a reference for.

Broadly speaking, the deed was serious. However, what raised hackles was that, instead of resolving the problem of the child's health and his return to school, Boris' parents were occupied to a greater extent with a PR-campaign against the school and its director. Suddenly I became a principal "agent" in this accident.

A school director is obliged to conduct an investigation in such circumstances. In the course of the situation's examination, interesting details came to light. It turned out that among teachers and parents, there were witnesses of this incident, who affirmed that nobody pushed him. More to it, the class group supervisor assured that during the previous year and a half, Boris and a group of other boys (all of whom were children of "great ones") regularly bullied the talented and true-bred boy Roma B., who performed together with famous musicians on the most prestigious grounds of Moscow and abroad. According to the teachers' firm opinions, the actions and incentive of this small idlers' "band" emanated from envy. Constantly, they hustled against Roma B., sometimes beating him, sometimes humiliating him in front of girls, or even pointing a small sharp thing close to his face

intimidating him, “We’ll poke your eye out” (on purpose, I do not specify the surnames of the little hooligans).

With a gambling fervor, the “great ones” were involved in the intrigue and threw their weight behind Boris. The famous female cellist Natalia B. (the aunt of one of the idlers) spoke on the radio and in the broadcasting for the whole country, not troubling herself with any clarification of the conflict’s real reasons, she informed us that the accident was the result of bad school management by an “abominable director” and there ought to be no place for him in it. Also Boris’ parents spoke in the mass media with such accusations about the child’s vision loss. The apotheosis of this story was an article in one of the central newspapers, where through distorting real facts, a female news-writer represented the situation in the following way: allegedly, for nothing, Boris was beaten by adults and the director hid their guilt. In the newswoman’s view, a rich father of a talented boy Roma bought “Steinway & Son” grand pianos for the school; so the director, dependent on such a useful parent, “covered for” criminals in anticipation of the next sop.

The article’s materials were contrary to the facts: the Roma family was not rich; the grand pianos were acquired from state financing basis in the period of the school’s

reconstruction, of which the school had confirming documents. Constantly, mass media organs kept spreading the version of the material dependence of the director on parents' benevolence; they liked this pattern very much. Perhaps, it was about them that in his novel *Master and Margarita*^{*}, Mikhail Afanasyevich Bulgakov observed with bitterness as follows, they are "just people, nothing more".

However paradoxical it was, in resolving the situation, an application from Boris' parents to investigative authorities with the aim of establishing a criminal case against relatives of the talented boy Roma, was actually helpful. They invented stories about this incident so passionately that they began believing in their own falsehoods and decided to start acting. However, after four months of investigations, the police found out that nobody beat Boris (as part of the case, they attached the conclusion of a forensic medical examination and the decision of the investigative authorities). In the last point of the examination's conclusion, specialists expressed their opinion that Boris faked the vision loss in order to aggravate the "guilt" of Roma's relatives.

The intrigue achieved a "happy ending", notwithstanding the fact that the mass media organs brought forward no

* M. Bulgakov. *The Master and Margarita*. Moscow, 1966

apologies. The cellist Natalia B. expressed her mistrust of the investigation's results and insisted that one should believe the children. The question was: which children? As for trusting the children, I did. But also I know that because of fear, some of them are able to lie. Taking into consideration the abilities of students of a school of a creative orientation, it is possible to suppose that they skillfully write out stories in their own head in order to elicit compassion in their environment. Also it was found out that Boris' parents were not indifferent observers, either. In the investigation documents, it was pointed out that sometimes Boris pronounced well remembered and turned phrases. After all, there was someone, who taught him to do so. They thought this story out due to fear that their son would be expelled from the school for the victimization of Roma B.

Soon, it became known that the process of the application of Boris' parents to the mass media was inspired and backed with the organizational support of my implacable "friend", the rector of the conservatory. Some would say, what shallow "set-ups".

From the author's personal experience

1. As the prestige of a manager's post rises, the more inventive competitors become, using any chance to tilt a rival from the saddle.

2. Be careful of "vertebrates". A director of a creative school should comply strictly with admission rules. Though, it is worth remembering that "great ones" can bypass you calling directly on members of your school's examination commission.

3. As a rule, "vertebrates" lay the blame for an absence of talent in their children on a director or teachers.

4. Inevitably, enrolling "vertebrates" into the educational institution of a creative orientation results in a conflict between "high-positioned" relatives and the school administration.

5. Parents of a "vertebrate" would rather announce the whole world as being vicious than admit their own mistakes in their children's upbringing.

THE ART OF VICE*

What is terrible is not a sin but impudence after a sin.

—*John Chrysostom*•

The first casualty when the war comes is truth.

—*Hiram Johnson*•

Sometimes an event which would radically change a manager's life hardly stands out in the succession of other events, and this is why it is perceived as a quite ordinary one. Also, intuition is silent. I would like to write about such a case in the period of my work as the director of the musical school. It began with the visit of the parents of a South-Korean female student.

The mother of a young pianist called Li (surname) from Mr. A. Ya. Gladkov's class applied to the director's office with a request for transferring the girl to another teacher. In reply to the question about what had happened, the girl asked her mom to tell me about the events that took place. In broken Russian, looking away shamefacedly and relying on the

• New Testament, Gospel of John, Chapter 20

• https://www.azquotes.com/author/25791-Hiram_Johnson

language of gestures, her mom explained that in the lessons, the teacher did not trouble himself with music but instead was searching for an excuse to touch the girl, he touched her breasts and constantly attempted to get his hands under her skirt.

I must confess, it was hard to believe. Among the school students, there was a high level of competition. More often than not in the heat of fight for leadership, children and especially their parents perceived the atmosphere of studying in an individual classroom in a distorted sense. Sometimes it happened that parents unreasonably accused a music teacher because of an absence of remarkable success on the part of a child.

The case was complicated by the following circumstance: the mother of the girl flatly refused to write an official statement to the law enforcement agencies. Moreover, when the school's management requested her to bring this issue to public discussion, the mother said that she would give up her words for the safety of the child.

The girl's request was complied with, so she started studying under another teacher. Nevertheless, the splinter in my memory gave me no peace. I invited Mr. Gladkov to my office for a discussion of the situation. Giving his point of

view, he explained the root of the incident as differences in Korean national culture; purporting that Koreans perceived any tactile touch of a man of the opposite sex as a sign of a sexual interest. In his turn, the piano teacher felt he had no other way to show the girl how to sit correctly, how to hold her hands, back, legs, etc. After hearing the teacher out, I asked him to demonstrate greater civility in his communication with children from now on. Gladkov A. Ya. agreed to comply with my request; so it seemed, the issue was over.

Notwithstanding, in late August 2009 the mother of the new-coming student Tatiana Lukina applied with a similar complaint (that A. Ya. Gladkov had sexually assaulted the girl during her admission exams) to the school deputy-director Rozovskaya T.V. The mother asked me to assign another teacher to her daughter, anyone but Gladkov. After inquiries, the deputy-director found out that the girl underwent harassment from Gladkov, who touched her intimate places, backed her into a corner in the attempt of kissing, and put his hands under her skirt! The mother, as in the first case, refused the proposal to write an application. At the end of the meeting, the mother said, "If my husband knew, he would just kill him!" The situation became aggravated.

I authorized another school deputy-director, Victor Ilyich Smehlyakov to demand explanations from Gladkov. The teacher's reaction seemed painful: he replied in a raised voice, denied everything and affirmed that there was nothing of the kind.

After giving thorough consideration of the question of "what to do" among all of the school director's deputies, we invited Gladkov for a conversation. He defended himself characterizing the parents' claims as aspersions. At the end of the conversation, suddenly, he started affirming that this case was a part of conscious policy of the school administration oriented at his discredit. The situation started acquiring a scandalous nature.

We warned the teacher about a control tightening over the course of the educational process in his classroom. Naturally, the girl was assigned to the class of another teacher; meanwhile, the question of Gladkov's work continuing in the school was postponed until we had found out the truth about all of the circumstances. A faint hope still flickered in my soul that it was all a misunderstanding.

More time passed. In December 2010 to the director's office, the mother of a 12-year old female student, Irina Paleychuk, approached me with the following statement.

“Please be aware that since the beginning of this educational year after my daughter Irina’s lessons with her teacher Gladkov A. Ya., she started coming home in tears and being very nervous. Afterwards she started asking me to visit the music lessons together with her or else she refused attending the school. In reply to my question, what was up, Irina was silent, cried and trembled. I was incredibly alarmed. After conducting a conversation with her, I found out horrific. I inform you that in the lessons, her music teacher Gladkov A. Ya. used to take the opportunity to sexually abuse my child (namely, touching her breasts and buttocks) with his hands and to approach to her at a very close distance. Besides that, in my personal presence and in the presence of students, Gladkov felt free to use locker-room language. Based on the aforementioned, please take measures in relation of the teacher Gladkov. According to my personal internal view, parents and female students fear speaking loudly about it as nobody would believe them because it is improvable. Secondly, as a child, an obstacle now occurs to her studying in this school and to her further musical progress. Best regards, Victoria Paleychuk”.

We had a meeting with Gladkov A. Ya. As before, he refused all such allegations, claiming that the mother’s

application was a revenge for her daughter's coming second in an international pianists' contest (allegedly, she hoped to win the contest) as well as for his refusal to continue lessons with the girl*. His arguments seemed hardly persuasive to us. So it came to the necessity to ask for his written explanations.

In his explanatory letter, he wrote that her statement was slander; no "horrific facts" took place. *"For the year spent by Irina Paleychuk in my class, she received two awards in international contests; I did nothing bad to her except for her benefit. In connection with my serious educational load, I was forced to refuse giving further lessons to Irina and had no objections to her transition to another teacher's class. Mr. director, please discuss my lessons with my other students and colleagues and work out a due evaluation of my work in the school and my behavior as a teacher. Once more I can repeat that everything said in Paleychuk's application is a lie; and it is incomprehensible to me, why she needed to stab at my reputation."*

* Indeed, an administrative note addressed to the school director with a request to transfer the girl to a class of another teacher was written by Mr. Gladkov few days earlier. However according to parents' evidence, in this case, he acted in an attempt of staying one step ahead as he wrote the note after that the girl's mother demanded explanations from him on the issue of harassment to her daughter.

Because it was a recurrence and moreover aggravated by arrival of these documents, the situation dictated another style of communication with this teacher. Being moved with an aspiration to get rid of the dirt, in a face to face conversation, I proposed the teacher leave the school due to his absence of self-control and his inability to overcome his pathological appetite to children. I decided to limit the number of people involved in this issue, discussing it with a narrow circle of colleagues in the director's office (my deputies). After all, the story was extremely delicate and the parents asked for a confidential trial. Behind our decision on the confidentiality, there was the intention to save the school from disgrace and protect the children.

Perhaps, this argument found a way through to Gladkov A. Ya.: he decided to leave the school. After a week of consideration, he brought his retirement application to the school of his own free will. He asked me to tell nobody about the true reasons for his retirement. Also he asked me not to fire his daughter, who also worked in the school as a teacher. For the finale, he dropped a phrase-confession, "Well, OK, as for me, I am guilty however my daughter is not. I would like her to continue working". (His words "I am guilty" should be interpreted as an indirect confession.) With a relief, I signed

his retirement application. It seemed, finally, the situation was solved.

Cherchez la femme. A few hours after his retirement, literally, the Internet burst out in complaints and slander. “Hideous things prevail in the school”; “They freeze out the best teachers”; “Down with the director”—at first, the director was criticized; then the girl Paleychuk and her mom were subjected to attacks. Insults of every kind were aimed at them (female liars, prostitutes, toads). They published the student’s surname, her photograph, address, etc. The name of the 12-year old girl became the talk of the town on social media.

The time changed and so did the society together with it. In an anonymous discussion of moral problems on the Internet, people overruled with a quite unfettered moral view. An extremely wide range of people gave their opinions on social networks thereon! The lion's share of the authors hid themselves under fictitious nicknames. We understood why it was so: many of them put forward aims far from the discussed theme. Every day, the anonymous “well-wishers” threw fabricated facts about the director’s life into the networks. What was particularly interesting was, given their belief in their own fables, that they themselves were horrified by them. “Heroines” of the middle ground (supporting actresses)

became the girls Irina Paleychuk and Tatiana Boiko, who also dared to publicly articulate their stories of education at the hands of this teacher. Logically, a question arises: why did they not become key actresses? This is what constituted the intriguing essence. Playing on feelings of confiding in people, ill-wishers of the director (well, every manager has a great deal of them by definition), directed the Internet mob scene skillfully to a conflict with him. The pedophilic teacher and his victims served just as instruments of the massacre over the rival.

Independent bloggers managed to find out that the initiative came from the federal conservatory's rector, voluntary helpmates of whom, in this affair, two women acted*. Both of them had motivation. One of them was a resigned school almsgiver, who in the "turbulent 90s" bought four bookstands for the school and demanded exorbitant privileges for her son who attended the school due to this (for example, the excuse of visiting group lessons, passing exams without a commission, etc.) The other one was a rector of one of the higher educational institutions, whose grand-daughter failed to enter the school because of a too humble musical gift. Nursing a grievance against the director for the child's

* Unmasking and names disclosure is always only a question of time.

failure, in the likeness of a human rights defender, she was just taking her banal revenge.

Without waiting for the results of an official investigation and in defiance of common sense, on a central channel of Russian television, the conservatory head held a speech with accusations addressed to the school director about firing the ‘genius’ of Mr. Gladkov. In his interview, actively, he defended the “innocent teacher”. Besides, twice, the theme of the “insidious children and director” was discussed at the conservatory’s Scientific Council meetings. Also, in the walls of this educational institution, they prepared to release one more television program, in which, unequivocally, a plot designed by the school director and children against the teacher was identified.

In parallel, on the internet, on the forum “Decadence” (one of the founders of which was the conservatory), a *campaign to discredit the girls unfolded*. In defense against the avalanche of public accusations, the students’ parents petitioned the court with their statements, claiming against the teacher.

The bacchanalia on the internet and mass media lasted about a year and a half, while the investigation was conducted

on Mr. Gladkov. Its brief analysis allows for revealing a technique of intrigue in modern society on the Internet.

* * *

Overvaluation of the professional status of a culprit as a factor in forming a compassionate society:

– A group of teacher’s relatives and like-minded persons, under the guise of ordinary internet-users on the pages of the forum “Decadence”, tried to convince the virtual community that the teacher was an outstanding master on a global scale (before this incident, he was little-known);

– Then, he was announced to be a “pre-eminent pianist” (in his entire life, he had performed no solo concert);

– Later on, also, he was called a professor (according to his work record book, he was registered as an ordinary teacher).

Willingly, the internet-community gorged the bait and raised united voices in defense of the “pre-eminent professor”. The most surprising was that in the public eye, taking on this status, the teacher tried playing this unfamiliar role.

The defendant’s support on social networks. Technologists responsible for the creation of virtual events thought out a lot of pseudo-arguments about the inability of the teacher to rise to the claims made to incriminate him. Their “conclusions” resonated in the sayings of common plain-hearted internet-

users, though for some school teachers, his interest in girls from 11 to 13 years old was not a secret at all. For example, the head of the piano department of the school, Valery Beskorystnov, in his confidential conversations with colleagues, repeatedly observed in confidence that he knew “things” about him that he would be convicted for 20 years for. It was not inconceivable that an obstacle for the department head’s open statement was his fear of a retaliatory unveiling (periodically, in the school, talks occurred about exactions in his class).

Pressure upon victims is the time-tested method of intriguer’s actions. On pages of a number of sites to the address of the children and their parents from part of the Russian pedophilic lobby, threats appeared with promises of bodily harm. As a result, for the girl whose mother was the first to risk writing to the school, was arranged a state defense was arranged; so the young pianist was forced to go to lessons in the company of riot policemen. However, the threats played their part: they frightened the children of the school and their parents, who previously supported them openly.

Workshop solidarity vs pedagogical ethics: The culprit’s daughter engaged colleagues, students and parents of her class in her father’s support. Openly they started demonstrating

their disdain to affected girls and spreading humiliating rumors about them. The victims' parents applied to a prosecutor's office with a demand to interpose in the actions of the brash teachers and culprit's relatives; however, no reaction followed.

Proxy servers and cyber-war. The majority of those writing online in-contrary-to-the-facts regarding the girls were connected to the Internet via foreign proxy servers, which provided the authors with judicial immunity.

Manipulations of moderators of misleading internet-forum aimed at forming of public opinion were performed in particular with use of the method of frame-up:

- Many times, statements in support of the culprit were repeated on the forum “Decadence” and spread in the same form on other blogs;
- Every post in favor of sufferers and witnesses was eliminated immediately;
- By the rude comments of “bots”, people were discredited, despite taking a constructive position.

A virtual hysteria as a method of involvement of the masses into a problem is quite a new phenomenon of social life. In this case, its main components became: insults addressed towards the girls; lightning-like reaction of the

pedophilic lobby with accusatory conclusions in relation to the victims; users' involvement in the polemics; provoking publications and dirty hints directed at the children and their parents, along with their subsequent deleting for the purpose of dodging the responsibility, and so on. The deception of confiding in participants of social networks, accusations addressed to the victims based on inconceivable sins, and juggling with facts are the main instruments of a specialist on the public opinion formation.

The pace was set by internet-users acting under the following pseudonyms: Berezhkov, 6666, Kotcher, Visitor and others. They threw the next fake claims in with a negative emotional tincture, while so called “bots” and “trolls” played along with provocateurs and created a corresponding attitude among internet-users. For a period of so-called Internet discussion, only on the personality of the director, they devoted several tens of thousands of pages of accusatory content. It was easy to guess that posts about the girls and their parents—abominable statements—took hundreds of thousands of pages. The children and their parents passed through a deep depression having no chance of confronting the aggressive mass of “fighters for justice”.

Conspiracy theories as a method of maintaining interest in the topic. The political technologists invented more and more “terrible” versions and incentives of the girls’ deed. Daily, the provocateurs brought forward heartbreaking stories to persuade the internet community of the criminal intentions of the children and their parents (illegal business, sexual relations, etc.) and immediately, playing the role of analysts, they “unveiled” the reasons for the “malignant confederacy” of the children against the “pre-eminent pianist”.

Irresponsible investigation. By strange coincidence (the investigation and the court were not open to the public), instantaneously, the materials that formed the extent of the interrogations of the children, parents & crime witnesses, along with other investigative documents, would become property of the internet-community. The information leakage came directly as it was from the culprit’s lawyers and investigative authorities. Suffice it to say that on the internet, they published all 17 volumes of the investigative materials and in relation to this, nobody from amongst the lawyers and investigators suffered any punishment for this. The prosecutor’s office remained inactive.

For their part, *law enforcement bodies recommended* to the parents, the girls and the witnesses, that they *make no*

comments to the mass media and social networks. The children who believed in adults' justice were silent. As time showed, the law-abiding silence of the victims *was a mistake*. As a counter to what was being dictated by the political technologists, and a public discussion of the false version of the crime, they should have informed the public openly of the teacher's crimes.

The mass media's biased approach. Contrary to the law forbidding exposure of closed court processes, central TV-channels and many other mass media organs engaged with this case in a fervor, taking the side of the culprit. About the biased nature of the campaign, the fact is indicative that *no journalist in the country raised his voice publicly in defense of the girls*. The Council on Human Rights, the Public Chamber and Assignee on children's rights were inactive, though, according to the parents' information, they repeatedly applied to these organizations with their complaints.

A slogan is as effective an instrument of society's brainwashing as it was before. In support of the culprit, some human rights defenders and journalists (Piyko, Sinitsyna, etc.) used the following expressions, "the parents are mercenaries", "children are spoiled by their thirst for glory", "the children's defenders are criminals themselves", "the defendant was

calumniated by the parents”, “the director settles his accounts with the teacher”, etc. Such slogans were replicated on the pages of many mass media organs notwithstanding that in the investigative materials, 52 episodes of sexual harassment concerning little girls were held up to incriminate to the defendant. I venture so far as to suggest that the slogans were invented by the political technologists; meanwhile the newsmen made them sound loudly on a grand scale owing to their inability to critically interpret the situation. The teacher and the children served as a vehicle for their self-assertiveness, a way of affirming their own superiority (they were just better).

Tricks of street protest. Unknown people (groups of 6-7 people) having no relationship with the school arranged street picketing with posters. “By pure chance” journalists happened to be at the same place at the same time. I think, for the mass media it was not important at all, who these participants were: journalists just galvanized public interest in their reports, bearing no responsibility for the consequences.

The *administrative levers of pressure to victims and witnesses.* On the suggestion of their opponents, the “concerned citizens”^{*} sent tens of letters with the same text to

* The term of the epoch of Stalinist repressions (late 1920s to the early 1950s), when with purposes of identification of persons being a potential threat to the current socialist regime, the state encouraged denunciations

the following addresses: Ministry of Education, State Duma, Council of Federation (the upper house of the Federal Assembly of Russia), etc. Mainly in the content of those letters, the same slogans were put forward: “the director is a villain”, “the children and the parents are criminals”, “the teacher is a victim of a smear”, etc. The authors disseminated such insinuations without any concern about taking responsibility for them. Having no desire to be involved in this story, the specified bodies demanded an urgent resolution to the situation from the Ministry of Culture.

I believe, among the reasons for such brevity from the authors of the counterfeited letters, that some were in danger of taking conflict resolution into their own hands. People grasped quickly that more often than not, due to the fear of coming under pressure from the public, judges pass sentences in favor of culprits. I think, to this phenomenon, society must give the most careful examination. If judges cannot work out ways of counteraction to internet- hysteria, society will be transformed into a raging monster.

to militia. In many cases, the squeal of the “concerned citizens” contained a slander against an honest person because authors pushed their advantages this way.

Results

In spite of the evident absurdity of the intrigue, the lawyers and the pedophilic lobby coped with forming the opinion of jurymen in favor of the teacher and he was acquitted. In the opinion of the girls' parents, the information in the mass media and on the Internet was the decisive factor influencing the opinion of the members of the jury.

* * *

Who was guilty and what to do? It is rather difficult to give a simple answer to these questions as in the conflict, several groups of participants were involved.

First group: people (about 1.5-2 percent), who sincerely believed that Gladkov A. Ya. was as pure as morning dew and all that happened was a shocking misunderstanding. Really, they worried about the fate of this teacher, to whom, indeed, placement in detention stared in the face. Fairness requires me to observe that only representatives of this group had the guts to sign messages on the Internet by their own names and they were guided by an aspiration of saving the “lost soul”. All the rest were hidden under pseudonyms.

Second group: our school teachers, who rallied to insure their colleague against the misfortune. For the representatives of this category, children were only a means of production.

Third group: professional pianists conceiving this story as a precedent of their professional discredit. They moved with a false sense of workshop solidarity—first of all, they vindicated the pianist’s professional prestige and personal interests.

Fourth group: the pedophilic lobby consolidated with the whole community of philanders.

Fifth group: these ones called themselves “human rights defenders”. Many of them defended not the law as such and not even the teacher; in fact, they stood guard of their own subjective comprehension of the law’s application.

Sixth group: competitors aimed at tilting the school director “out of the saddle”. They should be classified as backstage players.

Seventh group: the group of internet-hooligans who arranged the baiting of the children and their parents. In the West, a similar phenomenon is known as *bullying**.

* Bully (Amer.) means hooligan, cockerel. In 2007, the USA adopted the law envisaging a criminal penalty for arranging of internet-baiting of children and adults. As for Russia, unfortunately, there is no such law so far.

Conclusions

1. I omit details of the children's suffering and of the suicide attempt of one of the girls. The fight with the pedophile was lost out. In spite of the presence of the norms of criminal responsibility for doing such things in legislation, until now, people do not see a considerable threat to society in under-age children's sexual abuse. They turned out to be not ready to punish such a person. Hence, the main part of disclosures is still ahead.

2. As soon as possible, civil society needs to discuss the theme of the danger of the involvement of the masses in public discussion on classified court cases. People are bursting out in hysteria over the information put forward on the Internet and in the mass media, and this in turn infects a considerable part of society with their destructive energy. Involving the masses in the process, they create a mob mentality through forming a false public opinion. If society has no time to get into a scandal's nuts and bolts, as it is known, sooner or later, a many times repeated lie becomes truth.

How to withstand this? One needs to publicly contest their allegations as tirelessly as they do. In no way should

one keep silent hoping for a court to make the correct decision.

Advice to a director of an educational institution

– Do everything so that a question about a transgression of a colleague would be considered not inside four walls of your office but instead directly in the department where he works. Unfailingly, your aspiration to conduct a confidential conversation with the “colleague” for the purposes of his safety would be turned by him against you. A person driven into a corner by his own misdeeds is capable of any manner of wickedness. The first thing that would be done by him, would be to find defenders amongst his colleagues;

– Do not provide a dexterous criminal with a chance to lay any responsibility on you. Always, a thief cries out, “Hold the thief!” Pass an injured persons’ complaint for the consideration of the relevant department, chair or faculty, etc. Confer a public character to an internal investigation;

– Though as a rule, teachers are inclined to defend their colleague, they change their position when they are charged with the need to resolve the problem.

Suggestions

- 1. To help the students' parents in objective investigation of a crime.*
- 2. To ask the State Duma to issue a law on responsibility for "bullying".*

Paradoxes of public internet-discussions

1. Rude sayings of "trolls" are accepted by an internet-community with a greater enthusiasm than that an opinion of constructively thinking people; that is why "trolls" always win in internet-discussions. Retrieving their losses because of their lack of talent, like mosquitoes they are able to "bite their victims to death".
2. Do not enter into discussion with "trolls" alone: they will hunt you down (see *bullying*).
3. On a wave of total impunity, being joined by a destructive energy, "trolls" act in a much more well-consolidated way than a constructively thinking minority.
4. Do not seek a specialist who could perform the work for you on changing the opinion of the internet community. Such a task is over one person's forces. It can be fulfilled only by a group of like-minded persons headed by a leader able to pull people together against internet-hooligans.

P.S.

1. This case had a negative impact on the school's image and its professional activities. According to research conducted by the company "Yamaha" in 2009, for many years, young Russian musicians dominated in international contests. After this episode, starting in 2011, the number of their victories decreased sharply. Examples of this were the results of the last junior contests named after P. I. Chaikovsky and the children's televised international contests called "Nutcracker", where for the first time for many years students of this and other Russian musical schools turned out to be on the periphery of the top award-deserving places.

AMONG OTHER REASONS, THERE WAS THE DISAPPOINTMENT OF PARENTS AND CHILDREN IN THE PROFESSION OF MUSICIANS.

2. Also, a consequence of the criminal fight of competitors with the manager became the destruction of the foreign department of the school. Prior to the conflict in the commercial department, about two hundred students studied, who paid hard currency for their education. After just 12 months, very few people were left from this

contingent. As a result, the state lost up to 1 million US dollars per year on only one school—just this one school.

3. Until now, the actions of the conservatory rector, who inspired this intrigue had not become a subject of an accusation by the professional community.

OVERCOMING A KICKING AS A MEANS
OF A MANAGER'S SURVIVAL
(OR HOW TO RECEIVE SEVERAL BUILDINGS
IN THE CAPITAL CENTER FOR FREE)

*An end crowns an undertaking and more often than not does
it with a crown of thorns.*

—Leszek Kumor*

Well, the story of a teacher-pianist involved with under-age girls finished with the utter defeat of anyone who placed himself on the side of the children. Encouraged by the “success” persistently, the pedophilic lobby spread the version about the plot of the children and the school director against the “honest” teacher. A great many people were found who sincerely believed in this absurdity.

Meanwhile, time passed by. An analysis of the conflict in the musical community allowed for making a little discovery: *a public misconception is only a point of view on a problem that is made compulsory to society by a group of those who*

* Kumor L. Krotkie mysli. Warszawa, 1988

are concerned. If such a situation was repeated systematically, the danger would be that society would permit the maturation of an internal conflict. In this case, society, while defending the teacher-pedophile, opened a Pandora's Box with its hands. The disease had the potential to evolve into an epidemic.

Another significant blow for me was the awareness that I failed in creating a healthy moral/psychological climate in the pedagogical personnel of the school. After all, according to pedagogical ethics, teachers have to defend children, and instead of this, they took part in their “incrimination”. I asked myself a difficult question on whether those people were worthy of the efforts of the school's revival, I replied to myself: as for the children, yes, of course, certainly; as for the teachers, it was a big question. We were placed in unequal conditions: during nine years, I had to work 12-14 hours per day without weekends and vacations for approximately the same remuneration. I created, built, and found finance for their increased salaries—as for them, taking that for granted, they steeped the school in groundless accusations of the children and the boss. As a result, I decided to leave the school. The vice triumphed and together with it so did lies, perversion, stupidity and turpitude.

Sustaining kicks is an ability which any manager is obliged to possess. Or else, beginning managerial work makes no sense at all. Constantly, a manager encounters situations when fate and competitors inflict blows against him that are not always provoked by his deeds. In this, it is seen that a certain consistent pattern of managerial activities can develop; as a rule, a manager creates something new, which can hinder someone. Hence, he should learn how to bite bullets both from above (his bosses) and from below (from his staff). This is not within the powers of everyone.

As for my bosses, with painful attention, they watched the situation develop. Along with it, instead of rendering help to the children and the director, they preferred traversing between the two groups of participants of the story. Such practice reflected their only desire: to smooth the conflict and to rid it from public discussion.

Resolutions existed in several variants. Based on society's interests, my bosses should have supported the children and the director. Of course, it demanded the showing of a firm position in vindication of the norms of legitimacy as well as of the counteraction of the howling group of representatives of the pedophilic lobby. The second variant envisaged the support of the teacher-pedophile as on his side, there was a

great many voices. Nevertheless, the establishment's administration understood that supporting the pedophile meant discrediting itself. That is why they were in search of a "judgment of Solomon". And they found one: *to sacrifice the children and the director by giving the manager a nudge to his retirement.*

Voluntary-compulsory exile

In that period of time, under the supervision of the Ministry of Culture, the vacant position of rector of the Russian State Specialized Institute of Arts existed. It was a godforsaken educational institution with a miserable budget having no premises of its own (amongst its property were a couple of gangling grand pianos and several pianos). Disdainfully, Moscow's snobs called it the "cripples' institute". I was offered the rector's position in it. Without any delight, I agreed.

To the Scientific Council of this Institute, I was introduced by the Director of the Department of Education of the Ministry of Culture. Calling me a pre-eminent manager in his speech, he told them about my experience of the "marvelous establishment of Magnitogorsk's conservatory, Opera Theater and also construction of Moscow's Central Music School".

Listening to him, I realized that the beautiful words veiled the tardy desire of complying with a politesse to my address.

After the introduction, I surveyed the auditoriums. The institute was situated in the building of a former general education school, which it rented from Moscow's Government. There were dirty premises with worn-out furniture and broken toilets. Instead of a canteen, in the basement, there was a tiny private meal station, the proprietress of which—sometimes—fed up students being short of money from charity at her own expense. There was no dormitory at all. For workshops of artists, with violation of all possible norms, they adapted basement premises; for example, the engraving studio, in which harmful acids were used, was adjacent to a door next to the meal preparation room, and so on. However, when I started making acquaintance with the educational-creative departments, my impression was changed. In the higher educational institution, three faculties functioned: a musical one, a theatric one and a painting and design one. It was impossible not to notice the love that was given to the work on the most part by the educators, who felt sincere compassion for the students. Notwithstanding, also, there was another side of the picture: among the personnel, there were a lot of people coming and

going. Annually, approximately 30 percent of lecturers were replaced (sometimes several times per year); such lecturers considered the work here to be shameful. These ones used the higher educational institution as a temporary point in the hope of finding a better job with time.

The academic secretary of the Scientific Council approached me with the following, “We heard about your successes. However they took place in the hinge period of the history of our country¹. The realization of everything you created was possible only during the wave of the transformations going on in the country. Today, the situation is different. Perhaps, now, providing our institute with buildings of its own is impossible, is it not?”

The thought pricked my consciousness. Time after time, I happened to hear that my successes were interpreted by competitors as the luck of the transitional period; they said something like that: there was no my achievement in it because in such times, bureaucrats were hung in prostration and easily controlled to a considerable extent. I replied to the academic secretary (and to myself, too) as follows, “We’ll meet later and discuss this topic”. I confess, I was overtaken

¹ Under the “hinge period”, she meant the decade from 1990 to 2000, when in Russia the transition was taking place from a planned, state-controlled economy to market economics.

by a gambling excitement. Indeed, the time *had* changed and by those days, the bureaucracy had both feet on the floor when it came to restraining an initiative. However, did this mean that providing the higher educational institution with buildings was not a worthy dream?

The first thing, which I undertook to do, was an analysis of the conduct of the scientific-creative state of the institute. I sketched a preliminary program of its development, which had yet to be defended during the election. Though I was not in a hurry to announce my plans as there was no other challenger for the rector's chair except for me. After several months in the election, prior to my candidature, 100 percent of delegates voted. The case was exceptional and binding. After that both a general and a private impression was built, and I proceeded with a thorough examination of the institute's financial-housekeeping activities. I discovered that by that time, the annual budget of the institute made a cost account of one month's worth of work for any other creative higher educational institution in the country. In the words of the poet M. Yu. Lermontov*, "Everything would be funny if it was not

* M.Yu.Lermontov. Poem devoted to A. O. Smirnova. In: M.Yu. Lermontov Works, Vol.I, Moscow, Pravda, 1990

so sad". Professors and other educators received their salaries hardly higher than that of the students' scholarship allowance.

About the status of a higher educational institution

We understood that a higher educational institution meant not only students, lecturers and an educational process. It was also a question of status. In the country, more than 2 thousand universities functioned, so the status of an *institute* impressed the youth to no great degree. It was necessary to seek to raise it at least to the level of an *academy*. Besides, the institute's lecturers were in fear of being hostages of "revolutionary" transformations coming from bureaucrats, who wanted the fusing of higher educational institutions into a few giant complexes. For higher educational institutions in the area of arts with a prevalence of individual lessons with students, such a model was not suitable.

The Scientific Council of the Institute set a course for the transformations. We informed the Ministry of Culture about our intention. However, the Ministry administration recommended to us not to change the status with reference to the new amendments to the Law on Education, according to which a founder would decide independently, which higher educational institution would become an academy and which

a university. We were promised that our issue would be considered later; they said that the time was inopportune. We explained that we would like to obtain the desired status not as a result of a formal changing of the name of the higher educational institution; as a matter of fact, the lecturers and the students in their determination to deserve it with their labor had the intention of seeking the status rise by the way of a real transformation of conduct aimed at an improvement of the quality of the educational process.

With the aim set of reaching the status of an *academy*, the situation changed radically. The students started working more for refining their abilities and taking an active part in international contests, exhibitions, etc. Many of them obtained top prize-deserving places. Always, the windows of our educational building were shining in the evening. Previously, such things were not observed: all attempts had failed to make students work more.

We opened postgraduate courses and assistantship-training on probation, established our own opera theater, reconstructed a sound recording studio and a center of computer techniques; we opened ceramic, engraving and sculptural workshops and a picture gallery; we repaired the main building. In short, much was put in order by us—the work lasted three years.

Estimating the true value of our transformations, finally, the Committee of the Ministry of Education assigned us academy status.

In truth, we did it at the proper time. In the country, a revision of all levels of education was continued, as a result of which to many “academies” in the area of culture, were returned to their historical title of “institute”. Even Moscow’s Conservatory, which in the early months of the year 2000 obtained the status of a university, lost it soon and returned to its former title. Meanwhile, our higher educational institution gained the high status of an academy. From now on, we were called “The Russian State Specialized Academy of the Arts”.

On the problem of a property complex

The main problem to be resolved became providing the higher educational institution with buildings for the arrangement of the educational process and dormitories for students’ lodging. For the most part, the higher educational institutions of the country have several buildings for their operative management. The principle was simple: the federal center (state), being the proprietor, passed buildings for use as an educational institution, which took responsibility for them, developed, re-constructed or superstructured them, erected new

structures on the land plots, and so on. As for us, we had no buildings. Even our main building, the educational one built in the 1950s, belonged to the city.

The problem consisted of the fact that in 1991 at the institute's establishment, in Moscow's center, three buildings were assigned that were meant for educational processes and dormitories. Afterwards, under various pretenses, the municipality of the city sold the dormitory buildings to private structures. Who was guilty of this, it was difficult to judge—but as a matter of fact, by the time of my appointment, all the constructions in Moscow's bystreets that were adjacent to Arbat Street had been subjected to repeated re-sales. The last proprietors were considered to be the rightful holders in good faith; thus, returning the real estate did not seem possible. In its turn, in violation of the legislation that had been allocated to the premises and lands of higher educational institutions in the property of the federal center, our educational building and the land under it were registered as being the property of the city.

Why the law was violated, came to be understood later on. While studying documents, I discovered that a big residential house built up by the French company "Danone" for its workers was erected on the sports ground of our educational

institution. It meant that the educational building was registered by Moscow as its own property only because the officials were very much interested in the plot of land under our sports ground, which afterwards was sold by them to the company for the erection of a house. Notwithstanding the fact that even before the moment of my appointment, the head of the administrative board of the city of that time was convicted for this affair and endured punishment in prison, the Municipality displayed no reasonableness and made no attempts to compensate the losses of the institute by allocation of an equivalent plot of land. Great work on overcoming the position taken by Moscow's Municipality was now facing me: to my letters, departments of this institution gave no reply at all or put them off with bureaucratic written dismissals.

***Finding a solution (on the importance of legislative
knowledge)***

We understood that the signature of such a figure as a rector of a higher educational institution under an application meant almost nothing for Moscow's Municipality. We needed a "heavy-weight fighter" whom, for Moscow's officials, it would be hard to cope with. We found such supporters in persons of the administration of RosImuschestvo (the Federal

Property Management Agency). After informing this body about law violations by the Municipality, we asked representatives of this solid organization to apply to Moscow's Municipality with a legal claim to handover the educational building and the rest of the land plot to the federal property. After three of my applications, finally, the RosImuschestvo decided to support us. We prepared the points to be claimed for the arbitration court, in which we acted as the third interested party.

The court trial lasted more than two years and finally confirmed Moscow's violation of the Ordinance of the Supreme Soviet Russian Federation No. 3020-1 dated on 27.12.1991 "On the differentiation of state property". Reluctantly, Moscow's Municipality met this resolution; twice it lodged protests. Nevertheless, the arbitration court took a principal position; so in two-plus years, finally, we obtained the first building in our operative management. Though physically, we had no supplements: the institute had worked here for 20 years already; and yet, we became its proprietors.

What was it needed for? Managers executing house-keeping activities understand: as long as a higher educational institution rents a building, it can perform only surface repairs

in it, while having no right for thorough repairs. This building was constructed in the 1950s and passed through destruction. The replacement of electric wires, heat distribution networks, water tubes, etc. were all required. Those works belonged to the category of "thorough repairs". For obtaining financing for this kind of reparation, it was necessary to have the building in our operative management. By the way, it was important not only for repairs. Today, when the country's government strives to impose an order in the higher educational area, one of the criteria for the functioning effectiveness of any educational institution is the presence of buildings in its operative management. In brief, a higher educational institution is acknowledged as ineffective and subjected to closure, if in its operative management there are no premises for performing of educational processes and students' residence.

We were in a hurry. In the month after obtaining the certificate proving our right to the building's management, the MinObrNauki (Ministry of Education and Science) performed a review of the material-technical complex of higher educational institutions of the country. The presence of the document about owning the educational building saved us:

successfully, we passed this inspection. Now a fight for dormitory buildings was facing us.

Finding solution no. 2 (knock and it shall be opened to you)

While we succeeded with returning the educational building relying on legal norms, for obtaining dormitory buildings, such a scheme did not fit. Studying the history of the institute's real estate "withdrawal" to private hands in the early 2000s, I found that in relation to the building situated at the address in Krivoarbatsky bystreet 4, structure 4, they also signed a so called trilateral "investment contract" concluded between the company "Inteco" (guided by Baturina E. N., Mayor Luzhkov's wife), former rector of the State Specialized Institute of the Arts and Moscow's Municipality.

The initiative came from Moscow's Municipality (Baturina acted through her husband); and in this connection, the Municipality proposed the following variant in relation to the federal ramshackle building of the institute: to pass it, together with the land plot in the Krivoarbatsky bystreet, to the company "Inteco" under construction of a residential house; in return, on the land plot adjacent to the educational building (belonging to Moscow, too) for constructing a small dormitory building with an educational theater for the

institute. Attention should be attracted to one circumstance of no small importance: even in the case of a successful realization of this contract, the proprietor of the building constructed for the institute and the land plot remained Moscow's Municipality, which "kindly" promised to the higher educational institution to make it available for uncompensated use.

The main points of the investment contract witnessed an inequitable bargain: the cost of the land plot in the center of Moscow owned by the institute was tens of times more expensive than everything that Baturina took obligation to build for the institute. Besides, the entire property was concentrated in the hands of Baturina and Moscow's Municipality, while the higher educational institution became just a leaseholder.

Two years before my appointment, for a realization of this contract, Baturina transferred about 6 million dollars to a bank. As it often happened in those times, soon the bank became bankrupt. It remained only to guess, why the funds were transferred namely to that bank. As a result after passing the land plot and the building to Baturina, in exchange, the institute received only a rusty fence erected allegedly for beginning the construction. In its turn, on the land plot passed

away by the institute, Baturina's subsidiary company erected an up-market building at the cost of a few hundred millions dollars.

Now in my tale, I am going over to the method of procuring the building. It was understood that in this case, the law was on the side of the Municipality and Baturina; nevertheless, the moral truth was on the side of the higher educational institution. Well, it meant something!

We took the course of involving the country's top managers into the problem's resolution: if the buildings were taken away by Moscow's leaders, it meant that pointing out their mistakes was only within the powers of the officials of an even higher rank. So to them I addressed my letters speaking about the injustice suffered by the higher educational institution. I wrote as the rector, behind the back of whom there stood handicapped students and handicapped lecturers (in the staff of the higher educational institution, more than 30 percent of lecturers are physically handicapped persons). For the most part, my letters remained without an answer. I received only a few letters containing a formal consolation with an assertion of the impossibility of changing the situation due to the period of limitations and an absence of guilty persons.

Colleagues persuaded me of the insolvability of this issue. But I decided to continue with the fight. To various bodies on all levels of the hierarchy, I had written more than one hundred letters. A meeting took place with the Aid to the President on handicapped persons' matters, Tatiana Alexeyevna Golikova, who applied twice to the new Moscow Mayor Sobyenin S. S. Giving the situation in detail, she asked for him to render assistance. *Till T. A. Golikova remained the Aid to President on handicapped persons' matters, her applications did not inspire the Mayor to much: he used to express his compassion but did not help.*

We managed to establish contact with the President's Press-Secretary Dmitry Peskov, who, showing a sincere reaction to our applications, tried to resolve the issue, too.

As a point to remember: while asking for something, it is obligatory to prompt versions of the resolution.

The building of day-care center No. 134 belonged to Moscow and was situated at a distance of 30 meters from the academy's educational building. Already for several years, it had been empty due to its dilapidation. An arrangement of a dormitory here for blind and restricted mobility students could be considered a one in a thousand chance. Inspired by this idea, I explained to Tatiana Alexeyevna and Dmitry Peskov

that it would be impossible to find a better variant. But a problem existed: two years earlier with the purpose of the preservation of children's institutions including day-care centers, a Decree of the President of the R. F. was issued forbidding their re-profiling for other purposes. We had to overcome this barrier, too.

While the intercourse in correspondence with authorities went on, the day-care center was occupied by cardboard dwellers. So in supplement, we arranged mailing to all branches of authority with photographs reflecting the turmoil taking place there. Regularly, the first pro-rector of our academy Helena Blaghirehva, a talented person, forwarded photographs with traces of the destruction to the country's leaders and the Mayor. For heating, the cardboard dwellers made bonfires inside of the building, destroyed utility networks and even walls.

In the language of chess players, our tactic was called a "multi-move game". On the one hand, we persuaded the Mayor that the handover of the center to our property would not be a big loss for the city. On the other hand, it was necessary to block the actions of Mayor's deputies from depicting a lovely picture to him: according to them the building was in order and even functioned. Besides, the

photographs made a strong impression on the moral-psychological state of the people, on whom the issue's resolution depended.

Realizing that his deputies were misrepresenting things to him, though still having doubts, the Mayor kept persisting. With a reference to the above-mentioned Decree, he did not take away the building. This was where Press-Secretary Dmitry Peskov helped; it was Peskov who gained the agreement of the country's leaders for the handover of the day-care center to the handicapped students (after all, they were also children, of whom it was necessary to take care).

Attention: if a manager works persistently and takes the initiative using every available possibility, officials cannot withstand it! We overwhelmed the defenses of Moscow's Municipality: all the country's power branches took our side and helped to restore justice.

For a final resolution of the problem, a happy occurrence was needed. And indeed, such an opportunity happened: the President appointed T. A. Golikova to be Chairperson of the Audit Chamber of the R. F. What relationship could this appointment have to the day-care center? A most direct one! ***In the week after her appointment, the Mayor made his decision on the handover to us of not only the building of***

the day-care center but also of a 6-storied three-porch residential house situated in the center of the city.

Notwithstanding that both buildings needed repair, the main structures of these solid brick-built buildings from the 1930s-40s were in quite a good state. *I believe, for the Mayor, kind relations with the principal auditor of the country were dearer than the two buildings with land plots!* In its turn, the swarm attack we conducted achieved a key point, resolving the issue of providing the higher educational institution with the real estate.

A little bit later, for the students, I managed to acquire a suburban complex of 15 buildings situated in a forest area close to Moscow for lessons to be conducted in fresh air and with the fulfillment of rehabilitation measures.

Let's return to the conversation with the academic secretary in the walls of our academy. I was not too lazy to come to her and ask how she would estimate the acquisition of the whole complex of buildings by our higher educational institution. It turned out, she did not even match the facts of their attainment with the conversation, which took place 3 years ago. She just asked, "Something has changed, has it not?" I replied, "Some time ago, you mentioned that the erection of eleven buildings for institutions of culture and arts

performed by me was only possible because it was done in the period when the country was undergoing its transformation. In your opinion it was impossible to do it now. Well, history confirms the opposite. See, we acquired 18 buildings". Astonished, she observed, "Is it really possible that such a miracle happened?" I replied, "Such things happen only when a manager fulfills the duties given to him in an honest manner. If he would sit in his armchair complaining at bosses, no miracle would happen".

The second "Merlaison's ballet"

After the documents arrived registering the completion of the transfer of the buildings' ownership, we proceeded with the preparation of a design and estimate documentation for the conduct of their thorough repair. Namely in this period, the head of the building organization was called "LipetskStroy-M", and he made frequent visits to us. At first sight, he proposed a practical idea: on the land plot containing the educational building, at the expense of his company, he proposed constructing a building for a theater and a dormitory; in exchange, to this company, we would hand over the building of the former day-care center with its land plot for a new construction project. The story repeated itself: the

institution had been cheated by E. Baturina previously in a similar way. Well, we understood that twice falling into the same trap is, at least, irrational, so we told him no.

The head of the “LipetskStroy-M” turned out to not be a simpleton. Seeing our criticism in relation to his offer, he applied to one of deputies of State Duma with a request “to push” the project through the Deputy Chairman of the R. F. Government. (He argued as follows: Why spend state funds on the thorough repairs? Would not it be better to assign the land plot for new construction and in exchange build a dormitory and a theater for the higher educational institution on the plot of the academy’s educational building at the expense of the investor?) The Government approved the motivational arguments about the inexpediency of the state expenditure for the academy’s dormitory construction. From their point of view, there turned out to be an advantage: what savings!

Our dreams were falling to the ground. In our plans, a construction was seen of an underground passage, along to which without hindrance our students could come from the dormitory to the educational building.

Soon I received a call: the State Duma deputy demanded that we arrange a meeting with representatives of the above

mentioned building agency, who—according to the expression he used—had “a very good offer”. The conversation was proposed by him to be conducted in a restaurant “in order to discuss interesting details” (read as: profitable from a material point of view personally for the rector). There exists such a veiled form of personal involvement in coming to terms with one's conscience by way of appeasing a manager, for example by the granting of an apartment or a part of the premises of the would-be constructed building—I agreed for the meeting to be conducted: if the State Duma asked me to arrange the consultation, I should listen to them. However, I proposed conducting the meeting in a public format and in our academy instead of a restaurant.

They came at the appointed time. The conversation took place in the presence of the Scientific Council members, who in the course of the meeting brought out an extremely negative opinion on this issue. Then the negotiators asked the deputy to come personally. They persevered in their attempts to fix the situation in their favor. He came. We met him with flowers, our students said most kind words to the State Duma deputy—but as before, I was determined not to have a personal meeting with him. Also as before, our Scientific

Council firmly held its ground. This disappointed him very much. Stating that he would keep working over this issue, he went away without goodbye. We were left with nothing to do but write a letter to the country's President with a request to defend us.

In two days, we received the copy of the letter forwarded by the President's Press-Secretary to the Minister of Culture, in which he wrote that the building was obtained by the higher educational institution under the auspices of the President of the R. F.'s administration. There was also a personal request contained in the letter: "I would greatly appreciate your informing us on the capital repair completion and on a date of students' taking up residence as soon as possible". After such a letter, instantaneously, the offer of the company "LipetskStroy-M" stopped being a concern. In the course of the meeting, the first deputy of the Minister of Culture informed us that the issue on the handover of the dormitory building to the building agency was taken off from the table forever. It was proposed that we continue preparing documents for its repair.

The next day, I (as a rector) and all our pro-rectors attended a festival of arts taking place in one of Moscow's theaters. Walking along a foyer, we met the above-mentioned

deputy and his assistant. The deputy passed by us as if through a wall. Realizing what the matter was, I welcomed him loudly, “Good evening!” He gave me no reply at all, not even a nodding. Only his assistant replied coldly, “Good evening!” I realized that I had become his foe forever.

The reader believes that I would finish this chapter with a happy ending, does he not? *Dear manager! Never relax! Remember that while mice sleep, cats go out hunting:* several days ago, our academy received the statement of a claim from Moscow's Municipality with a demand to surcharge us for 267 million rubles as a missed profit because we did not construct a building for them (see the story with the buildings of the dormitory and the theater). Let me remind the reader that after the former Moscow mayor's wife obtained—from our hands—the land plot and the building in the center of Moscow under her obligation to build the theater and the dormitory for us close to our educational building, luckily for her, she erected the construction for herself leaving us holding an empty bag. The most paradoxical thing in this story is as follows: the land plot in the center of Moscow and the building was taken away from us and then it was exactly us from whom 267 million rubles were demanded!

Manager, look out for squalls! Every day bears new adventures. When the story concerning the demand to pay out 267 million rubles to the Moscow's Municipality is over, I shall write a new chapter. It will be a new edition of the book. I believe a tale, of how a manager can stand firmly against the schemes of unprincipled officials, will be quite edificatory. But about this, we'll speak a little bit later.

ON THE TYPOLOGY OF MANAGERIAL ACTIVITIES

(REFLECTIONS WITHIN THE GIVEN THEME)

Learn how to influence those who influence others.

—*John Fairchild*;•

While contemplating the problem of peoples' detachment from management levers, the writer V. A. Guihlyarovsky wrote, "In Russia, there exist two troubles: below, there is a power of darkness, while above, there is a darkness of power". This phrase—a now widely used expression—has not lost its topicality even now; year after year, it becomes more and more weighty. Orienting its interests at strengthening the powerful hierarchy, the state apparatus only reacts to public needs when a certain indignation is formed by society. You might say: people themselves are guilty if they allow state officials to consider public mechanisms as instruments of their personal enrichment and a tool with which to strengthen

• <https://www.amazon.com/Chic-Savages-John-Fairchild/dp/0671683349>

their own position. And undoubtedly, such an opinion is right. However, perhaps, in this, there is only a part of the truth.

It is important that people would learn how to call designated officials to accounts for a responsibility area charged to them via acting public institutions. For this to happen in Russia, a *culture of management* must grow up, to the development of which not enough attention has been paid so far. Meanwhile, this is the nation who *hired the officials* managing the country and the consciousness of this fact forms, conceptually, another approach to a problem of state management: not only does a citizen *have a right* but he *is also obliged to* call such officials to account for a sector charged to them. After all, in relation to an official, a citizen is his *employer*.

Today, potentially, citizens of many countries all around the world are already elevating themselves up to the level of employers so as to demand that officials serve the people. Well, concerning *how* they must *serve and rule over* state affairs, until now for many people, has remained a sealed book. Prior to the call of officials to tasks, one should find out *what to demand*; it means that it is necessary to study the *subject of management*. This is where the main question is hidden because when citizens have a vague idea, *what* and

how an official must do and in what way, it is possible to call him to account for the results of his work.

In the European states, the citizens of which have been involved in the process of management culture forming for a long time, important steps have been made to master this process. They developed the legislation, which regulates the activities of both a citizen and a state official, foresees the definition of their functions and mutual obligations, puts deadlines on the execution of decisions, and sets responsibility in relation to society, and much more.

As for developing countries, in their turn only recently, did they proceed with the construction of a democratic culture of managerial activities. Techniques worked out by them in earlier times cannot be considered suitable for use because of the political nature of the approaches to this problem and in connection with an absence of an established culture of criticism of their leaders. In connection with this, more and more important is the conceptualization of the sphere of *management culture*.

Based on what is said above, let us try to identify the main types of managerial culture, on which it is possible to rely for the analysis of management quality. While investigating the management culture itself, which was improved gradually

through many centuries of mankind's history, we should highlight the seven most widespread types.

1. *A communal type of management culture envisages a congregational apprehension* of problems and a *collective way* of making decisions. Here, questions of a strategic nature are resolved by *the whole organization (company)*, for example, by way of a general meeting. The basis of such a production functioning at such a type of management is formed by *devotion and love of the profession* from part of any member of the organization implying a professional decency and a personal enthusiasm.

In an organization taking this approach the culture lives as a big family and realizes the big family's lifestyle pattern. The pivotal *factors in people joining* in its work are not only the *work-related interests* of a company (organization) & its workers but also (perhaps, even primarily) the common notion of *love to their profession* (such as arts, pedagogies, religion, or science). A direct *motivation in the workers' labor* is the *factor* of constant professional *self-improvement of a person*. Respectively, another *evaluation of every person's role* in this community is determined based on a level of the person's *achievements and his deposit into a common goal*.

As a rule, an extent of the activeness of workers in such organizations is high. The main stabilizing factor of their work is not an instruction but a *tradition*. A leader is perceived as a kind, severe (to an extent) and always fair *father* evaluating subordinates' abilities according to merits. His *role* consists of the *coordination of activities* of structural departments and their chiefs as well as being separate to important workers. A *grade of interest similarities* is more than just *high* here, while a character of mutual relationships among workers is friendly, gentle though competitive.

In such a type of management, workers *give a high value to opinions about themselves* developed by colleagues and chiefs of structural departments; also they try to earn the *kind relation* of the number one boss (father). If for this or that reason such an attitude is not built up, more often than not, they *exaggerate their own opinion* about their professional capacities against the background of fears of being chased out from the "family". The main assets of a worker are his *professionalism, his personality's substantiality and adequate reputation*.

Unlike other types of management culture, here, a smaller number of *controllers* is needed for complying with quality requirements and scope of work as the *responsibility grade* of

every *worker for the quality of the final product* is very high. A *worker* in the framework of a communal management culture is not a *cog in a machine* performing limited functions. He is rather an *enthusiast* ready not only to resolve with zeal *tasks* charged to him but also, if needed, *to engage himself to resolving a colleague's problems*. The main incentive of his actions is *not a wage or salary* and *not even a desire to attain the boss's appreciation but instead the unselfish love to the profession*. The most effective instrument of such workers' ambitions realization is their initiative.

As it was said earlier, the typical feature of the communal type of management is *profession* as a *joining factor*; a **method of interaction regulation** is *establishment of personal relations* among participants of common work-related processes. That is why in the communal culture of management, one of the important *instruments of workers' interrelations regulation* remains the *compromise in solution finding*. In this connection, in a case of the violation of the fundamental basics of the communal culture, their relations and interactions become uncompromising and ultimistic (for example, when some disrespect to the *profession* is

discovered, there is a disregard of merits of other participants of common activities, etc.).

This type of culture is widespread in such spheres as science, education, arts, and so on. Love for pedagogical activities, for youth, for audience, for the arts in general is, maybe, the main factor of a passion to the profession. Suffice to say, looking at the miserable salary size of workers of education and culture is necessary in order to comprehend that for these people their working activities mean something more than just the execution of functional duties for the sake of life sustainment.

Some features of a portrait of a qualified manager in a framework of the communal culture of management (of a goodie of a kind). Above all, he is a manager having *social competence, focusing his attention on people* in his environ and relations among them, *able to localize emerging conflicts* and being always in a *search of optimal solutions*. His leader's position is ensured by four factors: 1) *involvement* in a wide range of colleagues *into the process of decision making*; 2) a *high professional rating*; 3) *administrative resources*; and 4) the *openness of his managerial actions*. He strives to find time for coming to agreement about tasks, for

the discussion of interim work results and for the evaluation of what was done.

Fairness is the main conceptual instrument of decision making by a manager of such a type. He is a brainy *mentor for youth* showing a supportive response in relation to people's *personal and work-related* concerns, taking care of them and building interrelations with them on the basis of *respect and trust*. Such a manager is obliged to be a person of high moral standards, of definitive *devotion to a common goal*, ably encouraging such qualities in other workers. The main distinctive feature of a manager in this frame of a communal type of culture is his ability to *focus his attention on the internal problems of the organization*.

2. *Bureaucratic management culture* is defined by a rigidly built *hierarchy* of workers and of resolving processes of emerging problems. In the eyes of workers, a boss of any echelon is *the main instructor* knowing everything better than others including local acts of the legislation in force, established *rules*, generally accepted *regulations*, etc. The main criteria of the evaluation of *a worker's* actions are his precise execution of given *instructions*, his following the *rules unquestioningly*, his ability to whack out a *document*, and his respect and love of said document (as much as his

own relatives). He is a *scrupulous clerk*, who—copying his boss—knows thoroughly his own *functional duties* and a number of documents, by which he should *be guided* in his work. More often than not, such a manager demands the same from visitors without a consciousness that he was hired for *rendering services* and helping society in the regulation of processes of social structure.

A motivation of an ordinary worker's activities is a career, promotional appointment, and act of hierarchy preservation. More often than not here, an advance in office takes place not for the *merits* of the organization but instead for *devotion* to higher ranks and for the ability to reduce the number of applications and visits of petitioners to a boss. Factors here ensuring *centripetal tendencies* are *subordination, hierarchy and privileges*. As a rule, in such organizations, *the initiative* of a worker is *not encouraged*. Moreover, the opposite feature is stimulated: the ability of never exiting beyond frames of *instructions*.

As a rule, in bureaucratic organizations, there are no high salaries. However the bureaucratic culture worked out well-defined systems of *privileges* creating a great deal of life-important advantages. A typical detail: *the privileges are hidden* carefully and workers never mention them publicly.

Here, an *instrument of the regulation of interactions* is a *corpus of internal rules* regulating workers' actions and itemizing all life cases in detail.

Most of all, this type of culture is *intrinsic* to *state regulatory bodies*, and municipal and budget organizations subordinated to a higher power. Though possessing undoubtable *merits*, this culture is flawed from the point of view of economics. It is hard to overestimate clerks' *ingenuity* in the setting of any and all possible *privileges* for themselves. Government members and state clerks of many countries all around the world take advantage of their privileges. In developed countries, bureaucratic organizations replace privileges with adequate salaries, which ensures the transparency of workers' material remuneration.

The bureaucratic culture of management is one of the most *ancient and stable* ones. But with the proliferation of democratic institutions in the world, this culture is able to cripple democracy considerably. For example, in a period of change of a country's leader, ignoring public opinion, bureaucrats promote their candidate to be a ruler who is capable of trampling existing laws and regulations under foot. They possess effective instruments of social influence and in forming public opinion, promote the creation of solid

advantages to the bureaucrats' protege, while administrative resources used by them compel people into making a choice in favor of their candidate.

This culture type is extremely important for society; however it requires thorough everyday public control. Let us try marking some typical *portrait features of a manager of the bureaucratic type*. First of all, he is the main *instructor* focusing his attention on *documents* and striving to strictly *regulate* processes taking place in the society with the use of *legislation*. The qualities that provide him with the ability to be a leader are as follows: 1) high professional awareness; 2) the ability to build up a *hierarchy of workers' subordination*, to create a *system of decision making* and the workers' stimulation. Using rules set by him, he is able to *regulate* everything from rendering professional aid to allowing bureaucrats to take care of pensioners.

Within such a type of management, his *main instruments* are *instruction, skills inventory, various regulations, decisions of bodies of higher rank*, etc. A manager-bureaucrat puts considerable efforts into the *improvement of documents and document circulation*, through the prism of which, in addition, he is able to evaluate the advantages and

shortcomings of people. He is *pedantic* in his communication with people and *scrupulous* in his work.

3. *Commanding management culture* is typical for the activities of organizations of many countries. Its distinguishing feature is the management of a group of *like-minded persons* with the same aims. One team coming to power generates the emergence of *opponents* striving to establish an *alternative team*. More often than not in an organization, *several teams* are formed, between which a *fight* for power occurs, which causes a lot of difficulties in the workplace. *A member* of a team is perceived by ordinary workers as an active *fighter*, a *gladiator* of a kind. *The main incentive of managerial behavior* in a team is connected with its aspiration to *stay in power* as long as possible. That is why a team is interested in the unity of its ranks and it *itself provides* workers with the necessary conditions for their successful work.

An ordinary worker in such an organization is *an ideal soldier* executing instructions of a *team leader* irrecusably—regardless of earlier subordination, traditions of management, or interpersonal relations.

The motivation of activities of representatives of this type of management consists in *superiority over other (opposing) groups and craving power*. The main factor *joining people*

into a single team is their common *aim* conditioned by *autocratic incentives* or *material interests*. The instrument of interrelations regulation here is *collegial agreement* (or confederacy) of team members, while an indicator of its activities' effectiveness is *the team's sphere of influence expansion* and prestige growth. This type of management is widespread in *politics* as well as in major enterprises, in corporations and so on.

The strong side of such management culture is a *collective (team-based) will* able to ensure breakthrough or posing *collective impulse* to a development. Along with that, also, experience revealed a number of serious shortcomings of the commanding type of management. In its negligence of traditions, regulations and abutments built up in such organizations' workers, the team, in its tendency to control all and everything, causes serious damage, *reducing the stability* of development of a company (organization) and provoking opponents' grouping with a purpose of inter-team confrontation.

Some features of a portrait of a manager in the commanding type of management. This is a *leader* focusing his attention on the achievement of *set* goals and ensuring of *team unity*; he does not spend his time on *over persuasion* of

those team members, who have *doubts*; in the case of occurrence of first suspicions, he gets rid of such people promptly. Along with this, always, he supports members of the team's nucleus both in moral and material senses.

The following ensures a leader's stable position in the case of such a manager: 1) *administrative resources*; 2) *collective support* of team members; 3) *aggressive tactics* of running work; 4) support of the most active and *personally devoted* team members; 5) the ability to ensure a uniform distribution of powers between all team members; and 6) the presence of two lines of managerial actions: hidden (available for team members' eyes only) and open (available for the entire company).

Other traits of a leader of the commanding type include: he is *energetic* and possesses *charisma*; he can create, vindicate and hold *privileged positions in the team*; he is able to fight desperately for the prolongation of a *period of ruling* and does not restrict himself in the choice of methods for achieving the aim. He is able to *pull team members together* relying on the factor of providing them with a wide *spectrum of advantages*.

4. *Authoritarian management culture* is one of the most ancient managerial cultures based on the strongest *power*

centralization, which is concentrated in the hands of the first person of the organization. This type of management was developed as long ago as in the historical period of the primitive communal system, when a tribe was joined around a leader. Such a management method was practiced by visionaries, prophets, and oracles. In the eyes of rank workers, a chief of this type is an **innovator** possessing **know-how** and a solid professional knowledge, ably generating **interesting ideas** that are exciting for subordinates.

Workers in such companies **admire executives** orienting their work according to the leader's ideas and trusting him completely. They do not embarrass themselves with speculations **about the real effectiveness** of the proposed **ideas**. The motivation of such a team's activities is based on their **belief in the success** of a leader's initiative.

The instrument of interrelations regulation is the **leader's words and his will**. The work effectiveness indicator allows for **the constant improvement** of an organization. Experience shows that a strong side of this management type consists of the **team's cohesion** around a leader and a high level of **optimism**. Along with it, **bad luck** in work or even in the personal life of the leader can become a cause of the emergence of irresistible difficulties in the company's

activities. An indicator of crisis initiation is the moment when the leader stops generating new ideas. Then the company starts searching for a new leader. In a period of chief's change, workers need a lot of time for adaptation to the new framework; this results in a loss of previously gained positions and the ability to work effectively.

Some features of the portrait of a chief of the leader's management type are as follows: He possesses a *leader's charisma*, is able to *take responsibility* for made decisions; he is self-motivated and active in the build-up of mutual understanding. *Limiting workers' powers*, such a leader is inclined to *seal-in all the management levers* directly on himself. To positive traits, the following ones belong: *his availability* for subordinates, his *tendency of not limiting himself* in contacts with them, his need for constant explanations of *advisability* of decisions made; his *ability to render healthy influence on the moral-psychological climate forming* in the organization, and to ensure its *competitiveness*.

Always, a leader puts *ambitious goals* and captivates his subordinates with the *prospect* of their realization. While caring for the establishment of feedback from some of his workers, nevertheless, he shows a critical relationship to ideas

promoted by subordinates remaining convinced of the supremacy of his own ideas. He is able to interpret sophisticated information in a comprehensible way, to explain scrupulously its sense to every worker. He tries establishing confidential relationships with subordinates. However, while playing the role of a father, he is angry when his employers display independence. He does not like delegating his powers even to his closest helpers; along with it, severely he calls them to task for their execution of his instructions.

Alongside the above, always in a leader's work, there are *innovations, creativity*, the ability to *quite precisely predict the future* of his organization and of his own aim realization. With the retirement of such a leader, as a rule, a company undergoes a crisis, which more often than not takes a protracted nature.

5. *The monetary type of culture of managerial activities* is connected not only with marketing and notions about the consumer market. It is also typical for organizations aiming at the creation of a strict system of evaluation of every employer's deposit to enterprise development. As this managerial style is orientated towards external circumstances, to the least extent it concerns the healthy arrangement of

internal matters (as takes place in organizations with the communal type of management).

The specificity of such a type consists in organization's *attention* focusing *on operations with clients*. A *control* over internal activities is done by way of analysis of *economic indicators* (operations numbers on contract conclusions, sales volume, etc.) and of data of economical effectiveness of employers with clients. The main purpose of managerial activities is the *growth of profit* and achievement of *competitive advantages* in competition with similar companies (organizations).

Workers' sense of purpose here is very high. Along with it, competing with each other, not always, employers care of means choice. Most often, they are *forthright pragmatists*, for whom *morality is measured with profit amount*, while the main motivation of their activities is their desire *to earn more*. A joining factor for them is their awareness of the interdependence of the company's members in their *business* development. As an instrument regulating interrelations, *money* serves; work effectiveness indicators are *income amount and ability to conquer competitors*.

Here out of favor are such notions as decency and ethics. In interrelations among employers, no warm confidential

relations are observed. Together with it, such a management type is quite effective as it is able to be of benefit for the economic development of the institution.

Features of a portrait of a leader in the framework of the monetary management type: he is a *strong volitive person* able to withstand challenges of the cruel *fight with competitors*, confronting their *tricky intrigues*, and achieving a set aim. He is a *good economist* evaluating subordinates' activities *with the aid of a calculating machine*: whoever brings more profit, is the one gains his respect. Most often used by him are the terms *money, success and victory*. Such a leader detects problems and provides with strict instructions on their resolution. He is ready to realize any transaction in the fight for his own share of a profit: he expresses openly motivation of his own actions; he substantiates decisions made by him and argues in favor of them *on an economic basis*. He is industrious and does not stand idlers.

In employers' eyes, such a leader is 1) an example of hardness; 2) a tough competitor; 3) an imperturbable fighter for profit; 4) a successful businessman; 5) a boss demanding both to himself and to subordinates; and 6) a player able for risky deeds that promise a solid revenue. He is a real rival and a tough controller. Such a leader's main criteria of evaluating

actions are: 1) increase of market share; 2) defeat of competitors; and 3) ensuring of internal competition among employers.

6. *Criminal* management culture is now archaic. Here a *leader* is the ultimate truth, while an ordinary worker is a cynical *executor*. The main motivation of this management type's existence is *non-acceptance of legitimate regulations* of social life, developed in the *order and rules* of society.

A joining factor in an organization of this type is a chance of a quick enrichment, access to private and public goods and unlimited power. The instrument regulating members' interrelations are *notions*; the main indicator of an organization's effective activities is building up of a *non-legitimate and tough system of control over* the surrounding community.

More often than not, this management type is associated with affairs and the life of criminal circles and "mafia bosses". However, it is widely used by dictators and extremist political doers. In this case, the most dangerous phenomenon for society becomes the code of laws developed by them that not only justify leaders' actions but also declare some *new moral-ethical values*, which disorientates the society.

7. *Spontaneous management culture* is typical for organizations and companies with a *low* level of demand on their labor product in combination with equally low desire of employers to take part in work management.

Here, a *leader* is the main “*fireman*”, who sees his main function in resolving urgent problems as well as in “extinguishing” maturing conflicts. A distinguishing feature of such a chief is his inability to create a mechanism even vaguely resembling a *system* of management. He distributes tasks based not on functional duties of workers but rather being guided with a principle “*to give a task to that one, who is most loaded even without it*”. As a consequence, instead of work, a part of such personnel imitates a heavy activity. Such a leader is able to represent himself: his subordinates live under the impression of his appearance and manners. Being occupied with a trifling issue, he lays importance to the results of work over it; he strives to form the opinion that everything is performed due to his efforts (including that the sun shines or it rains).

A hidden motivation of employers within the framework of such a managerial type consists in their desire *to work in peace till their retirement/obtaining their pension* with the least possible trouble. A factor, which joins people here, is

their aspiration to adapt to the public-manufacturing life of the country, while an instrument of interrelations regulation is their *collective agreement* about separation of internal influence spheres. This community type's distinguishing traits are peace, conflict-free life, establishment of a *small world of quiet well-being*, a pathos of employers in evaluation of their own activities and hypocritical aggrandizement of their boss.

The absence of a management system or the weak managerial qualities of the first boss contribute to the forming of a vacuum, which is filled-in by ambitious chiefs of a lower rank, who create *local managerial micro-systems* in the framework of structural departments they were charged with. Every micro-system is forced to *isolate itself*, which is connected to a number of factors. One of them is the 'systemless' actions of the first boss, who, while resolving his problems *at any price*, is able to destroy a *micro-system* of a structural department subordinated to him. Not less destructive actions can be given by *shifting of tasks beyond their capabilities to department workers' shoulders* and especially doing it with *spontaneously* emerging problems, the resolution of which is nobody's responsibility in the organization. Sealing-in the management on himself, a chief of a structural department offers a tough resistance to

accepting requests and tasks. Under such setting of management, in the organization, several *centers of influence* are formed that start “*hogging the blanket*”. As a result, a *through-management line* disappears; meanwhile employers *realize* the uselessness of their own actions and prefer the principle “*everyone defends his own interests*”. As a rule here, the suffering part is a consumer (a viewer or a listener in a theater; students and teachers of an educational institution). The *collective will* weakens; a *collective nihilism is built up*; a *decadent attitude* strengthens.

Experience shows that organizations with such a management type underwent a wretched existence during decades, while their chiefs blamed authorities of a higher rank for all troubles. Here, the development of a *social explosion* is inevitable. The more *lingering* the crisis is, the more *destructive* its consequences will become.

This type of managerial activities is typical for budget organizations having no definitely expressed obligations before society. More often than not here employers work without serious career ambitions using their job for the *realization of indirect interests*.

* * *

No one of the listed types of managerial activities exists in a pure form. As a rule, in any company/organization in various situations and on different stages of functioning, *combined types of management* are used; nevertheless, there is always one *dominant* among them. In major companies with multiple structural departments performing various functions, *several types of managerial activities* are used at the same time.

The types of management were developed not only under influence of individual qualities of leaders striving to a realization of their own notions about management but also due to their environment, the extent of the demand for their products in society, the stages of industry development, as well as the specifics of company/organization activities. For example, the activities of an educational institution cannot rely on the *monetary type of management*, or the work of institutions of culture and arts on the *bureaucratic type*. In a similar way, as for a plant producing airplanes, in the case of spontaneous management, it would not be able to produce them at all. Besides, for introduction of a certain type of management, its correspondence is required to a habitat, a business development level, etc.

In conclusion, I would like to highlight the following: while choosing a type of culture of management, preliminary, young managers should study scrupulously the *specifics of an organization's activities*, think over the setting of *aims and tasks*, and study *traditions* of management in this sphere, as contradictions between established norms and specifics of work can result in a crisis both in affairs of the institution and in interrelations of the leader with his employers.

For the convenience of orientation in various types of management, a table is given below allowing comparison of their distinguishing features.

TABLE OF TYPES OF MANAGEMENT IN CULTURE

Functional characteristics of a leader	A role of a worker	Motivation of workers' activities	Joining factors	Instruments of an organization's activities regulation	Main indicator of effectiveness
COMMUNAL TYPE					
Coordinator	Enthusiast	Love for profession	Possibility of collective survival in an aggressive environment	1) Tradition; 2) Establishment of personal relations	Bringing up of workers devoted to aims
BUREAUCRATIC TYPE					
Instructor	Scrupulous clerk	Career, establishment of intra- and inter-corporate relations	Hierarchy, presence of privileges and preferences	Subordination, corpus of rules and instructions	Regulation of work-related and social order of things

COMMANDING TYPE					
Fighter	“Ideal soldier”	Hope to become a team member (for ordinary workers), Power-taking aspirations (for team members)	Common aim	Team’s confederacy, Intra-team corpus of rules	Team strengthening; Expansion of influence sphere
AUTHORITARIAN TYPE					
Innovator	Admiring executive	Belief in success of a leader and involvement in his business	Belief in ideas of the leader	Leader’s instructions	Permanent improvement of the organization, growth of the leader’s popularity

MONETARY TYPE					
Economist	Evident pragmatic	Aspiration to earn	Awareness of inter-dependence in business construction	Money	Acquisition of competitors, enrichment
CRIMINAL TYPE					
Dictator, carrier of the "ultimate truth"	Cynical executor	Protest, disagreement with public order of things and norms of behavior	Ensuring personal property rights, chance of quick enrichment	"Notions" set by leader	Establishment of non-legitimate system and control over society with a purpose of its bending to submission; enrichment of ruling top leaders

SPONTANEOUS TYPE					
Main “fireman”	Imitator of heavy activities	To work till pension	Ensuring of a place in public goods-producing life	Agreement on separation of influence spheres between workers	A working process without conflict

POSTSCRIPTUM

(THOUGHT-PROVOKING INFORMATION)

The history of ideas is a history of mistakes.

—*Alfred Whitehead**

Manager and his energy emanation

In accomplishing a major project, a manager spends a considerable amount of his own energy. More often than not, its scarcity becomes a reason of a depression, which can be compared with a state of a musician after a concert (or “hang-over”/“katzenjammer” in actors’ slang).

A source of energetic resource replenishment can become only a fresh idea. Adding to a belief in intention realization, a manager finds a necessary sense-making conceptual inflow able to startle him from his apathy and exinanition. The energy of a new idea and romantic prognoses of results of its realization mobilize a manager for the accomplishment of a next project. Fresh as paint, with a cry of “Eureka!”, he rushes to his intended target.

* https://archive.org/stream/AlfredNorthWhiteheadProcessAndReality/Alfred+North+Whitehead+-+Process+and+Reality_djvu.txt

With what are manager's energy expenses measured?

- a scale of the would-be-realized idea;
- an extent of its novelty;
- conditions, in which an idea is realized;
- a number of specialists involved in the project realization. (People switch on for the creation of new things, mainly, after receiving an energetic and informational impulse emanating from a manager);
- a number of given errands (no task—on definition—can be accomplished without his energy expenses).

The formula of a manager's success

An idea is some bundle of biochemical energy generated by human brain work and it is able to animate an energetic potential of both a single person and a society in general. An energetic volume of a manager's idea multiplied by that spent in the course of its realization in society's energy determines a manager's project success.

A manager's place in society

A manager's personality scale is measured by the number of specialists involved in his projects' realization and the level

of their professionalism.

The manager and the state

A manager in the area of the arts is out of favor in a state as the sector of arts is finance-consuming, which means that for realization of intentions, budget funds are spent. In the case of a successful realization of a project, a manager's fruits of labor become a part of the public domain. Then, officials' finest hour arrives: boundlessly excited, they boast of the achievement before each other, as if this was their merit. ***Play into their hands! Glory will be enough for everyone! The most important thing is aim realization!***

The manager and friends

More often than not, in a company, a cause of emergence of internal squabbling becomes a friendly rapprochement of a manager with one of like-minded persons. As a subsequence, there are possible outbursts of jealousy in the closest environ surrounding the chosen person, and the intensification of the competitive struggle for a right to be the manager's most ***confidential and influential*** friend.

The best method of avoiding a confrontation and discrepancies is holding deputies and like-minded persons an

equal distance from yourself.

A manager's professional fatigue

In the sphere of the arts, the manager's work for people and for the sake of people allows him to influence them. However, the constant communication becomes a serious problem: a fatigue comes; the need of *seclusion* and a quiet time appears. Probably, the reason of the experienced state hides in a deficit of time required for the dearly needed process of thinking. There is only one exit: from youth, a manager should work out a habit to *isolate himself daily, even just for one hour*. This is useful in many relations.

The manager's career

A manager is a source of serious hazard to *career-orientated* specialists* striving to take a higher position: they fear that the manager rather than themselves would be appointed to a vacant position. With the purpose of the manager's neutralization, the career-orientated specialists

* The specialists deemed career-orientated ones, are those who move from one managing chair to a higher one, while having no part in establishment of these institutions and not achieving any noticeable results in their previous work place. The main instruments of their ascent are *persuading* high officials of their own loyalty and a *demonstration* of their ability to serve namely to them.

speak disparagingly about him discrediting him before society and spreading absurd rumors. However the society—placing its trust in the manager—is able to unriddle the intrigue. Officials are able to tell *their person from a stranger* on a sign of an authorship of fake stories about the manager and yet, they appoint a *career-orientated specialist* as they strive to get rid of the too *self-dependent* manager. (Between officials and career-orientated specialists, a succession is observed: as practice shows, from time to time, they interchange.)

A manager should not wait for recognition of his own merits before the state or an advance in the office. Entering on the path of management, he must be ready to give up for his lost career in state institutions. Being a manager is *a career in of itself*; an indicator of his ascent on a corporate ladder or in hierarchy will become the establishment created by him. *A paradox* consists in the fact that with time, everything developed by a manager falls to lot of *society and career-orientated specialists*.

Manager and problems of personnel appointments

Immediately, a top manager's assumption of his new office in already well-established institution is accompanied by a

problem of appointment of persons onto managing positions: deputies and chiefs of structural departments. An ill choice makes not the best impact on working process and moral-psychological climate of the personnel, which can show painful reactions on manager's recruiting mistakes. Most wide-spread are two ways of this problem resolving: First of them is **radical one**; it foresees change of the whole team of chiefs and appointment of new ones. To this method, as a rule, beginning managers have recurrence to. However, a replacement of the entire team is not the most **civilized solution** as among heads of structural departments of any institution, a great deal of decent specialists work, who possess the subject of management and serve to an institution's goals implementation honestly. Besides, a **team establishment only from among top manager's supporters** results in the occurrence of contradictions with the bulk of working specialists and—as a consequence—in the formation of a **shadow team**, in other words, of an **opposition**.

The second way, the so called **soft one**, foresees a partial replacement. However, this one also generates a great deal of problems for managers of all levels. Working in psychologically complicated conditions of constant anticipation of firings and replacement, many give in: **against**

the manager, intrigues are commenced as a fear for their own career impels people to take part in a search for a candidate most loyal in relation to them.

A third way also exists: *to leave the former team of chiefs unchanged providing every leader with a chance to realize his best managerial qualities*. I prefer this way. Such a view of employment issues became a result of long reflection; it formed an internal attitude to management in general: *for a manager, it is not worth the trouble to create ideal working conditions for himself; it is necessary to learn how to work with those people, whom are at one's disposal*. In actual practice, managers can be met, who though starting with his deputies' replacement, sink down to the idea of total firing of managers of structural departments. As a rule, they come to a sad end: the work does not go right. Finally they are expelled out of the institution.

How does a manager's talent show itself?

- in his gift to realize actually beneficial ideas for society;
- in his ability to distinguish optimal candidates for performance of an important charge;
- in his ability to put tasks for subordinates in clear and articulate words and schemes;

- in his ability “to switch on” a society’s energetic potential for a project’s realization;
- in possessing the magic of influencing people;
- in the ability to mobilize employers to project realization;
- in the scale of their own commitment to succeed.

Summary: a nature of a manager’s talent consists in the ability—while meeting people—to discern their hidden merits and create conditions for their realization for accomplishment of the next project.

If your rival is an intriguer

- *If a manager finds himself in subordination of an intriguer, it is better to find another job and work under guidance of another leader;*
- *If an intriguer being your competitor proposes cooperation, do not agree;*
- *Never wait for a struggle in an “open battle”; an intriguer is a master of under-cover struggle;*
- *Do not take to heart his attempts to besmear you: always, intriguers sting the most sensible places (talentless, rude, ill-bred, ignorant, dilettante, and so on). Do everything possible so that to such attacks, your like-minded persons reply instead of you. They and not you must explain the*

criticism-exercisers' motivation to colleagues. (As a rule, on an intriguer's side, the people are those who depend on him);

– Do not try avoiding polemics; prove the advantages of your own position.

As a result, you'll lose! Because your rival is the INTRIGUER!

INSTEAD OF CONCLUSION

OR WHAT A TEAM TEACHES A MANAGER

Arts is “I”; science is “We”.

—*Claude Bernard*•

Let no one think that the world is waiting for him as a savior.

—*W. Goethe*•

In conclusion, it is appropriate to share a many-year experience of interrelations with personnel. While being young, I was hot and quick-tempered, I was not always a master of myself in my reactions to criticism levelled at myself or at an institution headed by me. Afterwards, I taught myself to accept criticism. Besides, I consider it necessary to give prompting to young managers: a manager must be ready for critical observations because in the eyes of many people, a psychologically difficult-to-surmount barrier of subtraction exists between a head and his subordinates.

• <https://www.inspiringquotes.us/author/4025-claude-bernard>

• J. W.von-Goethe. Complete works in 10 volumes. Moscow, 1980, Vol.10. Sayings in prose.

Some mistrust to bosses exists in every country; this is a global problem. The human psyche is arranged this way: after taking a director's throne, please be so kind as to accept a critical relation to yourself as an inevitable reality and do not make attempts at rectifying people. Prove with your doings that you are better than someone thinks about you. You have to learn how to struggle with yourself; having strong self-control is a serious art. Seeing a foe in another person only because he voiced a different opinion is wrong. In such cases, one should not be so mean as to come to a confrontation; this is an important trait of the art of personnel management! This art was adopted by me as a result of my studying of working methods of employers in institutions, where I had a chance to work. In every one of them, a great deal of people worked, who—with their behavior, human qualities and high intellect—not only were beneficial for my management style but also in general contributed to the creation of a high professional level of an institution.

So what is it a team teaches a manager?

– A personnel is the best university of a manager's upbringing;

– *Gaining personnel’s confidence is possible only in serving to it;*

– *Always, a real manager is the first among equal ones in a work and the last among equal ones in goods distribution;*

– *If a manager puts himself higher than his personnel, while passing his exam on management, unfailingly, he would obtain a “U” (low grade);*

– *A manager is obliged to see the strengths of colleagues and learn how to stimulate them. It is useful to show your delight with subordinates’ achievements: they would double their efforts;*

– *The main manager’s secret to success is his ability to establish optimal conditions for employers’ realization of abilities;*

– *Trusting management of separate work spheres to deputies is possible only upon the condition that a manager knows this subject no worse than they do;*

– *If principally workers’ shortcomings do not hinder the work, one should not pay attention to them. It is important to stimulate the development of their best qualities; meanwhile, gradually, shortcomings will disappear;*

– *For youth, innovations are important, while for people with experience, traditions are. An efficient manager relies*

on both categories of people harmonizing a process of development of an institution headed by him;

– It is not worth trusting workers who serve devotedly and personally to a single manager. In extreme situations in a struggle for a place under the sun, they will be the first to change sides and go over to opponents;

– One should rely on specialists, who are concerned more with institutional aims than with their own positions. Only they are able to preserve and develop a business, to what they serve.

How to direct personnel's efforts to an idea's realization

Establish a group of like-minded persons giving them leader's powers.

Orient team leaders on generating ideas and proposals. As often as possible, listen to their opinion and respect it; use this opinion, while forming the personnel's common position. Exercise public interchange of views of team leaders with personnel members.

Do not let separate leaders get closer to you than others. Hold all of them at an equal distance, or else it would be impossible to avoid abrasion and squabbles inside of a team.

Notice the humblest victories of your colleagues and encourage them publicly. Small victories are used to form brooklets, while the latter a full-flowing river.

Develop a system of the evaluation of work effectiveness of members of your organization/company including:

- time-related parameters of problem resolving;*
- effectiveness of actions;*
- stepping-up of efforts on aim achievement;*
- fidelity of a worker to taken obligations;*
- the accurateness of performance of functional obligations.*

On a regular basis, inform your personnel on a course of project realization.

Conditions of informing the public are as follows:

- exclude any ambiguity in your own statements;*
- broaden the methods of people's informing (operational conferences, ordinances, general meetings, mass media, forwarding of e-mail messages);*
 - on a regular basis, hold meetings, conferences and personal interviews;*
 - arrange a feedback of ordinary members to chiefs in the form of not only office memorandums but also of oral messages;*

– regularly, encourage rank employers morally and materially for their successes in project realization.

Explain reasons of these or those decisions made by you to personnel members. This will help pulling down a degree of resistance from part of opponents and tired supporters.

Pay attention: people like to be taken care of.

Establish high traditions in an institution's activities and more and more often, use them as a support, while explaining your goals. Usually, people like to be a part of an institution's glorious history.

Constantly, focus your attention at a process of a set aim realization through achievements of your colleagues. There are three main rules for creation of a favorable micro-climate in a company: praising, praising and praising.

Be attentive to problems your colleagues apply to you with. Show your compassion and help, even if those pleas have no relation to the work.

Grant your love and care to subordinates in the form of your concrete participation in matters significant to them.