

How to Deserve People's Trust

On Nonfictional Story of Special Music School Establishment

Trust gives birth to trust.

—Moritz Schmalz

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

—Unknown author

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Abstract—*The artists' trust to a manager is one of the most important conditions for the development of a creative organization (institution). The presence of trust as a factor largely determines the success of the work of an organization in its reform and improvement of individual structures. Trustful relations between a manager and creative workers in the organization can generate trust of the founder to the institution itself, which creates the basis for its prosperity.*

Keywords—*Communication; justice; initiative; professional orientation; respect; strategy and tactics*

I. MANAGER'S IMAGE AND ITS SIGNIFICANCE

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 a zone of criticism. So, if a manager:

- pays a bonus — it is absurdly miserable;
- administers a rebuke — for nothing;
- commemorates — not that one, who deserved;
- defeats competitors — it means, he is wheeler-dealer;
- suffers from competitors — it means, he is a *wimp*;
- appoints on a position — not that one, who deserved, etc.

In his co-workers' eyes, a manager may occasionally appear unfavorable.

The questions are: how to confront to the existing tendency of manager's inadequate estimation and how to reach the 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 importance for rulers postulate from generation to generation: quietude of a country lies in justice. Besides, a manager is obliged more often speaking to his subordinates, seeking their advices, communicating, explaining his position on all key issues. If he is ready to *do sonnet good for them*, he would be forgiven for mistakes. To such a manager, people will trust him more than the state clerks.

I got to know many managers, who had not created anything meaningful for years of their work but were loved by their personnel members. The secret is simple: they knew how to speak confidentially to every worker; and at discussion of business-related issues, they never passed-by anyone. Perhaps, decisions made by them had a small significance for their production progress. Nevertheless, they were always fair and, what is most important, 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 manager-giants only because they *ignored people's opinions and in addition*, they replaced *fairness by feasibility* of a business development.

Wherefrom grows a message to young managers: while leading a creative educational institution or art 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. An example of the above said can serve the following memorable story.

II. MANAGER AND STATE AUTHORITY

In 1961, at Magnitogorsk's music high school, a secondary music school opened with the purpose of arrangement of a pedagogical practice for students of two to five years of education. When the latter overgrew and its maintaining got 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 financial support. For this, it was required to pass the school under jurisdiction of the municipal culture department (without changes in functional issues). In this regard, nobody paid attention that the music high school *was subordinate of 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, the music school No.5 continued its interaction with the music high school in the

ordinary course. But in the years of democratic transformations, namely their different subordination, generated serious contradictions.

Firstly, a juridical collision appeared: the secondary music school was granted by the status *municipal*, while de jure the music high school, which was subordinated to *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, or furniture at its disposal. Everything belonged to the music high school. The town bankrolled only salaries of teachers and workers.

Thirdly, in defiance of common sense, the municipal culture department administration refused 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 students' training made no interest for the culture department. On contrary, the music high school needed a serious arrangement of educational process. The issues of qualitative preparation of school leavers and that of education professional orientation in the lower school existed in its structure stayed to be in 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 hot-discussed topic remained the *idea of a compromise finding*. There was supposed to differentiate the students' contingent in such a way so that one part of children received *common musical education*, while —according to students' capacities and ambitions — the other part would be taught according to a program envisaged the *professional orientation*. But such proposals did not take into account one more factor: the lower school served to be a base of a kind for *pedagogical practice* for music high school' students of 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 saying puts it) *splitting a living tissue*: they took into consideration neither traditions of the music high school, nor built-up integrative connections or professional interests. For them, a goal of a high-priority remained that of gaining as many possible institutions for increasing municipal property size, requesting a corresponding budget for their maintenance from the regional government and possessing bigger material resources, i.e. land, buildings, equipment, etc. Neither activities nor fates of people were of interest for them.

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

We tried explaining to the municipal administration (particularly to the mayor) that the music high school and the lower school were a single entity, so we asked to pass the lower school under the 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 required from him in a pressing manner to separate from the music high school. In turn for the music high school, this process was fraught with a considerable danger — a reality appeared of a divestiture of a part of belonging to it premises and other material values and their transfer at disposal of municipal administration.

While meeting the lower school personnel members, I tried touching this issue as little as I could and focusing attention of the colleagues on our *professional prospects informing them on oncoming reforms* and on 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 on *own ones and strangers* but also 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 such unity, the realization was possible of teachers' prospects of professional growth.

One had to give him his due. Despite the uneasy challenge in 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 a high gear of the battles, my meeting with the school personnel took place where a future of musical education in Magnitogorsk was discussed. The following sounded. "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 a tighter contact with the soon-oncoming 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 succeeded in convincing the teachers of the school. Now I had to find a formula of a problem legal determination. I proposed the following way: *all the teachers were supposedly retiring from the school number five and signing up into the special music school with a status of lycee*¹, which, by the time, was to be established yet. I was afraid that such a move hiding many uncertainties in 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

¹ The status of lycee allowed increasing teachers' salaries by 15%.

in it in 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 the special school with a high enough professional level of the educational process into a structure of the soon-to-be-established musical institute.

III. MANAGER'S BEHAVIOR DURING POLITICAL CHANGES

In the country, the democratic reforms gained their momentum in a fast tempo, which in line with the legislation in force allowed opening the school in the structure of our musical college and within its budget. Let me remind, in those days, there existed and was popular the tempting formula: "Everything is allowed, what is not forbidden". After all, it was not forbidden to establish structural departments in secondary and higher educational institutions. On the contrary, this was encouraged. Also, the opening of the special music school at the music high school was possible. The school personnel agreed with my offer.

By the first point of my order, the *the lycee was established*; 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 the music school No.5, V.S. Vaskevich collected *applications* of all the teachers and workers *with the requests about their retirement*; he immediately 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 those 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.

In the next morning, the municipality learned that the music school No.5 did not exist any longer — no teachers, no workers, no students. Having had realized the legal consequences of the situation. A head of Mayor's Office's humanitarian board arrived to the music high school. He required summoning the 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 teachers. "What have you done?! We shall give you another director!" The reply was "We do not work in the music school no.5 any longer; we have retired." In general, "the carrousel spinned", 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 for this? Of course, financial options were calculated thoroughly beforehand by me; otherwise, we would not initiate such actions. On expense of *savings within our payroll*, part of finance allocated for furniture and equipment acquisition, from the beginning of that fiscal year. In advance, there was executed *money relocation* 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 expenses of the fourth quarter (the inflation did not allow determining a normative amount for an annual budget). In other words, depending on how much was spent for 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 making use of all the finance left in the music high school and directing them for salaries of the lycee's teachers. 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 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).

IV. CONCLUSION

In the course of analyzing 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 reforms problems solution necessity in state institutions:

- One should more often communicate with subordinates, speak confidentially to them. As for public meeting, always, it is a good practice to commence it with setting of concrete problems touching the personnel directly;

- It is necessary marking some points constantly with applausive words, namely those directions in the personnel's work, where improvements go on indeed;

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

- While proposing your way of a problem solution, one should explain prospects of realization in detail;

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

- One should learn how to speak on shortages of people in an extremely soft and respectful manner so that not to traumatize their pride;

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

A manager should not:

- rebuke the whole personnel for miscounts in a work of single co-workers;

- sort out his relationship with guilty colleagues publically;

–stage out “roasting” with raising voice at a presence of the entire personnel or its separate members.

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