

DYLAN:
TRANSFORMING LEADERSHIP THROUGH IDEAS

JENS JEPPESEN



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**DYLAN:
TRANSFORMING LEADERSHIP THROUGH IDEAS**

by

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School of Graduate Studies
in partial fulfillment of the
requirements for the degree of
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ABSTRACT

This thesis explores transformational leadership, using Bob Dylan as an example. Dylan was chosen to show that artists, in this case a musician, are leaders. A leadership framework was created and used in analyzing Dylan as a transformational leader. Leaders often thought of are presidents, prime ministers, military leaders, educational administrators or religious figures, yet this study focuses on a musician's career in order to show other images of leadership.

The data used to analyze Bob Dylan include DVD's, Cd's, biographies, books and internet articles. A comprehensive literature search on transformational leadership led to the identification of 13 components included in a transformational leadership framework. It was applied to Dylan's music career throughout the early sixties until the late seventies. This time frame was selected to establish a connection between Dylan and the transformational components identified in the framework.

The years beyond the seventies were briefly mentioned but not elaborated upon due to time restraints for the research. Further research may be done using the leadership model which has been developed and presented in this thesis to establish other artists as transformational leaders. What was found throughout this research was that Dylan embodied the 13 components of transformational leadership in the time frame which was studied.

CHAPTER ONE

INTRODUCTION

The Study

Bob Dylan became an icon in the early sixties as a major protest figure throughout the folk communities around the globe. People flocked to Dylan's performances in numerous countries resulting in sold out crowds night after night. Dylan, in only a few years, had become a leader whether he liked it or not. Dylan was writing songs with a message of social justice and social change throughout the sixties and had his message broadcasted globally via his steady performances, radio play, and through touring. People around the world would pay to come and hear what he had to say. People would attempt to get close to Dylan and try to touch him, even climbing on top of his car during one of his tours in England (Pennebaker, 1967).

These sorts of fan reactions make it clear that there are socioemotional bonds which fans and followers develop in respect to leaders (Bass, 1985). This is only one small instance which begins to reveal Dylan as a transformational leader early in his career as a musician. Other instances occur a while later in his life when he searches for peace and quiet after a motorcycle accident in upstate New York. Into the late sixties, when there was a social upheaval, countless activists, hippies and random people began breaking into Dylan's home in search of him with hopes that he would lead them in protest (Dylan, 2004). In other cases, goons and lackeys were out just to see him in the flesh after hearing his music. People were clearly devoted to Dylan and would follow him blindly. Many people were obviously in awe of him and his work as a musician and protest poet.

This form of respect and reaction to Dylan as a leader is a little insight into the iconic power that Dylan possessed. Yet, one hypothesis of this study is that Dylan never sought out this power nor did he feel connected to these people. In fact he even admits to having embellished his injuries in a motorcycle accident to get out of the social spotlight. He was annoyed with those who sought him out. Their disturbances and their antics, throughout his sojourn with his wife and family, frustrated him. The lack of connection Dylan felt would be explained by Bass (1985) who argues that a transformational leader may not feel any involvement or attachment to those who are in awe of him. Dylan's socioemotional disconnectedness was apparent in the late sixties illustrating one of many leadership qualities which Dylan encompassed.

Characteristics of transformational leadership such as the power to motivate others are difficult to identify. Nevertheless Dylan has clearly shown his power to motivate people to act to such an extent that they are intrinsically self motivated to go out and record his songs, protest at rallies and write songs about Dylan himself (Dylan, 2004). This study examines Dylan as a transformational leader.

What Brought about the Study

I am a musician. When I began this study, my interest in music and leadership inspired me to begin research on Bob Dylan. Bob Dylan was simply a name that I heard from time to time and was never an artist that I ever listened to for enjoyment, motivation or direction. As I began to read about Dylan, I quickly learned that throughout my life I had acquired some Dylan material and that he was everywhere in the music scene and even in my head. I had been performing Dylan songs popularized by Peter Paul and Mary and another song covered by a Canadian group called The Head Stones and other

performers who I had been listening to for years. It turned out that other artists who I loved and respected were covering Dylan's work and I never knew. I was in the dark about how inspirational this man was until one of my favorite bands wrote a song inspired by some of his lyrics.

Dylan was and is a very inspirational artist whose work has been and still is being covered by countless artists around the world. His words still inspire musicians to write great songs and he was in my musical repertoire without my even knowing it. This man had made his way into me without me even hearing his voice sing an entire song. I asked myself how this is possible. How did this happen? Who is this man that his words have become a part of me without my even hearing him sing them? What gives power to such a phenomenon? What is it about Dylan that permitted him to create songs that would soak people with inspiration and motivation to act and learn?

Some people called him a leader and some people called him "Judas". He wrote protest songs for all those who would listen, he spoke up for social justice and those who listened to his message loved him for it. Later on in his career people who had listened to his message booed him for going electric. What he did was prove to be a man of his word by doing what he always suggested in his songs, which was change with the time. Further into his career when he sought solace, people begged him to lead them and he wanted nothing to do with them. When he felt strongly about something he did something about it and it didn't matter to him whether or not people supported him. My question: Is Dylan a transformational leader?

Purpose of the Study

The purpose of this study is to highlight the multi-disciplinary aspect of leadership through researching the leadership qualities of Bob Dylan. Through the use of pre-collected material on this outstanding musician, songwriter, poet, what I expect to do is identify this artist as a transformational leader. The fact is that he may not fit the leadership frame work perfectly but what ever leadership characteristics he has will be brought to light.

Through studying the works of Bass, Burns, Leithwood and other leadership researchers, I have developed a transformational leadership framework which was used use as a guideline to identify transformational leadership qualities in Dylan. I tracked Dylan's early career, as a folk singer into his electric years, to learn more about what took place and understand more about the artist and his influence.

Research Questions

The primary research question is: Are there any aspects of Dylan's career that would suggest he was a transformational leader? Secondary questions which grow out of this primary question are:

Is there any evidence that can be directly related to Dylan's musical influence that relates to social changes during his career?

What leadership qualities did Dylan possess, and were they transformational in nature?

Assumptions/Biases

The voice of a generation, the Prince of Protest, the Big Bubba of Rebellion, High Priest of Protest, the Czar of Dissent, the Duke of Disobedience, Leader of the

Freeloaders, Kaiser of Apostasy, Archbishop of Anarchy (Dylan, 2004). These were the titles for Bob Dylan throughout the mid to late sixties. This is what people thought of him and assumed he was. I do not see him as any of these titles now and would not have thought that of him in those times. There are leaders who are not officially labeled leaders but people may consider them as such without listening to what that person is saying. As a musician, I have found that there are a lot of musicians out there, just like Dylan, who have changed musically but their message stays the same. I enjoy the change in style of different musicians and see it as a progression and step forward in a musician's career. This is what Dylan did in the late sixties when he picked up an electric guitar and started playing with a band. People booed him off the stage at a festival, yet, when I listened to the recording of that very event, it was clear to me that Dylan's message was still there. People thought that he sold out and believed that he was no longer the person they had thought he was. The problem was that these people thought too much and didn't listen enough. Dylan may have written protest songs and spoke out against injustices but he never claimed to be a prophet or any of the titles that have been mentioned and imposed on him by the public.

I was never a fan of Bob Dylan's throughout my life and have only become familiar with him and his work when I began studying leadership. I come from a similar background as Dylan in the sense that I grew up in a small town and relate to the artist on a number of levels. This may present some bias in my writing, yet, for this reason I have tried to focus strictly on the leadership aspect of the character and study his work instead of his character or family history.

Significance of the Study

This study of transformational leadership does not focus on the typical leaders who are found in the classroom, in the government, on the police squad, in the army, on television or in the churches. This study focuses on a musician and will distinguish whether or not Bob Dylan embodies the aspects of transformational leadership. This research will present new images of transformational leadership, highlighting another legitimate group in leadership studies (the musicians). Hopefully, this study will work to generate new discussions in the field of leadership, attract a wider audience of learners (from artistic backgrounds), and to inspire others to further develop the topic which is presented in this study. The leadership framework summarizes the leadership research and can be used by other researchers to analyze qualities of leaders in any field.

CHAPTER TWO

LITERATURE REVIEW

Leadership

There is a great amount of work that has been done on defining and explaining leadership (Fullan, 2005; Leithwood, Jantiz and Steinbach, 2003; Reed, 2003). The word leadership is often used in society without any concrete definition attached to it. Without any characterization of the word it fails to convey any sense of urgency and is often thrown around and overused as a new buzz word. Many researchers have focused their energy on categorizing the different leadership styles that exist. What these scholars have done is develop leadership models that help people understand the different forms of leadership (Dubrin, 2004; Hoy & Miskel, 1996). This research helps people identify the leadership traits of an individual revealing their leadership style. While there have been many different leadership styles brought to light through research, the specific style of leadership that I will be elaborating upon in this study will be the transformational style of leadership.

Transformational Leadership

Much has been discovered on the subject of transformational leaders through the study of organizations and agents of change such as CEOs and managers (Hunt, 1984). While these leaders are expected to motivate people to seek change and improve organizational productivity, they are not always the leaders who will motivate people to seek change for themselves. The concept of transformational leadership is embodied by a number of everyday characters such as preachers, teachers, presidents and parents. For decades, transformational leadership practices have been a major focus for researchers

working to identify the elements that define transformational leadership (Bass, 1985; Burns, 1978). What these researchers have done is identified the main aspects and attributes that a leader needs to be labeled a transformational leader. Elements such as the ability to inspire others, foster change in society and to be directly related to social changes via one's position and influence are a few examples of transformational leadership traits. The traditional leadership figures aforementioned are only a few examples of transformational leaders and this research will go beyond the conventional leaders looking towards artists as leaders.

Artists as Leaders

Leaders are capable of fostering motivation in people and encouraging them to accept change or compelling them to seek change (Anderson, 1998; Hall & Hord, 2006; Pintrich & Schunk, 1996; Senge, 1990). There are individuals that embody these leadership capabilities who are not often read about in leadership research. These individuals are the artists that exist in society who have infiltrated homes across the country and around the globe. Many painters and poets and musicians have found their way into everyday lives and motivated people to sing, draw, write, read or dance. Subtly, images on the television, photos in magazines and songs get stuck in the public subconscious. Over time people begin to recognize that they have been subject to all sorts of ideas that have lead them in one way or another throughout their life. This element of music, as a medium for sharing ideas, generated fear in some corrupt military leaders resulting in artists being put to death for their revolutionary social change visions (Rockeros Argentinos, n.d.). Not too long ago in South America it was not uncommon for folk musicians to be made martyrs for their influential music (Luft, 1996). For this

reason it should be assumed that artists can have a very powerful effect on people in society. What this suggests is that artists have the power to motivate people to act; thus, musicians can be leaders. In times of oppression, war and social injustice, musicians have risen up to lead and fight for change. Their ideas for social justice and change spread across nations and influenced individuals to act (Burns, 1989).

Leadership of Ideas

Rottmann (2006) argues that popular ideas are spread through discourse and permeate all social spaces. She further suggests that these ideas can be legitimized and spoken into existence through shared discourse. Big ideas, she claims, are what leaders use to build a vision within an organization and society. While leaders use these ideas to create their vision to present to others, musicians convey ideas through their songs to lead listeners to act. I am suggesting, therefore, that musicians lead others through presenting them with ideas in their songs. These ideas are what the listeners will use to create their own vision. An assumption guiding this study is that while big ideas influence people, they can also guide people to act. Musicians use songs as a vehicle to transport their big ideas to listeners. How listeners respond to the ideas in a song will show how there is leadership through ideas.

Leadership Framework

Through synthesizing the leadership texts and cross connecting the ideas and theories shared and agreed upon by various authors, I developed a transformational leadership framework. The purpose of this framework is to first identify any leadership characteristics a particular musician might have and then use it to find solid evidence of social change or effects that have been brought on by this musician.

Transformational leaders are defined by their capacity to be visionary, supportive, innovative thinkers, and to lead by example (Dubrin 2004). These are only some aspects of the transformational leader. Bass (1985) argues that a transformational leader must raise people's awareness, help people look beyond self-interest and invest in people a sense of urgency. Dubrin further discusses a leader's role in encouraging people to search for self fulfillment as well as making people aware of the need for change. Another characteristic articulated by Dubrin which characterizes transformational leadership is the adopting of a long range broad perspective. For this change or transformation to take place, Hall and Hord (2001) discuss the need for time to pass to let change sink in and unfold. This is a crucial part of the transformational leadership framework since it will help to demonstrate that there was in fact some sort of societal flux or drift as a result of the musician's influence.

Building trust is the last aspect highlighted by Dubrin who also takes the time to discuss the followers bond to the leader. Dubrin promotes the idea that transformational leaders have the respect, confidence and loyalty of their followers. This needs to be researched to establish whether or not the musician did in fact fit Dubrin's final criteria for transformational leaders. Bass (1985) also identifies the fact that a leader may not acknowledge the connectedness or the socioemotional bonds that followers may have developed and attached to them as a leader, yet the bond exists. This aspect of leadership is also important to identify in researching a musician in an attempt to label them as being a transformational leader.

What is paramount in recognizing whether or not a leader is transformational is that there needs to be some sort of social change that takes place. The social change

needs to be a direct result of the leaders influence on followers. There must be concrete proof of the connection between the followers' actions and the leader's motivational influence.

CHAPTER THREE

METHODOLOGY

The Design of the Study

This is a qualitative study of transformational leadership using pre-collected data. By beginning with a review of the literature, it was clear that there is a great amount of work done on leaders in many different kinds of organizations. This study stepped out of this trend by focusing on a musician. A search for a leader who is a musician resulted in the selection of Bob Dylan. Dylan was selected because of his international reputation as a protest singer and social justice messages prominent in his famous lyrics. To find the evidence to answer the question whether Dylan was a transformational leader, criteria were established through compiling the necessary components that are identified in the leadership framework.

To conduct this study, library searches were conducted in two main areas: Bob Dylan and transformational leadership.

The Dylan Data

While working to answer the research question through the use of pre-collected data, it was important to recognize that authors compiled their work to answer different research questions through their writing. Thus, a large majority of the research data which has been collected will not necessarily relate to the research question that needs to be answered in this study. Reusing this research in an attempt to answer a new research question means taking into consideration what is being represented and for what purpose (LeCompte & Preissle, 1993). In this research it was important to go further and find out

what is not being said by authors. Then, other author's research could be found to fill in the gaps to derive an answer to the research question.

To examine Bob Dylan's career and life as a musician, I established a core collection of pre-collected data including biographies, written works by the musician himself, video footage shot on tours as well as movies about the members of his band. To identify this core collection of sources, a comprehensive search was conducted throughout the library and the internet. Videos were chosen on the basis that they contain footage of Dylan and interviews conducted throughout his world tours. The purpose of this was to establish some triangulation through the use of video and textual data. The core collection which was compiled allowed me to study Bob Dylan as a transformational leader. The selection criteria that was used was based on materials which contained primary data. Other materials were used if they could be supported through the evidence provided using primary sources. This way the data being used was mostly from primary sources.

The information retrieved from films presents a challenge in documenting information. While there have been some films made to portray Dylan, it is important to keep in mind the editing process that takes place when producing a film. This process will cut numerous scenes leaving out a great amount of possibly useful information. Thus it was necessary to establish a core collection of research data (text books, song books, biographies, interviews, and DVDs) to develop a more complete research base before attempting to answer the research question.

Core Sources

Hedin's (2004) *Studio A: A Bob Dylan Reader* (2004) is a collection of keystone material which spans over forty years of Dylan's musical career. Hedin's work is a compilation of very diverse research on the artist. There are interviews with Dylan and some oral history as well as an array of artistic interpretations of Dylan's work along with criticisms. Hedin whittled down a gigantic amount of material to create *Studio A* which leaves the reader responsible for going beyond the three hundred plus pages to learn in more detail who Dylan was.

There is an enormous amount of literature on Bob Dylan and Hedin has included in his bibliography what he saw as the most respected and prominent works on Bob Dylan, as well as a wide variety of Dylan's poetry, reviews, essays, and interviews with Bob Dylan. What *Studio A* presents is very rich and condensed picture of Dylan's career. This book has been the main source of reference for this research. Throughout the bibliography there are texts which Hedin has used in his work which consist of very informative aspects of Bob Dylan. This led to the finding of primary sources and other highly reputable secondary sources.

Bob Dylan: Behind The Shades Take Two (Heylin, 2001). This text was used by Hedin in his research for *Studio A*. It provides an in-depth account of Dylan's musical career made available by his band members. These interviews which have been documented in *Behind the Shades* help to explain in more detail the story of Dylan's life on the road as well as his road to fame. Trying to find out who Dylan was will not be possible only through reading *Studio A*. What *Studio A* does is help get one's feet wet and then, upon finishing, the interesting reader can dive deep into the ocean that is

Dylan's life in Heylin's book. *Studio A* follows the musical path and struggles that Bob Dylan faced throughout his career with a lot of attention being focused on his life in the seventies and the eighties. Heylin fills in the details of what was happening in his personal life as well as in his career. The two books complement each other.

Spitz (1989) delves into the personal side of Dylan within his book *Dylan A Biography*. While *Bob Dylan: Behind The Shades Take Two* (Heylin, 2001) is a very insightful piece of work peppered with first hand accounts of experiences on the road and off, there is yet another side to Dylan that is emphasized by Spitz. What is interesting in Spitz's text is the depiction of Bob Dylan and how he treated those close to him. Spitz articulates the interpersonal developments in Dylan's attitude and character in his early years and throughout his transformational process through first hand accounts from friends and other artists. Further more, what also makes Spitz's work on Dylan important for this study is evident in the thirty page discography at the back of the text. He provides tour dates in chronological order, from first to last, as well as establishes the time Dylan worked on albums and their release dates.

Down The Highway: The Life of Bob Dylan (Sounes, 2001) is an amazingly well-researched piece of work on Bob Dylan with interesting photos of the artist at work on stage and with family and lovers. Much like the Spitz text, this book consists of in-depth interviews and personal accounts from those who have shared in Dylan's life. Different perspectives arise out of each author's approach to writing about Dylan. Each author has included and omitted different aspects of Dylan's life and career according to what they thought was the most informative material on Bob Dylan. Sounes's perspective added to the body of information that further shaped my perspective on Bob Dylan.

Primary Sources

Chronicles Vol.1 (2004) written by Dylan himself gives a first hand account of his life history. This book is a very enlightening piece of literature which was not included in Hedin's text due to both books being published in the same year (meaning that Hedin did not have had access to it). *Chronicles Vol.1* adds a great deal of insight to the biographies which have been written on Dylan. While this book may seemingly provide some answers to questions that arise from reading other material on Dylan, I think it is very important to keep in mind that there could be some discrepancies in the book since Dylan wrote *Chronicles Vol.1* many years after the fact. On the other hand, events that Dylan retells in his book (such as the time people broke into his home in the late sixties as well as other traumatic events that he had experienced), convinced me that he has vivid and detailed memories. Despite the years between the time of the events and the documenting of them in *Chronicles Vol.1*, these memories appear to be very fresh in his mind.

No Direction Home (2005), the movie by Martin Scorsese, shows Dylan's life on the road by giving a first hand video account of being on tour in England. What is presented in this film has been written about in the books already mentioned. This video allows for a more insightful look at Dylan. Instead of reading what he said at what point, it is possible through watching the video to see what it was really like. Things like intonation, gestures, facial expressions and stage presence speak mountains about a person's character. One may never be able to understand Dylan completely but seeing how he behaved throughout the video helps identify certain aspects of leadership

qualities. At the very least, through this video one can witness the roar of the crowds and the reactions of the fans which demonstrate the effect Dylan had around the globe.

Dylan appeared in another Scorsese film titled *The Last Waltz* (1978). This film is about The Band, Dylan's backing band on tour in the late sixties and with whom Dylan lived and worked while in seclusion in New York. This video is another useful piece of visual history which has captured Dylan performing with The Band. On stage a viewer can see Dylan take on the leadership role as the front man for The Band when they perform the musical medley in *The Last Waltz*.

What has been taken into consideration throughout this study using non-interactive method (LeCompte & Preissle, 1993) is that there are limitations to this method of collecting data. The primary focus while researching via pre-collected data is that it has been recorded with different intentions. Although many researchers have written about the same subject, each author's writing will create a different data base for further research. Each author had his/her own research question to answer or motives for writing about Dylan. When reusing this pre-collected data in an attempt to qualify Dylan as a transformational leader, it was important to take heed of what was represented and how it could be used despite its original intentions. It was also important to identify what was being documented by authors through the use of other texts and to further piece together what was presented through the analysis of video documents. Video documents present a further challenge when used as research material. Similar to texts, videos are produced and released in the interest of the authors, thus it is important to interpret what is being presented and for what reasons. While watching the videos, I thought critically about what was being presented and sought to connect readings I had done to what was

being presented in the film, following procedures set forth by LeCompte and Preissele (1993): “Just as a surveyor locates points on a map by triangulating on several sites, so an ethnographer pinpoints the accuracy of conclusions drawn by triangulating with several sources of data” (p.48).

Dylan and Popular Culture

A few secondary sources (e.g., Erlewine, 2006; Ewen, 1972; Gill, 1998) about Bob Dylan’s work were used in helping to understand more about the time at which the songs were written, the amount of sales that were made on recordings, and what songs reached charts at what specific time. Some of this information is not retrieved from scholarly texts and was found through searching out magazines from Dylan’s performing years (i.e., Goldberg, 1970). These sources are important in providing evidence of crowd support resulting in Dylan’s success. These sources are not primary; instead, they help to establish Dylan’s role in the popular culture of the time.

Through the analysis of this data on or by Bob Dylan, it was possible to identify leadership qualities and characteristics that were used in determining whether or not Dylan was a transformational leader. The leadership framework (developed based on transformational leadership research) was applied to these sources identified in this section. Major themes were identified, and evidence provided to support my interpretations.

Leadership Framework

Transformational Leadership Criteria

To qualify as a transformational leader there are certain criteria that must be met. To analyze the data it was therefore necessary to create a leadership framework. A

literature review on leadership was completed and components of transformational leadership were derived from the works of the best known researchers in the field of leadership studies. Researchers agree that transformational leaders help people understand the need for change, that they are visionary and share their ideas with followers (Dubrin, 2004). This type of leader must be able to motivate followers to act and pursue goals generated through the ideas that shape their shared vision (Bass, 1985). Bass contends that a leader is one who can motivate others to do what needs to be done out of their own volition, having the capacity to transcend follower's self-interests (Bass). Furthermore, they help people look beyond self interest (Dubrin, 2004). Additionally, to accomplish the goals set out in the vision, transformational leaders are able to elevate the follower's subjectivity in respect to the probable success (Bass). This confidence that is generated is important in emphasizing the building of trust between the leader and followers (Dubrin). A repercussion of this established trust could materialize in the form of a follower's socioemotional bond to the leader that the leader may not reciprocate or even be aware of (Bass). Dubrin purports that a transformational leader must have the tenacity to see that their vision may be attained (Dubrin). To certify that a leader is transformational there must be evidence of a direct correlation between the leader and societal change (Burns, 1979). One last component of transformational leadership is that a leader does not have to be a leader all of the time (Burns).

Figure 1. Components of transformational leadership.

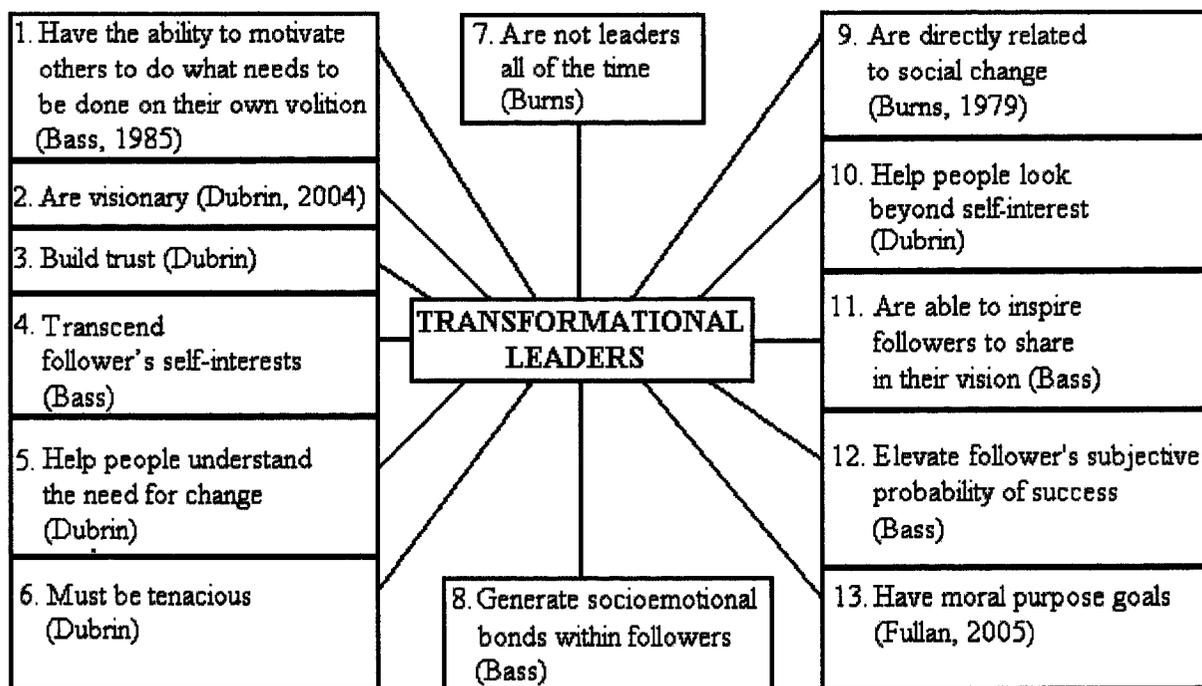


Figure 1. Represents the components of transformational leadership that need to be embodied by a leader to be considered transformational.

Defining the Components

The following definitions are in no particular order, nor is there any suggested value for them in comparison to each other. These components were extracted from various leading researchers in the field of transformational leadership. There is some overlap between some components but they are significant enough to stand alone. They are the basis for defining transformational leaders and were used to analyze the life and career of Bob Dylan.

The first component of transformational leadership (marked by the number 1 represented in Figure.1) is the idea that transformational leaders have the ability to motivate others to act out of their own volition, to do what needs to be done (Bass,1985).

What Bass is suggesting is that a leader has the capacity to identify the needs of a group and inspire them to accomplish goals that satisfy their needs.

Component 2 is the need for a leader to be visionary. Leadership researchers often discuss the need for a shared vision but what Dubrin (2004) has brought to the forefront is the need for a leader to think beyond the surface and past the present. This component demonstrates a leader's futurist thought capacity and creative thinking for generating goals and stabilizing a new realistic group vision.

Component 3 is the aspect of building trust which will be the foundation for future support from followers if it can be established through the leader's work. While a leader may be visionary, he/she will fail in generating a shared vision with others if he/she can not be trusted. Furthermore, the characteristics of a transformational leader would never materialize without the component of trust.

Component 4 is brought to light through Bass's (1985) work suggesting that transformational leaders must transcend their followers' self-interests. This will ensure the followers share a sense of their leader's purpose and appreciation for their common goals (Burns, 1978). In this component the term "self-interests" relates to need for leaders to demonstrate the common grounds that are shared between them and the followers.

Component 5 relates to the leader's ability to help people understand the need for change. Often, when there is a need for change in an area of society, it can be halted by change resisters (Hall & Hord, 2006). It is up to transformational leaders to be able to isolate those who hinder change and invest in them the need for change. Component 4 may be one way in dealing with these sorts of change resisters.

Component 6 brings tenacity to the characteristics of transformational leadership. It has been suggested by Hall and Hord (2006) that it takes time to implement change. It was suggested that it takes roughly three to five year in some organizations to implement change. To be a leader implementing a change that takes place over such a long time it is clear that one would need to be tenacious. Especially when taking into consideration the existence of change resisters aforementioned in component 5.

Component 7 interestingly enough puts forward the argument that leaders do not have to be leaders all of the time (Burns, 1978). Leaders can not always be expected to lead and bear the burden of that role due to the fact that a leader only has so much energy to expel (Fullan, 2005). Just as a cook will leave the kitchen and eat out at another restaurant where they do not have to expel energy, leaders will leave their position to become followers when they are not needed. A cook leaving the kitchen does not make him/her any less of a cook.

Component 8 contends that a leader (through no direct intention of their own) can generate within followers a socioemotional bond or connectedness to the leader (Bass, 1985). Leaders have the ability to intrinsically motivate people to act resulting in followership (Sergiovanni, 1990). This bond that exists is often not reciprocated by the leader, in many instances due to the fact that a leader can not know all of the individuals that they have affected through their leadership position.

Component 9 implies that for a leader to be classified transformational there needs to be evidence of a social change directly relating the cause of the events to the leader (Burns, 1978). There needs to be some confirmation that the actions of followers were stimulated by the leader's influence.

Component 10, helping people look beyond self-interest (Dubrin, 2004), is what a leader must do to take selfishness out of the equation for change. Unlike self-interest in component 4, which was the common ground that transformational leaders must find between them and their followers, self-interest in component 10 is a negative aspect that hinders the change process by taking away from the group interests and focusing on the individual. Being able to help others look beyond self-interest is the first step in the process of heightening a follower's awareness of others. This will enable them to see the bigger picture and the greatness of the vision that can be accomplished through a little selflessness.

Component 11 draws attention to the role of a leader as spokesperson or salesman of his/her vision. Leaders need to be able to inspire others to share in their vision (Dubrin, 2004). The ground work for inspiring others will be established as the components come together. If visionary leaders (component 2) establish trust (component 3) with their followers, are capable of motivating them (component 1) to look beyond their individual self-interests (component 10), and establish common shared self-interests (component 4), a leader will likely be able to inspire followers to share in his/her vision.

Component 12 is the process of elevating followers' perceptions of their likelihood to succeed. Followers subjectively perceive that they are capable of only so much. A transformational leader must be capable of raising the overall level of the followers' own mental impression of what they are capable of, to convince the followers that they are capable of more than what they believe and demand of themselves.

Component 13 depicts the moral aspect of leadership. Fullan (2005) argues that transformational leaders must work within a moral and ethical boundary. Bass (1985) suggests that although a leader may not lead in a moral way, the changes that occur due to their leadership can still be transformational. Thus, transformational leadership may not always result in positive outcomes.

Data Organization and Analysis

The first task was to create a leadership framework. Concurrently I read about Bob Dylan, viewed and listened to his work. This enabled me to apply the leadership framework to Dylan as I now understand him. The 13 components allowed me to critically question Dylan's behavior in a systemic way. Conclusions were reached based on this analysis.

In writing up an analysis, a relevant quotation from Dylan's work was selected to illustrate each component. Each quote provides evidence, in Dylan's own words, of his embodiment of the component.

Limitations of the Study

This study is not a literary critique of Dylan's lyrics, nor will it examine his influence on popular music. This study will provide evidence of transformational leadership components Bob Dylan possessed throughout his career. The purpose of this study is to identify Dylan as a transformational leader within the popular culture. Pre-existing data was used to identify different events that provided evidence of leadership components which materialized throughout Dylan's career. Ideally, new data could have been collected by interviewing Dylan himself, something not possible in this study.

This study will not cover the life of Dylan, only what is appropriate to answer the research question. The social and political times have not been elaborated on in this particular work. Furthermore this research will not include many popular books and writings about Dylan. The data on Bob Dylan has been carefully selected and is described in the methodology section. The material used for the analysis of Dylan as a leader will only cover publications available up to August 31/06.

CHAPTER FOUR

ANALYSIS AND CONCLUSION

Time Line and Popularity

“The focus on transformational leadership is on what the leader accomplishes, rather than the leader’s personal characteristics and his or her relationship with group members.” (Dubrin, 2004, p.80). Dylan accomplished a great number of things in a short span of time. Most interestingly, he embodied the thirteen components of transformational leadership that have been compiled in *Figure 1*. The time line and popularity graph (see *Figure 2*) reflect the accomplishments of the artist over the years providing evidence of his transformation through popularity.

To organize what will be explained in this chapter, a time line has been constructed to aid in following the evolution of popularity during Dylan’s career in chronological order. The focus in Chapter 4 is to provide evidence that would link Dylan to transformational leadership. Three time groupings are necessary in following Dylan’s life and career: the early years, the middle years and the later years. These groupings will be essential in organizing the events that took place.

Figure 2. Time line & Popularity graph.

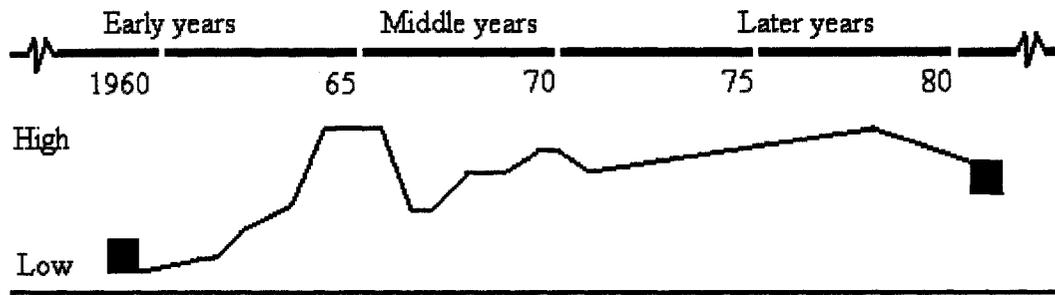


Figure 2. The rise and fall of Dylan's popularity throughout a twenty year span, consisting of his early career up until the *Night of the Hurricane* and the *Rolling Thunder Review*.

Analysis by Components

Component 1: Motivate Others

How many roads must a man walk down
 Before you call him a man ?
 How many seas must a white dove sail
 Before she sleeps in the sand ?
 Yes, how many times must the cannon balls fly
 Before they're forever banned ?
 The answer my friend is blowin' in the wind
 The answer is blowin' in the wind.

(*"Blowin' in The Wind,"* © *Special Rider Music, 1962; renewed 1990.*)

There are over 37 000 000 hits on Google when the name Bob Dylan is typed. At amazon.com there are 418 books written about Bob Dylan, 564 CD's, and 79 DVD's. These numbers are just a few ways to demonstrate the magnitude of Dylan's popularity and his ability to motivate people. There are also a number of books in which one will find quotes from Dylan's songs, written for purposes of social justice, change and leadership. In the lyrics from *Blowing in The Wind*, Dylan's asks a series of questions which motivate the listener to think for themselves. There are traces of protest in the song that are touched upon in a vague way which are made clear when a person thinks

deeper about what they are listening to. Dylan invites people to answer the questions for themselves which is what they did. In the early sixties protesters adopted this song as their anthem (Harvey, 2001).

One example of Dylan's ability to motivate others is presented in the fact that his work is quoted in such texts as *The Cross Winds of Freedom* (1989) by James Macgregor Burns, a seminal author in transformational leadership literature. Burns quotes Dylan on a number of occasions in this book p.672 . When renowned authors, such as Burns, use quotes from a song to add to their work, it is clear that the song writer is very influential. This example illustrates Dylan's ability to motivate Burns who uses Dylan's work to better explain his ideas, revealing that not only are Dylan's songs being played on the radio and television but they are also infiltrating the texts used in the walls of academia, thus confirming that Dylan embodies the motivational component of transformational leadership.

“The line it is drawn, the curse it is cast
The slow one now will later be fast
As the present now will later be past
The order is rapidly fadin'
And the first one now will later be last
For the times they are a-changin'”
(as cited in Burns, 1989, p.672)

Component 2: Visionary

“I ain't gonna work on Maggie's farm no more
No, I ain't gonna work on Maggie's farm no more
Well, I wake up in the morning
Fold my hands and pray for rain
I got a head full of ideas
That are drivin' me insane
It's a shame the way she makes me scrub the floor
I ain't gonna work on Maggie's farm no more.”
(“*Maggie's Farm*,” © *Special Rider Music*, 1965; renewed 1993.)

As, described by Burns in *Transforming Leadership* (2003), Immanuel Kant taught ideas to young scholars who, upon hearing his message and teachings, hailed him as an intellectual messiah. Students would attend Kant's lectures much like one would attend a rock concert to hear the newest song by their most inspirational singer. Bob Dylan was a similar figure in the way that he had very much the same response to his music as Kant had to his lectures. It was the power of their messages which drew crowds of people to their appearances where they would share their big ideas and perspectives on what is happening in the world as they saw it. In the lyrics in *Maggie's Farm*, Dylan writes about being a farm hand with ideas in his head that he is not free to express so he decides to stop working for people who oppress him on the farm. Dylan shares his ideas about mental oppression in this song and others.

People would gather at concerts, coffee houses, folk festivals and listen to the words that Bob Dylan wrote. In 1963 Dylan and other folk singers went to Greenwood, Mississippi, to sing at registration drives and rallies to protest against the assassination of Medgar Evers who was the Field Secretary of the National Association for the Advancement of Colored People (NAACP). Dylan performed his song entitled *Only a Pawn in Their Game*, which deflected the blame from the assassin onto those who perpetuate institutionalized racism throughout society (Harvey, 2001). Thus the assassin was only a pawn in the game of oppressing black Americans. Although he committed a heinous crime, the bigger crime was the one which went unseen by those who carry on racism in a more covert form. This was the message that Dylan brought to light through his song. What Dylan touches upon in the song, *Only a Pawn in Their Game*, is what Ryan and Rottmann (2006) articulate in their critical perspective as social injustices

brought on and perpetuated by the existing social structures. Also evident in the lines of Dylan's song is the attempt to make the listener acknowledge the root of the crime.

While the fact remains that the assassin committed a horrible crime, Dylan's song did not develop a preoccupation with the individual because that would only shift the attention away from the real issue, which was the true crime of the social structures that perpetuate racism.

Dylan displays the visionary component of transformational leadership through his innovative thinking (Dubrin, 2004) which led to his popularity. The vision in Dylan's songs about social justice was supported by thousands around the world who shared in his vision for change. Burns (2003) explains how leaders become transformational through their creative thinking: "the initial creative insight or spark is elaborated into a broader vision of change, possible ways of accomplishing it are conceived, and in a fateful act of leadership the vision is communicated to others" (p.153). What Burns describes as a form of transformational leadership brought on by creative thinking takes place throughout Dylan's career time and time again. While other songwriters slaved over their songs for weeks, months, years even, Dylan created masterpieces in minutes (Dylan, 2004). Yet the music he created was deep and insightful while other artists regurgitated the same old thing. Dylan did not simply listen to the media and then take for face value what had happened or what he had heard. Dylan dug down further to find the root of the cause instead of looking for simplistic answers to social problems. For example, *Only a Pawn in Their Game* went beyond the surface of the matter. Gifted with the ability to see deeper into the social inequalities that led to injustices, Dylan wrote songs like *Only a Pawn in Their Game* that helped others come to the realization that he

had come to. This is similar to Rottmann's (2006) discussion about social justice. Many people would not have looked at the racism that is rooted in social structures that exist and have existed since before social justice and equality was a priority in the Americas (Rottmann, 2006). Dylan said in an interview that protest songs are great but those characters who write them, record them and release them are simply singing to the choir as in the interview with Paul Robbins when Dylan said "You aren't going to get somebody to hear it who doesn't dig it. People don't listen to things they don't dig." (Robbins, 2004, p.37). What made Dylan visionary was that he saw the big picture and did not want to sing to the same old fans; he wanted to get other people to listen to his ideas. This is what differentiated Dylan's vision from the run of the mill folk singers of that time. Dylan was not satisfied with perpetuating the common folk ideas of the times. This is made clear in his interview that folk singers were not going to get people who don't listen to folk music to join them in their cause and take on the folk ideas. Dylan wanted to change that and to get to a greater audience. To get those, who do not listen to folk, interested in what ideas Dylan had, he evolved his style of music and incorporated new ideas. Dylan therefore, was a visionary leader even though or despite his reluctance to see himself as a leader.

Component 3: Build Trust

"Hey ! Mr Tambourine Man, play a song for me
I'm not sleepy and there is no place I'm going to
Hey ! Mr Tambourine Man, play a song for me
In the jingle jangle morning I'll come followin' you"
(*"Mr. Tambourine Man,"* © *Special Rider Music, 1964; renewed 1992* .)

In a very short time Dylan had written protest songs which created a revival for the folk scene. Dylan wrote about social issues and the injustices that existed which opened the minds of fans. The lyrics in the song *Mr. Tambourine Man* portray a person

who trusts a man to such an extent that they would follow him. Dylan was this for those who listened, a “Tambourine Man.” What needs to be made clear though is the fact that although these fans loved Dylan and had opened their minds, they were not getting the entire message. Dylan’s songs were like warning shots to which fans failed to take heed. Dylan lived the lyrics he wrote; for example, in the song *The Times They are a Changing*, Dylan did not stand still and let time pass him by. Instead he changed with the times evolving his style of music in the years that were to come. He was vocal about public issues through his work and he changed with the times as he suggested to all those who listened to his song *The Times They are A Changing* (Hedin, 2004). It appears that those who were buying and listening to the songs were missing the message that change was inevitable. People believed in what he said in his songs but did not want him to change.

An example that best illustrates this point occurred in 1965. Dylan changed his style at the Newport Folk Festival where he came on stage with an electric guitar and an all electric backing band. This was not the same style of setup that Dylan had been using for two years earlier when he played solo with only his harmonica and guitar singing folk songs that revived the festival. Fans expected to see and hear the Dylan who appeared on the scene two years prior, playing revolutionary folk songs, but instead they caught a glimpse of change.

Dylan’s musical evolution led to his getting booed off the stage at the Newport Folk Festival (Hedin, 2004). Just two years prior, Dylan’s performance at the same festival was met with great praise for his work and talent (Sounes, 2001). Yet the crowd that listened to and loved his songs of protest and social change failed to grasp the obvious moral of his songs which was to make and embrace change. While Dylan lived

according to his lyrics, many of his so-called fans failed to recognize that he was simply leading by example. After being booed off stage, Dylan was begged to return to the stage to appease the crowd with a folk song or two played on an acoustic guitar which he did reluctantly (Hedin, 2004).

Component 4: Transcend Followers Interests

Come you masters of war
 You that build all the guns
 You that build the death planes
 You that build all the bombs
 You that hide behind walls
 You that hide behind desks
 I just want you to know
 I can see through your masks
 (“*Masters of War*,” © *Special Rider Music*, 1963; renewed 1991.)

It is suggested that self-interests will be met through “the consolidation of combined general interests of mankind” (Burns, 1978, p.145). Dylan’s music was easy for the public to identify with since he sang about common feelings and the general interests of those in society. His message was of peace and of shared equality, social justice for all. Dylan was opposed to the war and he loathed how those in power never had to see firsthand the repercussions of their work in making and sending people to war. His vision was well received by the general public who opposed the war and by African-Americans who were so greatly oppressed. Dylan’s interests captured the higher aspirations of people.

This component of transformational leadership is embodied by Dylan as he related to citizens and sang out about their position. Joan Baez once said “Bobby Dylan says what a lot of people my age feel but cannot say” (Szatmary, 2000). What Dylan did was compile all the interests people shared, made others aware of interests that he

thought that they should have, and wrote songs that people could identify with according to those shared interests. This may best be explained as the development of a shared vision. The vision that Dylan created through his songs embodied societal values. Since Dylan's vision was reflective of his beliefs and those of society, it is fair to say that he transcended his follower's self-interests. There needed to be a voice for the "countless confused, accused, misused, strung-out ones and worse/ And for every hung-up person in the whole wide universe" (Gill, 1998, p.58). These are the people Dylan had in mind while writing songs.

Component 5: Inspire a Need for Change

Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown
And accept it that soon
You'll be drenched to the bone
If your time to you
Is worth savin'
Then you better start swimmin'
Or you'll sink like a stone
For the times they are a-changin'

(*"The Times They Are A-Changing,"* © *Special Rider Music, 1963; renewed 1991.*)

Raising the awareness in others is a way to inspire the need for change as suggested by Dubrin (2005). Through writing, performing, recording and distributing his folk songs of protest, Dylan accomplished this component of transformational leadership. In addition to Dylan's own efforts of raising awareness in others to inspire change, popular artists were inspired to record his work and reproduced it themselves, further raising people's awareness of Dylan's ideas about change. Dylan's lyrics inspired change through highlighting what was happening around people and asking them to

admit that change was happening. He convinced people with his song *The Times They Are A-Changing* to change with the times if they didn't want to be left behind.

Since different artists had different fans, more artists recording Dylan's work meant that a wider audience was graced with the message of change through the various styles of the songs. Once other artists covered Dylan's songs the ideas were further spread through the media on country stations rock stations and pop stations. The radio played Dylan's songs either from his record or from a "cover artists" recording of his work such as Johnny Cash, Peter Paul and Mary etc. Famous artists covered Dylan's work which resulted in the sharing of his musical message. While many people in society may have not heard of or listened to Dylan, they may have bought a Johnny Cash album or an album by other cover artists in which Dylan's work can be found. The more cover artists who recorded Dylan's work meant his ideas would be spread further helping to raise peoples' awareness about the need for change.

The power of Dylan's music to motivate others to record his songs suggests that his ideas were inspirational. The ability to intrinsically inspire others is a strong leadership quality. This quality can be seen as Dylan's works were bought by thousands of people (Gill, 1998). This intrinsic motivating power that drew up inspiration in society was also generated in other artists who were urged to release their version of Dylan's music. The fact that artists were playing Dylan songs demonstrates their obvious support for his ideas and his work at that time. Dylan's ability to inspire and motivate others would lead to even more than just artists recording his music but spawn researchers who sought out to document his life and career (as shown in figure 3).

Figure 3. Inspiring change component.

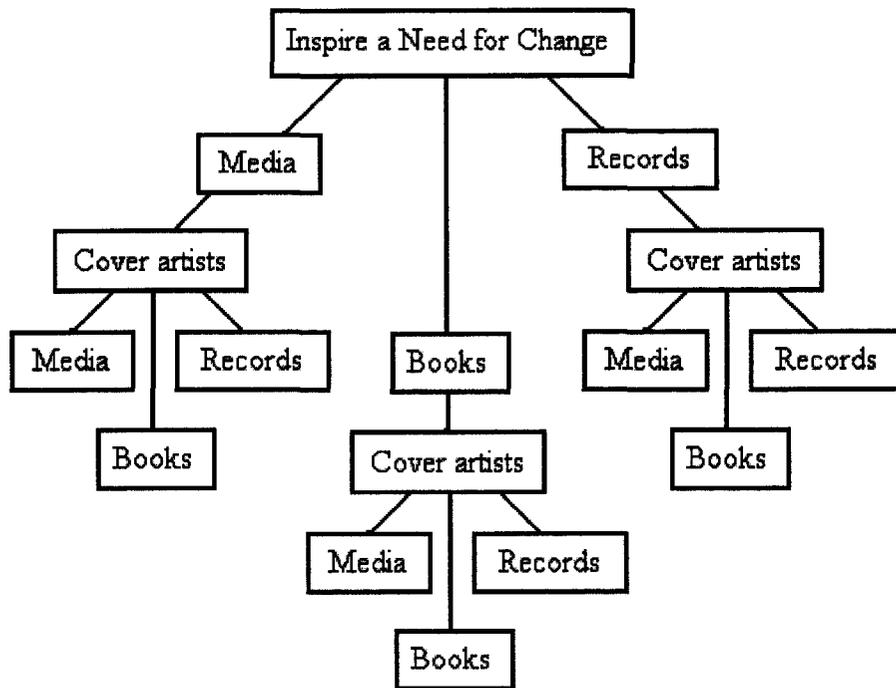


Figure 3. Illustrates the different venues through which Dylan’s inspirational effect has reached others who have used the same facets for further inspiring the need for change to a greater population.

Component 6: Tenacity

“Trails of troubles, Roads of battles
 Paths of Victory I shall walk.
 The trail is dusty, And my road might be rough,
 But the better roads are waiting, And boys it ain’t far off.”
 (“*Paths of Victory*,” © *Special Rider Music*, 1964; renewed 1992.)

When Dylan went electric in his career, a very important component of transformational leadership was revealed. The road for Dylan was not an easy one to travel as it is stated in the lyrics *Paths of Victory*. Yet it was this road that highlights his tenacious spirit by the way he followed through in pursuit of the vision he had shared. An important aspect of sustaining positive change is giving change time to sink in (Hall

& Hord, 2001). Hall and Hord concluded that a multiyear system is needed to support new changes, to give them a chance to succeed. They found that after implementing a new change, there is often a lack of time to understand the new approach (as was the case at Newport). Although the change was not instantly accepted by all those who once shared in Dylan's vision, Dylan gave the change time to sink in. Hall and Hord (2001) argue that change is a process and not an event. Although it could be debated that Dylan's first appearance on stage with an electric guitar was an "event", it should be noted that Dylan had been describing the "change process" throughout his lyrics and songs leading up to that point. He had also done some electric recordings prior to the folk festival and had released these electric songs that hit charts.

The electric set should not have come as a great surprise to the fans at Newport. It was simply a follow through of the change process, a fact made blatantly obvious throughout the lyrics in the albums that the so-called fans were listening to. Dylan was a leader in folk music for the insight in his writings which encouraged social awareness and change. His music was loved and listened to by thousands of people; yet when Dylan practiced what he preached by transforming his style he was rejected by the folk community. Dylan never abandoned those who really listened to his words; they simply acquired a taste for the sound of his electric guitar over his acoustic. Dylan brought to the stage at the Newport Folk Festival in 1965 a little taste of the times that were changing.

Dubrin (2004) describes tenacity as a very important component for transformational leaders. Dylan displays this component of leadership very clearly throughout his life after the folk festival in 1965. Dylan never gave up after going

electric despite the reactions of numerous fans. He decided to tour the United States with his electric sound and then the Hawks as his backing band (who later became known as The Band) joined him for a world tour. Robbie Robertson who was the lead guitarist said in an interview, “Everywhere we went people booed us. It was a very interesting process to pull into town, set up, play. People come in. They boo you. You pack up. You go on to the next town. You play. The people boo you. And then you just go on. You go all the way around the world with people booing you every night” (Sounes, 2001, p.191).

This negative reception from the crowds world wide illustrates a little bit of Dylan’s character as a leader and his tenacity. He kept on singing and playing despite being booed and poorly received everywhere he went. Dylan was reported saying that he didn’t care what people thought (Hedin, 2004). Once again Dylan proved to be a man of his word and kept on playing his electric guitar and touring with The Band despite being called Judas and a sell out. The guys in the band were given great praise from Dylan for sticking it out with him around the globe (Scorsese, 2005). Within the band there was a great amount of respect as well as concern for Dylan’s health as they neared the end of the tour.

It should be mentioned that Dylan was very intoxicated throughout his world tour (Spitz, 1989). This was brought to the forefront by Spitz who provides insight into the more human side of Bob Dylan. He paints an uglier picture of the artist than what most books present. Dylan was constantly drinking and performing under the influence (which might have been a tool for him to help deal with the negative receptions that he was getting). Nonetheless he performed from start to finish. Once again this suggests something about his tenacity and character as a leader.

Figure 4. Tenacity component.

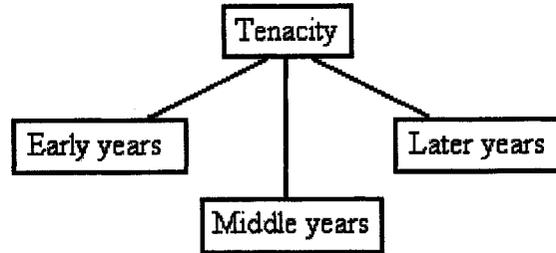


Figure 4. Represents the longevity of Dylan’s tenacity over the span of his career.

Component 7: Sharing Leadership

How does it feel
 How does it feel
 To be on your own
 With no direction home
 Like a complete unknown
 Like a rolling stone?

(“Like A Rolling Stone,” © Special Rider Music, 1965; renewed 1993.)

The sound of the electrified Dylan and his backing band that was booed at the Newport Folk Festival was received in Berkeley California, like the “discovery of gold” (Hedin, 2004 p.59). Dylan once again was breaking ground with a new sound for those who would listen. In Texas, the new sound was booed terrifically with cat calls and such until the song, *Like a Rolling Stone*, was belted out. At which point, the entire crowd sang along with the band. Then, after the song was finished, boos and cat calls came out of the audience (Scorsese, 2005). Dylan was familiar with the sound of the crowd booing at his new style of music but this sort of crowd response was like nothing he had ever experienced before.

There were mixed reviews in Europe when he played his electric set. Dylan’s Folk fans in the United States had heckled him off the stage and felt betrayed when he played the 1965 Newport Folk Festival (Burns, 1989). This was very similar to the scene

in Europe where the crowd leaving the performance spoke their minds of this new Dylan style. People were dumbfounded, shocked, confused, irritated and others were on the fence. Some supported the new work and some defended Dylan's right to change while it appeared that the majority felt the same way the Newport fans did after his performance there (Scorsese, 2005).

Not everybody was getting the message of evolution. Hedin (2004) articulates that Dylan was not going to be owned by anyone. He made it quite clear that he was going to do what he wanted, not what people wanted him to do, and the world could either accept that or move on (Hedin, 2004). People were starting to realize what Dylan had been talking about in his songs for the past few years. Dylan just so happened to be what people wanted him to be in the early sixties as a protest singer who heightened peoples consciousness about social injustice. Fans would buy his records and sell out his concerts around the world. But Dylan changed and transformed into a different sort of singer as projected in his songs. When fans looked for answers from him he refused to be their spokesperson (Heylin, 2001). Dylan was sharing the leadership role with those who needed a spokesperson by refusing to be it. He forced people to act for themselves by illustrating what he felt in his song *Like A Rolling Stone*. The message was clear that Dylan was not going to keep on leading those that listened to him. If people were in fact listening to Dylan's words, they would have known that they did not need him to keep writing protest songs because they should have learned by now how to lead themselves.

The vision of change that Dylan had created throughout his early career was all out of focus. People were not leading themselves after synthesizing the ideas put forth in his songs. It was as if they missed the entire point. Instead of thinking and acting for

themselves, people were looking to Dylan as a prophet of sorts. Yet it was not Dylan's aim to be a leader through writing those songs. His goal was to open people's minds so that they could think for themselves and become leaders of themselves.

Dylan did not have the energy to lead the entire following of hippies that looked to him for answers or the folkies who wanted him to be their leader. He was not interested in being a leader at all and he sought seclusion in New York after his world tour with The Band and, thanks to a motorcycle accident, he was able to get out of the public eye for a while.

Dylan talked about his disgust and torment throughout the late sixties when he retired into his home after the motorcycle accident. Though the accident broke a few vertebrae, Dylan says in his book *Chronicles Vol.1* that he wanted to get out of the rat race. Having children also changed Dylan and he began to see things in a different light (Dylan, 2004). The terrible news of the gunning down of the Kennedys, Martin Luther King, and Malcolm X struck a chord in Dylan. "I didn't see them as leaders being shot down, but rather as fathers whose families had been left wounded" (Dylan, 2004, p.114).

Dylan begins to develop fears for himself and his family through comparison to other great men of his day and age (Dylan, 2004). Dylan, who was born and raised in America, believed in the freedom and independence for which the country stood. The values and ideals of equality and liberty were what Dylan wanted to instill in his children. Despite the ideals of such a great nation, Dylan found himself stuck in Woodstock, vulnerable with a family to protect (Dylan, 2004). It began to sink in that he was a figurehead and a target through what he had accomplished in his career. Now with his

desire to take a break from the spot light of leadership, he feared potential harm. It is here that Dylan starts to identify with the great leaders of his time.

While being portrayed by the press as a deserter who would not lead the troops into battle, Dylan (2004) reflects on his career and says that he was never anymore than a folk musician. He also highlights the fact that it blew up in his face and, at that point in time, his creativity and musical power to inspire people hung over him like a dark cloud.

Intruders started breaking into his house day and night, moochers showed up, rogue radicals looking for the Prince of Protest began to arrive. Dylan describes in *Chronicles Vol 1* (2004) the countless issues he had to deal with while attempting to live in Woodstock. He was put off by the fact that he could be charged by trespassers if they were to get hurt by falling off his roof in their attempt to get into his home. When those constantly banging on his door would refuse to let up, Dylan would reluctantly give an interview where he would denounce any kind of leadership role and would say he was not a spokesperson for anyone or anything. This led to the headlines of the article, "Spokesman Denies That He's a Spokesman" (Dylan, 2004).

At this point in Dylan's life, he was aware of the fate of the great leaders of his time and associated himself with them as fathers and denounced his leadership as he had done many times before. He recognized the power that he had and how he never even tried to establish anything like that. His last concert appearance in England sent him home with boos. Just when he thought he could get some peace and quiet it was not happening. His next decision was to move in with the boys who backed him around the globe so that he could get away from his home and all the commotion that was happening there. Dylan was a leader through what he had done throughout his work and was

identifying with other great leaders of the time. Dylan puts the onus on his followers to be leaders for themselves as he decides to disappear from the media spotlight.

Component 8: Socioemotional Bonds

Might be a rock'n' roll addict prancing on the stage
Might have money and drugs at your commands, women in a cage
You may be a business man or some high degree thief
They may call you Doctor or they may call you Chief
But you're gonna have to serve somebody
(“Gotta Serve Somebody,” © *Special Rider Music*, 1979.)

Bass (1985) explains how a leader can be so influential that they actually generated socioemotional bonds within followers they have not even met. This component of transformational leadership is demonstrated quite clearly in the footage presented in *Don't Look Back* when a fan of Dylan's climbed onto the vehicle in which Dylan was being driven away in. Dylan had likely never seen this fan nor met her or spoken to her. It is obvious that there is no socioemotional bond on Dylan's part connected to this fan. Dylan does not know this person's name but there is a sure connection between Dylan's presence that stimulated this fan's actions, providing evidence of a socioemotional bond. Dylan simply laughs about the absurdity of it all in the car after they drive away (Pennebaker, 1969).

Bass (1985) clearly states the fact that leaders often generate devotion, reverence, awe and blind faith in their followers or fans. Dylan was a figure whom followers developed personal attachments to through only listening to his music, seeing him on television, or reading about him in newspapers and magazines. Bass (1985) articulates how celebrities ignite strong emotional arousal through their sheer appearance without feeling any involvement or attachment to those who are in awe of them. In the lyrics from the song *Serve Somebody*, Dylan explains how everybody, no matter what their

status is, they must serve somebody, whether that somebody is good or bad. In Dylan's early career he was that somebody that people wanted to serve.

In the Scorsese film, *No Direction Home*, there is a scene where two fans are trying to coax Dylan into giving them his autograph, yet he refuses. There is a socioemotional connectedness that exists within his fans, yet Dylan did not reciprocate those feelings. Dylan drums up socioemotional bonds within followers but at the same time he does not appear to care. Dylan's nonchalant attitude towards his popularity (or lack thereof during some tours) and treatment of fans could have been problematic. Ciulla (1998) argues that a leader (such as Dylan) has an ethical responsibility to be wary of their authority since they have such a great influence on people. Yet the socioemotional bonds that people developed to Dylan overpowered his authority. Fans were beyond Dylan's control and when he retired from the spot light after his motor cycle accident it became apparent how strong the bonds people developed were when they sought him out (Dylan, 2004). An example of the socioemotional bonds people had derived from Dylan's work as a protest singer is present in the countless fans that showed up at his home looking for him to lead them in protests in the late sixties (Dylan, 2004).

Component 9: Relation to Social Change

"I see my light come shining
From the west unto the east.
Any day now, any day now,
I shall be released"

(*"I Shall Be Released,"* © Dwarf Music, 1967; renewed 1995.)

To prove whether or not Dylan is a leader, it needs to be shown that there is a direct correlation between Dylan's work as a musician and the social changes that took place in the years of his career. What evidence exists to support the idea that the social

issues which were addressed in Dylan's songs led to actions on the part of those who heard the music? Three main sources will be considered: First, Dylan's popularity or success as a folk singer as one way of determining whether or not he directly affected people and had any influence on them; second, the number of records sold during his Folk singing career (over 10 million albums world wide) as evidence of his popularity; and third, the numerous musicians who have reproduced Dylan's work and experienced chart topping success (such as Peter Paul and Mary, The Byrds and other artists)

Upon hearing Dylan's messages of social change, people were intrinsically motivated to follow him. Dylan's song *Blowing in The Wind* "single-handedly established topical song as the most important development of the folk revival, and Dylan as its artist." (Burns, 1989). There were few artists writing topical songs when Dylan began composing songs about social issues such as civil rights. In Dylan's second album *Freewheelin'* he got away from commercialized and traditional folk (Szatmary, 2000). On his album *The Times They Are A-Changin'* he further politicized the 1960's folk music scene with protest songs.

To further establish his direct relation to social change, there are a number of instances when Dylan acted as an agent of social change. He set an example on May 12, 1963 when he refused to perform on the Ed Sullivan Show because Ed Sullivan wanted to censor Dylan's music by refusing him perform *Talking John Birch Society Blues* on the show. In July of that same year, Dylan appeared on a television program dealing with freedom fighters. A very memorable event took place on August 28, 1963 in Washington, D.C., where Dylan performed in the protest march headed by Martin Luther King Jr., further linking him to social change (Szatmary, 2000). The lyrics from *I Shall*

Be Released are about change and how, in time change will come. The light of change is shining, and any day it will be shining one society releasing all from the oppression they suffer. In the lyrics Dylan wrote, “I see the light come shining from the west down to the east”, these lyrics cry out a clear message of social change, and soon it will sink in, and people will be released from social slavery.

Component 10: Beyond Self-interest

“Johnny's in the basement Mixing up the medicine
I'm on the pavement Thinking about the government
The man in the trench coat Badge out, laid off
Says he's got a bad cough Wants to get it paid off
Look out kid It's somethin' you did
God knows when But you're doin' it again
You better duck down the alley way Lookin' for a new friend
The man in the coon-skip cap In the big pen
Wants eleven dollar bills You only got ten”
(“*Subterranean Homesick Blues*, ” © *Special Rider Music*, 1965; renewed 1993.)

Dylan developed a vision that encompassed the most imperative human interest. Followers adopted this vision and looked beyond selfish self-interests. The song *Subterranean Homesick Blues* was an anti-establishment song that warned society to look out and beware of the powers that are running the country. This song demonstrates a care for societal interests and freedoms and had such an effect that it provoked a militant underground activist group to select their name (The Weathermen) from the lyrics of this song (Gill, 1998). Through looking out for others, Dylan was leading by his example and look beyond his own self-interests.

It could be argued that Dylan wrote music out of self-interest. Whether or not this is true, what is paramount is the component of transformational leadership which is the leader’s ability to convince others to look beyond self-interests. If Dylan was looking out for himself, the fact remains that he was still writing about helping people look beyond

Dylan wrote many songs which spoke out against social injustices while playing in the folk style. One of those songs was the famous *Blowing in The Wind*. Written in 1962 it became Dylan's trademark song when it sank into the minds of numerous Americans as a civil rights and counterculture standard (Harvey, 2001). This song was recorded by other folk revivalists which resulted in over a quarter million copies being sold in late 1963. The song's popularity led to other recordings of this masterpiece further spreading the word of protest (Harvey, 2001). *The Times They are A Changin'*, written in October 1963, became Dylan's opening song followed by *When The Ships Come In*, a song written to inspire cultural change. In this song Dylan invites all to come take part and join him in the quest for social change. Dylan encourages the youth to correct the wrongs of their parents and fight for social justice and change (Harvey, 2001). These lyrics illustrate Dylan as a transformational leader as well as articulate his vision for change.

Component 12: Raising Perceived Success

"If dogs run free, then why not we
 Across the swooping plain?
 My ears hear a symphony
 Of two mules, trains and rain.
 The best is always yet to come,
 That's what they explain to me.
 Just do your thing, you'll be king,
 If dogs run free"

(*"If Dogs Run Free,"* © Big Sky Music, 1970.)

Dylan was able to raise followers' subjective perception of success through his visionary songs, for example, *If Dogs Run Free*. The moral of this song is very basic but it is very powerful and to the point. There is no reason that people can't be free if we are

any better than dogs. This idea raises a person's perceived potential for success, particularly the lyrics, "just do your thing, you'll be king."

Through his music Dylan educated people to take a look at the mistakes that have been made in our history for example, *When The Ships Come In*. Through sharing his vision to make things right in society Dylan inspired people to such an extent that they believed that they could change the world through music (Scorsese, 2005). Before Dylan had arrived on the folk scene at the Newport Folk Festival in 1963 the event was dying and folk music was becoming obsolete. Dylan turned that all around by raising the awareness of people and writing revolutionary music that provoked people to question the goings-on in society. An example of this is found in the song *Hurricane* which attacked the corrupt judicial system that put an amazing boxer by the name Rubin "Hurricane" Carter in jail for a murder that he did not commit. This song was the basis for a tour in an attempt to free the wrongfully convicted boxer. The efforts of Dylan and other artists who supported the cause resulted in Rubin getting a retrial in 1976 (Hedin 2004). Rubin was found guilty at the retrial, but in 1985 he was finally acquitted.

Dylan was able to make a person believe in themselves and go beyond their own perceived potential, as many of the folkies felt in the early years when Dylan played for voter rallies in the South and at folk festivals.

Component 13: Moral Purpose

"Rubin Carter was falsely tried
 The crime was murder 'one' guess who testified
 Bello and Bradley and they both baldly lied
 And the newspapers they all went along for the ride
 How can the life of such a man
 Be in the palm of some fool's hand ?
 To see him obviously framed

Couldn't help but make me feel ashamed to live in a land
Where justice is a game."
(*"Hurricane,"* © *Ram's Horn Music, 1975.*)

Fullan (2005) discusses the moral aspect of leadership and the importance of communicating the purpose for social change. This was continually happening within Dylan's music. The purpose for change was broadcasted over radios around the world during Dylan's early career. Gardner (1995) elaborates upon the moral dimension of leadership and suggests that, although the term leader is often applied in a positive sense, this is not always the case. Gardner does not presuppose a positive view of leadership. This is also true for Bass (1989) who suggests that transformational change, may not always be moral or result in positive change. Both authors highlight Hitler as a leader who brought about change, yet also acknowledge the fact that he was not moral in his leadership practices, to say the least. Burns (1978), on the other hand, views change only as transformational if it is a positive and moral societal change.

What is clear throughout Dylan's career is that he was a leader with a moral purpose in the early years which made followers love him. When he stepped out of the social spotlight and followers felt like he had abandoned them (Hedin, 2004). Abandoning a group of people who are the reason for your success in the music industry is not a very positive thing to do. Dylan was both a positive leader and a deserter in the eyes of those who believed in his protest songs and his message of social justice. Dylan began to write music that appealed to another audience who felt that he was a pioneer in his new direction. While old fans who loved his work became upset with his new music, other fans supported the moral purpose revealed in his new songs.

Dylan made positive social changes in his early career through his songs, then he made new musical changes that reached out to other listeners and then he left the music scene all together. When he resurfaced, he carried a greater arsenal of musical genres to tackle injustices as well as to identify with a broader audience than simply the original folkies. An example of this can be found in the song *Hurricane* which was written for the purpose of making the public aware of a particular injustice that took place in the justice system in the United States with Rubin Carter being falsely tried and sent to jail. Dylan wrote songs with a moral purpose when he felt there needed to be something done about such an outrageous infraction such as in the case of Rubin Carter.

Analysis by Period and Component

Early Years (1960-1966)

Dylan appeared on the scene in New York in 1961 and began singing and playing anywhere that would have him, recording his first album in 1962 (Erlewine, 2006)¹. In 1963, he produced a number of songs that influenced many musicians and became a part of the social culture. Dylan's second album, entitled *The Freewheelin' Bob Dylan* featured the revolutionary *Blowin' In The Wind* and *Masters of War*. These songs portray how Dylan could motivate people (component 1) by asking them vague questions and posing even more vague answers (as in *Blowin In The Wind*). "How many roads must a man walk down before you can call him a man?" and "how many times must the cannon ball fly before it is forever band?" suggesting that "the answer is blowing the wind." He transcended followers' interests (component 4) by cultivating the views of society and singing about them as in *Masters of War* such as the lyrics "You that build

¹ This is a comprehensive source of information on Bob Dylan. When entering the website, type in "Bob Dylan". The menu will provide an overview of the artist, his biography, a discography, and additional information.

the death planes, You that build all the bombs, You that hide behind walls, You that hide behind desks, I just want you to know, I can see through your masks.” Here Dylan accuses those who build bombs of being war monger cowards who leave others (the youth and poor class citizens) to do the dirty work of war.

Dylan shared his ideas with society through his songs and in 1964 he recorded an album entitled *The Times They Are A-Changin'* (Erlewine, 2006). The title of the first song on the album was *The Times They Are A-Changin'* and also on the album were his steady protest songs; *Only a Pawn in their Game* and *When The Ship Comes In*.² These gigantic topical songs were played at protests and marches and became standards at his concerts. *The Times They Are A-Changin'*, a song that provoked people to think about what was going on around them, inspired the need for change (component 5). *Only A Pawn In Their Game* illustrated the social inequality that existed in society and further reinforced in society the need for change. Dylan himself took part in supporting social change through his appearances and playing at rallies and protests. *When The Ship Comes In* is a piece of work that invited the youth of the time to correct the wrongs their parents committed (Harvey, 2001).

Chimes Of Freedom was released on another album recorded in 1964 entitled *Another Side of Bob Dylan* (Erlewine, 2006). This song created a shared vision for all those who were down trodden, strung out, broke, addicted or just on the loosing end. It created a vision of hope that these poor people could share (component 11). Dylan wrote for the underdog and was leaning away from the protest lyrics and leaned towards a humanitarian sort of style of writing relating to the album title.

² These three songs were “steady protest songs” in that they were some of his most popular protest songs that he performed and were the songs that he regularly began concerts with.

Bring It All Back Home was recorded in 1965 and contained the chart topping hit *Subterranean Homesick Blues* (Erlewine, 2006). This was an anti-establishment tune that warned people to be careful about those in power. Although Dylan had gone electric in this song and incorporated a band, the sound was heard over the airwaves. The moral of the song provides evidence that Dylan was looking out for others' interest and freedom (component 10). Dylan was obviously weary of the government and the tricks they might pull so he wrote a song to warn society. *Mr. Tambourine Man*, also on this album, was much less of a warning to those who listened. The lyrics portray an individual who is very willing to follow the Tambourine man where ever he may go. This song reveals the trust that followers have in leaders. In the Scorsese film (2005) there is a scene where Dylan is playing at song writes afternoon. The crowd is completely quiet, docile and attentive, listening to every word that Dylan sings. This event illustrates the fans trust in Dylan as a leader (component 3).

Like A Rolling Stone from the album *Highway 61 Revisited* (1965) became a fan favorite. This was made clear at a concert in Texas where Dylan and his backing band were joined by the crowd singing along when they sang this song. Later the crowd would boo the group as they continued on with the electric set. *Like A Rolling Stone* became a favorite in the United States even though Dylan and his group were met with catcalls. Fans disapproved of the electric sound. They were free to do what they wanted and many left the concerts. In this way, Dylan's fans (or ex fans) were making decisions for themselves and leading themselves. Dylan fostered leadership in others (component 7), but it came at a cost. Dylan toured Europe in early 1965 at which point in time he was famous and selling out shows all over Europe (Pennebaker, 1969). He played for

thousands, just him, his guitar and his harmonica. Though this tour was a success for Dylan by propelling him into global stardom, the next world tour in 1966 with The Band was met by a much different reaction. Dylan and The Band got terrible reviews and crowds would complain and shout out at Dylan between songs or when he walked on stage with The Band (Scorsese, 2005).

The different crowds around the world reacted in a similar manner through booing and catcalling. Yet Dylan and The Band performed despite the crowds' negative reactions and did not deviate from their plans. Dylan was tenacious and fought every night against the hiss of the crowd until the tour came to an end (component 6). In 1966, at the end of the tour, Dylan had just turned 25. In the past five years he had transformed popular music beyond recognition (Heylin, 2001). Where do you go when you have hit the top? In Dylan's case, although he had reached the top of his musical career, he was at rock bottom physically (Heylin, 2001). Throughout the 1966 world tour, Dylan had been indulging in various forms of drugs as well as drinking steadily. According to Sounes (2001) when Dylan finally returned home from Britain, he was exhausted and feeling the pressure of the workload his manager put on him, including the production of the album *Blond on Blond*, and work on his book *Tarantula*. Dylan, not too long after arriving home, was in a motorcycle accident which Dylan admits to embellishing a little as an excuse to get out of the media spotlight (Dylan, 2004). Here ends the early years.

Middle Years (1966-1969)

In 1966 Dylan and his wife were living in New York after Dylan's motorcycle accident. Now that Dylan was a father, he cleaned up and quit smoking for a while, slowly becoming a family man (a transformation that took place shortly after his recovery

from the accident). Dylan continued writing songs despite the response he and The Band had received while on tour (component 6).

Dylan had developed a style of music throughout the tour playing with The Band around the world. The members felt good about what they were doing and could not understand what the crowds were booing about (Sounes, 2001). When they all got together after a show and listened to the recordings, they thought it was pretty good (Sounes, 2001). The group shared common interests which led to them keeping close and later working together in New York. A few members of The Band rented a house they called Big Pink where they all got together and recorded what would later be known as the basement tapes (Benson, 1998). These songs would leak out into the public and be covered by other artists as in the past with Dylan's hits. While in the basement of Big Pink, the wheels of inspiration turned as Dylan and The Band got together in the afternoons to record. Although Dylan was no longer touring, he was clearly a visionary in his writing and his new style of music. It did not matter whether Dylan was on stage or in a basement; his ideas still got out to listeners and inspired them to record his new work (component 2).

It was *The Basement Tapes* that kept Dylan in the public's mind since he was not giving any appearances or performing. Then the *Bob Dylan's Greatest Hits* was released with a new song that reached top ten in the charts, once again bringing Dylan back into the scene when his album sold 3 million copies in the United States alone. Towards the end of 1967, Dylan released *John Wesley Harding* which was yet another great album with songs that would be covered by music legends. One in particular was Jimi Hendrix

who recorded *All Along The Watch Tower*. This further demonstrates how Dylan influenced other artists while attempting to live in seclusion.

Dylan and his wife were faced with a problem of intruders breaking into their home in the late 60s. Although the intruders never caused any harm, one man did return three different times forcing Dylan to file a complaint. The third time the intruder broke in Dylan and his wife awoke with the intruder looking over the couple in their bedroom. There was obviously a socioemotional connection or bond felt by the intruders towards Dylan as a result of his musical success (component 8). These intrusions forced the family to move to a new location.

The Band officially became “The Band” when they signed a record deal and produced an album entitled *Music From Big Pink* in 1968 featuring *I Shall Be Released* which was written by Dylan (Erlewine, 2006). Yet again, Dylan’s inspiration is reflected in the work and recordings of The Band as it had been for many other musicians. In April 1969, Dylan released the album *Nashville Sky Line*, which gave fans the false hope that he may perform at the Woodstock festival. Then came the Woodstock festival in August in which Dylan did not take part. This was a direct sign to the fans that he was not going to be controlled by them, that they did not own him and that “people’s expectations and reality are not always the same thing.” (Sounes, 2001, p. 249)

Actually, Dylan was also offered a better deal to play a festival on the Isle of Wight off of the coast of England instead of playing at Woodstock. The contract Dylan was signed speculated that he would not perform at any other concerts (Sounes, 2001). This was done in order to build hype for the Wight concert, thus concluding the middle years.

Later Years (1970-1978)

In 1970 Dylan recorded the album *New Morning* which contains the song *If Dogs Run Free*, a song which raises one's perceived potential for success (component 12). The premise was very simple: if dogs can run free, then freedom is attainable and can be achieved by humans. Six more albums would follow *New Morning* leading up to *Desire* in 1976 with the opening track *Hurricane*. Once again Dylan would rise to the occasion and write a song in search of justice and equality in the justice system. The song *Hurricane* was written in an attempt to clear the name of a boxer Rubin "Hurricane" Carter. Though Dylan's attempt to free Carter was not an instant success, Carter was granted a retrial where he was found guilty once again only to be freed years later (Hedin, 2004). The song *Hurricane* had a strong affect on society, being Dylan's second most successful recording since *The Times They Are A-Changin'* (component 9) (Erlewine, 2006).

The manner in which Dylan wrote *Hurricane* and performed it displayed his greatness and influence as a musician. The popularity of the song establishes the staying power and longevity of Dylan's work as a musician. Dylan had written and recorded numerous songs in just over sixteen years, illustrating his tenacity (component 6), thirst for social justice through social change (component 9) and ability to raise people's awareness of their potential to succeed in generating change (component 12). Dylan acted in his own positive moral fashion to heal injustices through writing songs that would transform society. The only thing that stood in the way of change was time to let the effect of his work to sink into the social fabric.

Beyond the Time Line

Throughout the 1980s and the 1990s Dylan performed and recorded 29 albums with two more scheduled for release this year. Dylan continues to perform around the world to this day. He has recorded with Johnny Cash, toured with Tom Petty and the Heart Breakers, put out an album with the Grateful Dead and many other legendary musicians (Sounes, 2001). Dylan found religion in the late seventies. Some people applauded this change while others were not so taken by it. Yet towards the end of 1979 Dylan refused to play old songs he had written and because he thought they were anti-God (Hedin, 2004). This is another example of Dylan's strength of character as a leader once again, doing what he wants despite the crowd's opinion. He recorded three albums with a specific religious tone. Towards the end of the 1980s Dylan released *Oh Mercy* an album that was well received and hailed as a come back (Erlewine, 2006). Once again Dylan would prove his longevity, only to release a few years later two albums of old cover songs (Hedin, 2004). Nevertheless, Dylan continued to work on his craft when, in 1997, he suffered a near-fatal heart scare. Shortly after his recovery he released *Time Out of Mind* which was arguably his best collection of blues songs to be released (Hedin, 2004). Once again against the odds, Dylan survived the health scare, and once again has built up his career. After such an extensive career, Dylan released another amazing album *Love and Theft* on the day the World Trade Towers were attacked. This album is closely associated to the events of 9/11 through Dylan's history and early works as a protest singer. Some suggested that between the albums content and the events that took place on its release date that Dylan could once again be seen as a spokesman (Hedin, 2004).

Conclusion

Dylan compiled an enormous amount of material throughout his career. Not only was Dylan's work plentiful, it was loved by many people. Dylan's popularity, as charted out in figure 4, illustrates how his influence grew in a short period of time. Thousands of people were affected by Dylan's work, which is made clear by his record sales. While record sales soared Dylan continued to write music which made it to the top of the charts.

Dylan's ideas permeate through his music which was popularized first amongst folk fans in the early years, then by a younger fan base during the middle years (Gill, 1998), and then the general public into the later years. At times his popularity decreased due to stylistic musical shifts resulting in a different fan base. Then after making the transition from folk to Dylan's own kind of music, which many people described as folk rock, he retreated from the media's spotlight (Dylan, 2004). This led to a drop in Dylan's popularity, although during the years he did not perform or tour, his popularity rose again when he released music he and The Band recorded. Once again, Dylan's ideas got out into the public and his popularity increased. Dylan began to tour again, and in the later years he wrote more songs that would result in thousands of dollars in record sales.

Dylan was a leader for the folk listeners in the early years, the youth in his middle years, and then in the later years the two fan bases combined in support of Dylan's protest songs in support of Rubin Carter. Dylan was a leader for many different groups of people. Dylan embodied all thirteen of the transformational leadership components at different times throughout his career. Although he did not start off as a transformational leader he quickly developed into one as his career unfurled.

The research that has been done in an attempt to qualify Bob Dylan as a transformational leader strongly supports that he excelled in each component of the transformational leadership framework.

CHAPTER FIVE

SUMMARY, IMPLICATIONS, AND REFLECTIONS

The purpose of this chapter is to present an overview of the study and its implications. This chapter will conclude with the researcher's reflections in order to provide additional insight into the study.

Overview

Dylan became a public figure in a short period of time through the ideas that were represented in his music. The artist became famous in the early to mid sixties through his art and people began to view him as the spokesperson for the generation (Dylan, 2004). Dylan wrote songs about social justice and change which were highly effective in making people conscious of his ideas. People supported his ideas as is reflected in his record sales reaching over \$10 000 a month when his second record was getting radio play (Gill,1998).

Other musicians were inspired by Dylan and recorded his songs further spreading his ideas. When people began to catch on to what Dylan was singing about, they admired him and his ideas (Ewen, 1972). Dylan played to sold out crowds around the world and reached superstardom through his folk singing and song writing ability. Then he changed his style, adding a backing band and releasing the song *Subterranean Homesick Blues*, reaching charts in the United States and in the United Kingdom, thereby globalizing his reputation as a great musician (Gill, 1998). Months after recording the album *Bring it All Back Home* (which had *Subterranean Homesick Blues* on it), he recorded a single called *Like A Rolling Stone* and it too would hit charts, reaching number two.

The new sound that Dylan was creating was a transformation from Folk to what some called Folk-Rock. Nevertheless it was getting to a whole new group of people that Dylan had never meant much to as a folk singer (Gill, 1998). Dylan was doing what he wanted to do. He did what he thought was right and people caught on to what he was doing as the charts revealed. Yet the old fans failed to appreciate Dylan's transformation and booed him as he took his new sound around the world (Spitz, 1989). He was relentless and continued on writing and playing the style that he wanted to, despite the fans responses.

For a few years Dylan did not give any shows and simply lived at home where he was tormented by fans who attempted to break into his house to catch a glimpse of him. He continued to write great music that inspired musicians to record the new songs for themselves while he was not performing them. Then, later on in his career, he returned to the stage with a number of new songs that he played in an old country type style of sound. He still had the capability to write protest songs that had the power to move people as was the case in his hit song *Hurricane*. This song was derived from the case of Rubin Carter who was a boxer that was wrongfully convicted and sentenced to jail time. Once again Dylan would rise to the occasion in an attempt to clear this man's name.

Dylan displays his influence as a transformational leadership once again through returning to the stage for the sake of justice. Dylan created a masterpiece when writing *Hurricane* which spread his idea through out his rolling thunder tour to raise money for Rubin Carter (Hedin, 2005). His ideas permeated social spaces through discourse where people shared the story of Rubin Carter. Through shared discourse about the *Hurricane*, people derived certain understandings through speaking them into existence (Rottmann,

2006). Dylan created transformation through his ideas which became reality further providing evidence of his transformational leadership.

Research Question

The nature of this study was to answer the question- was Dylan a transformational leader? The purpose of this study is to uncover whether or not there is any evidence from Dylan's career to substantiate that he is a transformational leader. Transformational leadership is defined by many researchers (Bass, 1985; Burns, 1978; and Fullan, 2005) who have developed aspects of such leadership. These aspects, compiled in this study, have been labeled as components which are represented in *Figure. 1*. Transformational leadership is a combination of these leadership components which ultimately generate social change.

Secondary questions which grew out of this research are- is there any evidence that can be directly related to Dylan's musical influence that relates to social changes during his career? Is there any evidence that Dylan's music had a direct influence in regards to social change? What leadership qualities did Dylan possess, and were they transformational in nature?

Method and Design

In order to answer the research questions, a transformational leadership framework was constructed. The framework model consists of all the components that are necessary to establish whether or not an individual fits the criteria of a transformational leader. To establish whether or not Dylan was a transformational leader, a core collection of data was retrieved through library searches, documentaries (DVD) and CD recordings.

The analysis of these materials revealed an enormous amount of information on the musician over the span of his life and career. Due to the colossal amount of activity that took place throughout Dylan's musical career, it was necessary to select only a segment of his life to analyze in search of the answers to the research question. A time line was developed to document three stages throughout the twenty-year segment (1960-1966, 1967-1969, and 1970-1980) which was selected for the study.

A popularity graph was made to establish a visual representation of Dylan's musical impact throughout the twenty year segment. (see page 27) The beginning and the end of the graph are marked by black squares, to represent the beginning and the end of the graph throughout the twenty year period. Dylan's career beyond those twenty-years is discussed briefly to provide some further evidence in respect to answering the research question.

Findings

Dylan developed into a transformational leader through the course of his career as a musician. He was not always a leader and often made it clear in interviews that he was not the voice of a generation and that he was not a spokesperson for the youth (Dylan, 2004). Yet, his decision to continue to write music and release albums led to his big ideas getting out to the public shared in on his vision. Dylan was a leader who provided new ways to look at the social world through his music. Although Dylan was reluctant to lead, he encompassed all of the components that would qualify him as a transformational leader. As it was mentioned in chapter four Dylan did, in fact, exhibit all thirteen components of the transformational leadership framework. There were times when Dylan's popularity and power weakened due to stylistic changes, yet "in the end, the

leader's vision becomes their vision because it is built on the foundation of their needs and aspirations. They see in the vision what they desire, and they embrace it as their own" (O'Toole, 1995, p.10). Dylan came back, after being booed off stages all around the world, to inspire a nation in the late seventies and still continues on with his career to this day.

Implications

This study of transformational leadership does not focus on typical transformational leaders. Instead, a musician was selected. The leadership framework is generic, encompassing thirteen components that are required in any individual, regardless of career, to classify them as a transformational leader.

This research presents a new perspective on transformational leadership highlighting another legitimate group in leadership studies (musicians/artists). Hopefully this study will generate new discussions in the field of leadership, attract a wider audience of learners (from artistic backgrounds), and inspire others to further develop the topic which is presented in this study.

Transformational leadership has been studied in many social organizations. Some are in the political arena and examine leaders such as presidents and prime ministers of countries (Burns, 1978). Bass (1985) focused on military leaders, while Dubrin (2004) emphasized the business world. Leithwood, Jantzi and Steinbach (2003) are leading researchers on transformational leadership among teachers and administrators in the field of education. The study of transformational leadership in the field of music opens up an entirely new realm for research in leadership studies.

If musicians or artists can be classified as transformational leaders through the application of the framework that has been constructed in this research, this study may generate a different perspective within the field of leadership studies making it pertinent to more potential students. Thus, this research may lead to an increase in enrolment in the leadership studies fostering growth which would generate a greater thinking base for leadership. This way also led to new images of leadership specifically among artists.

Further Research

Further research using what has been established within this work could look deeper into the rest of Dylan's career. A follow-up study could compare his later career to his early career and examine how a lifelong leader develops his/her role in society. Although a leader does not have to be a leader all the time (Burns, 1978), it may be interesting to study the amount of time Dylan was not being an active leader.

Researching musicians in an attempt to identify them as transformational leaders may not prove to be a simple task due to the entourage that they often have around them. One way to make the research more complete would be to incorporate more of the voices of the entourage that followed Dylan around to get a better understanding of those who worked around him or made a living by working for him (i.e., cameramen, stage hands, sound men). These character reports are often hard to find, if documented at all. The best a researcher can do is watch video footage for people's reactions to the musician and how they carry themselves in the presence of the leader. Researching more about what others thought of Dylan would be helpful in better understanding him as a leader.

Spitz (1989) documented interpersonal happenings which were different from the other works on Dylan at the time. Although there was little relevance to leadership

research, it was very insightful as Spitz highlighted the side of Dylan which was less iconic and more realistic on a personal level. For example, he pointed out that at times, Dylan was cruel to people closest to him (i.e., Joan Baez), a point not mentioned in a number of other works. This gave the reader insight into Bob Dylan not portrayed in the films or history books about the man. There is an enormous amount written on the subject of Dylan and a lot of it is all very similar, retelling his life story and portraying him in a positive light when this was not always the case. For further research on the subject it might be helpful to look for more obscure documents written about Dylan which do not paint the same picture of the musician.

Further research may be done using the framework. The intention of the framework was to establish a universal blueprint for transformational leadership which would identify other musicians and artists. Hopefully, the framework will stand as a guide for researching artists and poets who have demonstrated transformational leadership qualities in their art.

Reflections

While compiling the research about transformational leadership, I focused on extracted the most significant components to solidify the framework so it would be reflective of what a transformational leader is and embodies. The thirteen components of the framework, that derived from Bass (1985), Burns (1978), Dubrin (2005), Fullan (2005) and other leadership researchers is a well-rounded selection. These researchers identified leaders in selected fields (i.e., public administration, the militia, education, business).

As I studied various transformational leaders, I recognized that the influence that they had on their followers existed within the organization in which they were the transformational leader. For example, within the education system, school administrators who were transformational leaders motivate and have a positive affect on teachers. Teachers who are transformational leaders have a positive affect on students. The same phenomenon exists within other organizations such as the military, the government and the business world.

These examples represent different fields in which transformational leadership shapes the actions of those in the organization. What I am trying to establish is whether or not musicians are transformational leader based on whether or not they have generated outcomes reflective of transformational leaders in these example fields. I am trying to provide evidence that directly relates a musician's work to social change. I searched countless places to provide sound evidence that directly related Dylan to social changes that took place throughout his career.

Another approach could have been taken. Instead of looking for evidence that would tie Dylan to social change via political shifts that took place or social justice events that transpired, I could have looked at the musical changes that he inspired. I could have recognized music as its own organization and then illustrated Dylan as a transformational leader within that field. This would have been reflective of transformational leadership as a way to make change through the evolution of musical styles from folk to rock etc. However my goal was to identify Dylan as a transformational leader according to the framework that was derived. One could narrow

the research and only focus on Dylan's impact on music and suggest that Dylan is a transformational leader specifically in this one field.

The definition of transformational leadership presented in this study grows out of a multidisciplinary study of the concept and is not focused on the field of music. As I now reflect upon the research, the social change component could have been interpreted more along the lines of identifying the leader's influence in generating a new style of music adopted by other musicians. I am suggesting that the social change would, in fact, motivate musicians to create new music and sounds or styles. The challenge then would be to provide evidence that Dylan was a direct influence on the musicians' style change.

I now conclude that it may have been possible to identify Dylan as a transformational leader in the field music. Therefore it would not be necessary to search for a social change related to Dylan in respect to social justice but instead look for stylistic musical changes in the field. Transformation leadership resulting in social change is often generated by politicians, and Dylan had no interest in political agendas, yet he did influence society and Dylan was a transformational leader in other fields besides music. He affected social change through his big ideas shared with the public in his songs (Rottmann, 2006). The lyrics in his songs gave the fans of the nation the idea that he was a spokesperson for the generation as a protest singer. He also had an affect on other folk musicians, through his writing style and ability to speak to his given time (Goldberg, 1970).

Dylan influenced a different genre of musicians through the help of The Band which created a new rock and roll style of music different from what was being produced at the time. Through his music, he educated people about injustices that existed though

his ideals. Informal education managed to open a lot of minds through their ears. What I have learned through my reflections is that Dylan is the ultimate transformational leader not only in his musical discipline, but in various disciplines that cut across all levels of society.

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