



DON'T GIVE UP OR GIVE UP TRYING? DOES SINGING REALLY MATTER NOW? LUKA'S DILEMMA IN THE PANDEMIC CONTEXT

NEM DESISTIR, NEM TENTAR! SERÁ QUE CANTAR AGORA TANTO FAZ? O DILEMA DE LUKA NUM CONTEXTO PANDÊMICO

¡NI TE RINDAS, NI LO INTENTES! ¿CANTAR IMPORTA AHORA? EL DILEMA DE LUKA EN UN CONTEXTO PANDÉMICO

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ABSTRACT

Dilemma: Whether or not to hold a live stream concert.

Educational objective: This case was designed to address issues related to crisis scenarios and decision-making. It also brings some different perspectives for analyzing the changes that have taken place in the interactions between internal and external aspects of organizations. The teaching notes present six learning objectives, mainly related to analysis of the environment, organizational metaphors, unscheduled decisions, and elements of decision-making.

Contextualization: The emergence of the COVID-19 pandemic context has generated a global crisis that has affected the music industry in several ways. One of the impacts has been the popularization of a new music production format: live stream events. Luka, a thirty-year-old singer songwriter, found his professional goals severely hampered by the pandemic outbreak and, along with his agency's staff, he had to assess the possible consequences involved in the decision on whether or not to hold a live stream concert, given that he would have to potentially develop new skills to face this scenario.

Main topic: Crisis scenarios and decision-making.

Target Audience: This case can be explored by students at undergraduate and/or graduate level (*lato* and/or *stricto sensu*).

Originality/value: This case can help students identify theoretical elements in a practical situation, and associated them, for example, with conceptualizations of the metaphors proposed by Morgan (2007), in order to understand the nature of a given organization.

Keywords: Environment analysis. organizational metaphors. unscheduled decisions. elements of decision-making.

RESUMO

Dilema: Fazer ou não uma “live”.

Objetivo educacional: O caso foi elaborado com o intuito de discutir questões relativas a cenários de crise e tomada de decisão, além de trazer perspectivas de análise de mudanças advindas de interações entre aspectos internos e externos às organizações. Nas notas de ensino constam 6 objetivos de aprendizagem associados, principalmente, a análise do ambiente, metáforas organizacionais, decisões não programadas e os elementos de decisão.

Contextualização: O surgimento de um contexto pandêmico gerou uma crise mundial que acabou impactando a indústria da música de diversas formas. Um dos impactos concerne a popularização um novo formato de produção musical (as “lives”). Um cantor e compositor de 30 anos, Luka, teve seus objetivos profissionais comprometidos em virtude dessa situação pandêmica e, juntamente com o pessoal da sua agência, esse precisava avaliar as possíveis consequências envolvidas na decisão de aderir ou não a realização de uma “live”; tendo que desenvolver potencialmente novas habilidades para encarar esse cenário.

Tema principal: Cenários de crise e tomada de decisão.

Público: O caso pode ser explorado por alunos a nível de graduação e/ou pós-graduação (*lato* e/ou *stricto sensu*).

Originalidade / valor: Por meio desse caso os alunos podem identificar a presença de elementos teóricos numa situação prática, associando-a, por exemplo, às conceituações de metáforas propostas por Morgan (2007) para conceber a natureza de uma organização.

Palavras-chave: Análise de ambiente. metáforas organizacionais. decisões não programadas. elementos de decisão.

RESUMEN

Dilema: Hacer o no una transmisión en vivo.

Objetivo educativo: El caso fue diseñado para discutir temas relacionados con escenarios de crisis y toma de decisiones, además de traer perspectivas para analizar los cambios que surgen de las interacciones entre los aspectos internos y externos de las organizaciones. En las notas didácticas hay 6 objetivos de aprendizaje asociados con, principalmente, el análisis del entorno, metáforas organizacionales, decisiones no programadas y elementos de decisión.

Contextualización: El surgimiento de un contexto pandémico generó una crisis global que terminó impactando a la industria musical de varias formas. Uno de los impactos se refiere a la popularización de un nuevo formato de producción musical (conciertos con transmisión en vivo). Un cantante y compositor de 30 años, Luka, vio comprometidas sus metas profesionales debido a esta situación de pandemia y, junto con el personal de su agencia, necesitaba evaluar las posibles consecuencias que conlleva la decisión hacer o no una transmisión en vivo; teniendo que potencialmente desarrollar nuevas habilidades para afrontar este escenario.

Tema principal: Escenarios de crisis y toma de decisiones.

Público: El caso puede ser explorado por estudiantes de grado y/o posgrado (lato y/o stricto sensu).

Originalidad / valor: A través de este caso, los estudiantes pueden identificar la presencia de elementos teóricos en una situación práctica, asociándolos, por ejemplo, con las conceptualizaciones de metáforas propuestas por Morgan (2007) para concebir la naturaleza de una organización.

Palabras clave: Análisis ambiental. metáforas organizativas. decisiones no programadas. elementos de decisión.

INTRODUCTION

“A new year has come!”. This was Luka’s first thought, at the end of his New Year’s Eve concert, on Jacarecica beach, Maceió, in the Brazilian state of Alagoas, where he played and sang to an audience of more than twenty thousand people. 2020 had arrived and Luka was keenly focused on his career, his upcoming concerts, and his production: *“This year I’m going to build my image on the national scene, establish partnerships with great names in the music industry, and perform all around the country!”*.

Luka is a thirty-year-old singer and composer, born in the microregion of Palmeira dos Índios in the Brazilian state of Alagoas. He is building his career in the *forró* music scene, a musical style that is typical to Northeastern Brazil. He graduated in Agricultural Engineering and was a postgraduate student in Labor Safety when he began his musical career, which had been a dream since childhood. Luka is seen as an up-and-coming talent of the new *forró* music generation, which mixes the traditional sound of the accordion with other elements that bring a rhythmic reconfiguration to the cultural scope.

However, the emergence of the pandemic context has generated a global crisis that has affected the music industry in several ways; one of them is the popularization of a new music production format, known as live stream events¹). This whole situation could end up invalidating Luka’s short-term goals, and along with his agency’s staff, he had to assess the possible consequences involved in the decision on whether or not to hold a live stream concert, given that he would have to potentially develop new skills to face this scenario.

SEASONS HAVE CHANGED...

Luka decided to take the first two weeks of 2020 to rest and travel to the city where his parents live, in a rural part of the state of Alagoas, as his schedule was fully booked with concerts for the first half of the year, and he didn’t know when he will have time to visit his parents again. During this time out, he managed to keep up with the latest news, something that would not have been possible if he had been working at his usual pace. One item of news that caught his attention – and to which he gives little importance – is the first case of death due to a mysterious disease diagnosed in China.



Figure 1. Article published on January 11th, 2020
Source: G1 - The Globo News Portal

¹ Lives (or live streaming) events are broadcast live on the Internet. Usually, they are broadcast as audio and video transmissions, through the social networks (e.g., Facebook, Instagram) or app (e.g., YouTube). Users can often make comments and leave “likes”, as well as following the activities of the other viewers.

In the middle of January, Luka starts began performing at a schedule of pre-arranged concerts, which continue until early March, when one of his shows was postponed, at the decision of the general managers of a *Forró Music Festival* scheduled to take place in the city of Fortaleza/Ceará, in Northeastern Brazil.

A few days later, Luka was woken up by a phone call from Théo, his manager and friend for the past eight years.

— *Luka? Hi, what's up, buddy!? Are you all right?*

— *Hi, bro, I'm all right. I'm still a little upset about that show that was canceled, but these things happen, right!? What's up?*

— *So ... I do not know how much you've been following the news about a virus that's spreading around the world, but after the confirmation of the first death in Brazil, all shows are being postponed or canceled ...*

— *Damn! All shows? For how long?*

— *Indefinitely, mate. For now we just have to wait and see how the disease will spread.*

— *Wow, that's surreal, Théo. It's so sad, man. I don't even know what to say.*

— *I know. I'm still processing all this, Luka.*

— *Well ... let's wait, right!? We have no other option. Thanks for the report. And, if anything changes, please, let me know.*

— *I will. Don't worry. See you soon, bro.*

— *See you.*

Luka could hardly believe that all concerts had canceled. Since his holiday earlier that year, he hadn't had time to follow the news closely. He hadn't even been able to read enough about the situation involving the disease to understand the severity of the current context. So he took advantage of his unplanned free time and started looking for more information about what was happening, and about the disease that had led all his concerts being canceled.

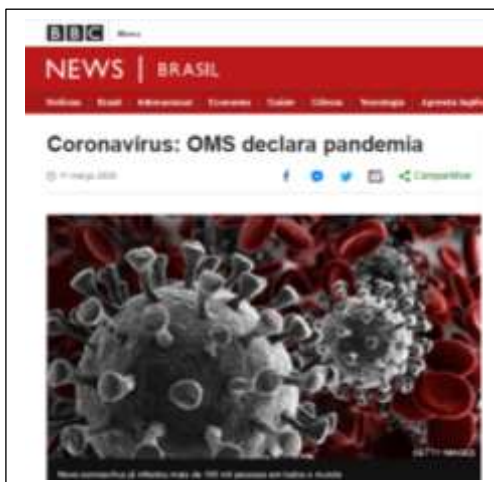


Figure 2. News from March 11th, 2020.
“Coronavirus: WHO declares a pandemic”
Source: BBC Brazil



Figure3. News from March 17th, 2020.
“São Paulo records the first Coronavirus-related death in Brazil”
Source: UOL

After spending some time scouring all the news websites, Luka was shocked; how could he have spent all that time without realizing the severity of the problem the whole world was facing?

A few hours later, Luka began to think about the plans he had made for his life in that new year, and about the how this new uncertainty that was taking over everything and everyone could destroy all his professional and personal goals and dreams.

— What if this crisis takes a long time to go away? What should I do? Give up all my plans? Try and find some alternative way to accomplish them? Restructure my goals and/or targets? Are my emotions allowing me to think objectively at a time like this? Or would it be better to wait until this difficult time has passed?

GIVE UP?

The COVID-19 pandemic affected the whole world, and individuals' lives, in many different ways; people had to isolate themselves, only leaving their homes for essential purposes, such as trips to the supermarket or drugstore. Only those working in the so-called essential services continued working, some in a shift system, but all workers had to follow the new hygiene protocols in their working routines. From the economic perspective, stock exchanges plummeted worldwide and, *a priori*, all sectors were affected by the crisis. Concerts and musical events were one of the first sectors of the Brazilian economy to cease their activities due to the pandemic.

On March 18th, 2020, Luka talked to his girlfriend Isis and together, they decided to follow the guidelines of the Ministry of Health and implemented social distancing, isolating at his home in Maceió, Alagoas.



Figure 4. Guidelines provided by the Ministry of Health
 Source: Federal Government

CORONAVÍRUS COVID-19	What you need to know and do.
How is Coronavirus (Covid-19) transmitted?	How to protect yourself
Transmission occurs from one sick person to another or through close contact with other, through: Shaking hands (main form of contagion); Droplets of saliva Sneezing Coughing Runny nose Contaminated objects or surfaces, such as cell phones, tables, door handles, toys, computer keyboards, etc.	- Wash your hands often, up to the wrists, with water and soap, or use hand sanitizer (70% alcohol). - If you cough or sneeze, cover your nose and mouth with a handkerchief or with your arm. - Avoid touching your eyes, nose and mouth with unwashed hands. Always wash your hands after having touching, in the way indicated above. - Keep a minimum distance of approximately 2 meters from anyone who is coughing or sneezing.

(To be continued)

(Conclusion)

<p>IF YOU HAVE FLU-LIKE SYMPTOMS, STAY AT HOME FOR 14 DAYS AND FOLLOW THE GUIDELINES OF THE MINISTRY OF HEALTH FOR ISOLATING AT HOME. Just look for a reference hospital if you are breathless.</p>	<ul style="list-style-type: none"> - Avoid hugging, kissing or shaking hands. Be friendly without making physical contact, but always with a smile on your face. - Sanitize your cell phone and children's toys on a regular basis. - Do not share personal-use objects like cutlery, towels, dishes and glasses. - Keep spaces clean and well ventilated. - If you are sick, avoid physical contact with other people, particularly elderly and chronic patients, and stay home until your health improves. Sleep well and maintain a healthy diet
<p>Know how to protect yourself And your family. Go to Saude.gov.br/coronavirus</p>	<p>Protect yourself Download the Coronavirus App - SUS</p>

[Translation ours]

As the days went by, the lack of prospects and the gradual increase in the number of deaths began to affect Luka's sleep and mood. He couldn't shake the feeling that this global crisis could lead to the end of his career, or even to the end of his life.

KEEP TRYING?

Once the initial chaos caused by the pandemic had passed, several sectors of the economy started to mobilize themselves to operate in the new context. Some sectors benefited from changes, such as cleaning product manufacturers, delivery services, and internet streaming services, while other sectors suffered overwhelmingly negative effects; including the music industry, in which revenue depends largely on the ability to gather lots of people together for concerts.

Luka wanted to understand the effects experienced by the music market, so he took advantage of the time spent at home, with his concerts having been canceled, to investigate the state of the music industry during the pandemic. After some initial searching, he came across several events, tours and awards that had been canceled.

Luka had access to data that he had never researched before, such as the fact that the music industry accounts for 13% of Brazilian GDP and 25 million jobs in the sector, as well as the negative impact of the pandemic on the sector. Losses announced by experts, and published on the website of the Brazilian Composers' Union (UBC), where Luka carried out his research, were estimated at billions of dollars for the live segment alone, i.e., concerts.

Luka began to see that companies in different segments were looking for ways to continue operating, despite the overriding and vital recommendation to "stay home". Restaurants restructured their processes around delivery services and/or direct over-the-counter sales; shopping center stores brought in drive-through services, and supermarkets developed websites/apps to encourage online shopping.

Luka felt empathy towards these entrepreneurs, who needed to manage their emotions as individuals and develop market strategies as legal entities. However, despite the empathy, he still could not understand how these entrepreneurs were managing to do it.

As far as the music industry was concerned, social isolation ended up inspiring a new way for fans to remain connected to their favorite artists: live stream events. These events started as an informal way to entertain fans, but soon turned into large, sponsored events. They became so common and constant that fans began to share several memes about them.



Figures 5 and 6. Memes about live stream events

Figure 5: “Me during lockdown.”

Figure 6: I love these live stream events. I've never been in so many concerts in a single month.”

Source: Instagram

Luka has followed the blossoming of this new musical production format without being sure about what to do about his career. To take his mind of his problems, he decided to watch a live stream event on his computer, presented by one of his favorite, while chatting with his friends in a multiplatform instant messaging app. But during the conversation, Luka’s friends persuaded him to join the new sensation and produce a live stream event of his own.

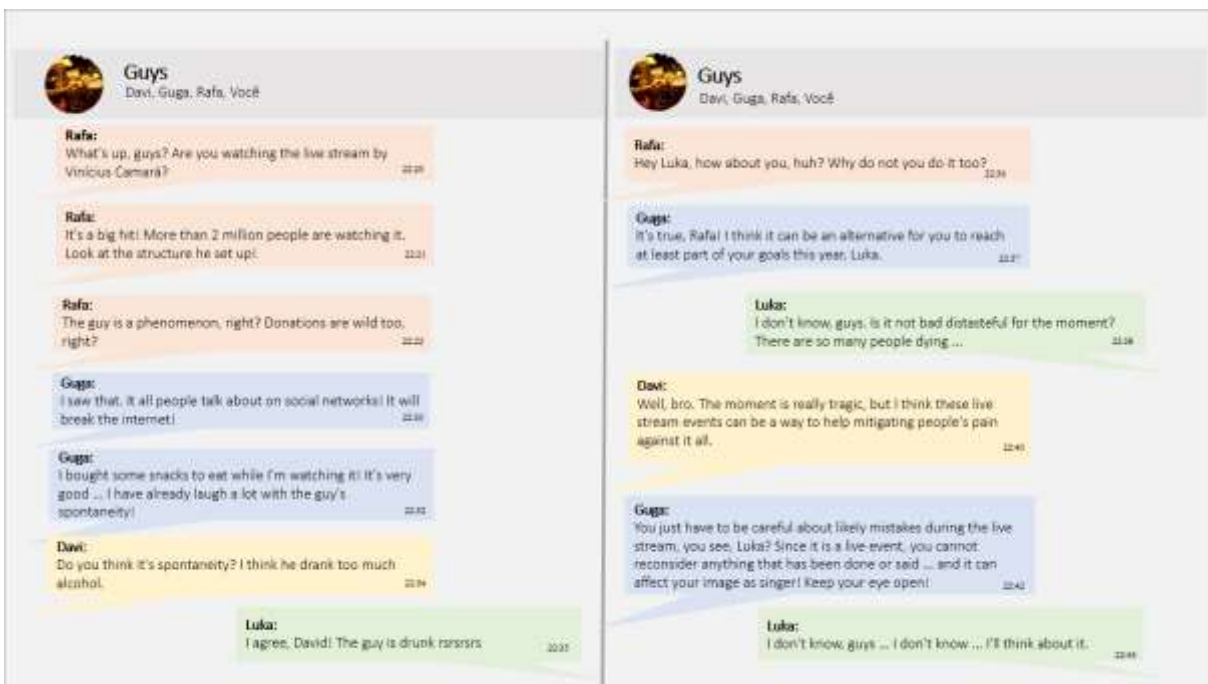


Figure 7. Chat between Luka and his best friends (Rafa, Guga and Davi)

Source: Elaborated by the authors

After the live stream event was over, Luka said goodbye to his friends and told them he was off to bed. But although he tried, he couldn’t sleep. His mind was restless and he had mixed emotions.

— Are these live stream events real opportunities to thrive despite the adverse context, or are they just another Trojan horse? Should I try it, or would it be better to wait?

DOES SINGING REALLY MATTER NOW?


Luka finally fell asleep, and in the days that followed, he woke up later each day, during the social isolation. He sometimes lost track of how many days he'd been isolating for. On the 30th day of isolation (though he wasn't aware of it at the time), he was woken up just before midday, by the alarm clock connected to his online schedule configured to his e-mail, which reminded him of a videoconferencing scheduled with his manager, Théo.

Théo - who had been working as manager in the Show Business Branch for more than fifteen years and was an artistic career-management expert - was the owner of the agency called *Théo Produções*. He always conducted his company's processes in a formal, organized and rationally-oriented way, based on analyses and plans. He did so because he believed this method could help him to control and mitigate any impacts caused by uncontrollable variables; therefore, he decided to present his report in which he evaluated the likely consequences (both positive and negative) of the decision to produce a live stream event.

Théo began the videoconference session by explaining that the pandemic would affect the music market for longer than he had imagined. As his company relied heavily on shows, he was trying to find a way to keep the agency running without having to dismiss anyone in the office or in the musical department. The producer explained to Luka the need for change, and to develop new skills that would enable them to enter a scenario that appeared to have been designed as an alternative to the music market: live stream events. According to Théo, it was the new show format that would give meaning to individuals' current social life. In addition, Luka's fans, on all the social networks, are constantly asking him about the possibility of putting on a live stream event with the singer.

Luka immediately countered the businessman's argument by saying that the scenario was not conducive to creativity or the development of new skills; *"It's a pandemic, not a production contest"*, Luka said. He also said that he felt it was not a good time to be thinking about financial/marketing matters and holding a live stream event when there were so many vulnerable individuals exposed to a virus that was not yet fully understood by scientists. He also explained that he had always seen his brand as being connected to values, ideas and beliefs of respect towards others, as he had learned from his parents.

Later during the videoconference, Théo shared his screen with Luka and pointed out an impact report associated with some live stream events performed by other artists. The presentation brought a more organizational perspective to the decision to adapt to a new live stream scenario that, according to Théo, could be an alternative to minimize the current and uncertain impacts of the pandemic on the music market.

ARTIST	POSITIVE IMPACTS	NEGATIVE IMPACTS
Vinicius Camará (Country music)	<ul style="list-style-type: none"> ✓ Pioneering in the live streaming format - super productions; ✓ Visibility. 	 <ul style="list-style-type: none"> ✓ Sanction by CONAR due to excessive alcohol intake.
Adriana Melo (Forró music)	<ul style="list-style-type: none"> ✓ Record in live hits; ✓ Pioneering in social inclusion: interpreter of Brazilian Sign Language (LIBRAS). 	<ul style="list-style-type: none"> ✓ Technical inability of the production team, which resulted in a concert whose quality was way lower than that expected by the audience (noise, dismantled scenery, lost connection); ✓ Criticism for the possibility of charging for new live stream events.
Bruno and Daniel (University Country music)	<ul style="list-style-type: none"> ✓ Resonance of memes with the duo's name; ✓ Increased number of views after live stream event due to negative repercussions. 	<ul style="list-style-type: none"> ✓ Unmet post-live stream revenue expectation; ✓ Negative impact on the artist's image due to exaggerated behavior - largely caused by drunkenness.
Pink and Blue (POP)	<ul style="list-style-type: none"> ✓ Reinsertion into the market; ✓ Emotional appeal: feelings of nostalgia. 	<ul style="list-style-type: none"> ✓ Frustrated expectations among the audience, who expected new songs to be released by the duo during the live stream event.




Figure 8. Screen report sharing during videoconference.

Source: Elaborated by the authors.

After the meeting, Luka thought about the risks of breaking away from the traditional concept of music concerts. The agency he worked with had all the necessary logistics and stages needed to implement these events, based on the planning and operationalization of standards incorporated by his team, always seeking to obtain efficiency in these processes. Luka concluded that it would be too risky, both for him and for his team, to break away from this model and to re-adapt to a totally different configuration.

He was in a quandary, because he felt a responsibility for his team and realized that the company's operating needs should be prioritized and taken into consideration. Luka tried to understand and manage the organizational demands and how they were related to the environment. He also analyzed the possibility of adapting to the changing context and perhaps surviving the crisis.

— What now? What should I do? **Do I hold a live stream concert, or not?**

FOR THE TIME BEING.

The year 2020 has certainly brought many reflections, not only for Luka and his team, but for all individuals worldwide. Life and needs have fully changed course, and people have experienced new sensations and feelings.

Individuals' reflexive experience during disruptive processes, such as the crisis generated by the COVID-19 pandemic, often guides them towards taking the most appropriate actions, whether at individual or organizational level. Overall, the crisis experienced by Luka and by his team has raised challenges that, for the most part, went beyond the contingencies of a previously established strategic planning. Therefore, assimilating the available information, and analyzing variables, impacts and opportunities to reinvent oneself, appear to be a much more complex process in times of great uncertainty.

So Luka reflected on two different perspectives: the first one was taken from his academic training as engineer, based on the most logical and rational way of analyzing the live streaming scenario as an opportunity to achieve altruistic visibility. In addition, there was the likelihood of mitigating the financial impact on members of his staff, who lacked prospects to get back to the job market. The Internet would enable him to present his songs and to reach Brazilian regions his music had not yet reached - something that was part of his goals and that had always been on his mind since early 2020.

Luka's second perspective was defined by sharper sensations and feelings developed through his artistic profile. This perspective brought contradictions to his reflections, as he perceived this to be a moment of uncertainty and sadness. Luka saw the joy often brought by music as incoherent with the need to gather large number of people in one place, many of whom were afraid, insecure and concerned about being exposed to a virus/disease that was not yet fully understood.

While most of the music community adhered to the movement, and the audience seemed to accept the proposal well, Luka began to experience a dilemma: should he accept the challenge of performing a live stream event as an opportunity to achieve many of his pre-established goals, or should he not accept the challenge, out of respect for the myriad of feelings aroused by the crisis scenario and the great uncertainty in people's lives? Could Luka's decision put his own career at risk?

TEACHING NOTES

Educational aims of the case

This case was drawn up to address issues associated with crisis scenarios and decision-making processes, and to bring perspectives of analysis applied to changes deriving from interactions between internal and external aspects to organizations.

More specifically, the learning aims of this case, along with the proposed issues, were: **(1)** Understanding the organizational environment (internal and external) and the important role played by it in meeting goals set by organizations (in their most varied settings); **(2)** Performing an internal environment analysis, based on elements suggested by Andrade and Amboni (2011); **(3)** Interpreting the presence of theoretical elements in a practical situation by associating excerpts from the herein presented narrative with metaphor conceptualizations suggested by Morgan (2007) to help gain better understanding the nature of a given organization; **(4)** Acknowledging the complexity of non-scheduled contexts and the difficulty in structuring decision-making processes in times of crisis; **(5)** Differentiating and explaining basic elements of decision-making processes; and **(6)** Developing the ability to reflect and structure robust arguments.

Applications of the case

This case can be explored by undergraduate and/or postgraduate students in disciplines whose contents comprise the learning aims described in the previous section.

A priori, this case is designed to be applied at undergraduate level, more specifically, in the first semester of the Business course, in an introductory discipline, where the teacher can work with concepts involving different configurations of organizations, their environment (internal and external), and introductory concepts around decision-making processes (programmed and non-programmed decision-making, the traditional rational approach, and bounded rationality perspective).

The case can also be used in the postgraduation program, more specifically, in mandatory disciplines associated with management, such as "Organizational Theory". *A priori*, the directions for applying the case can be seen in Figure 9.

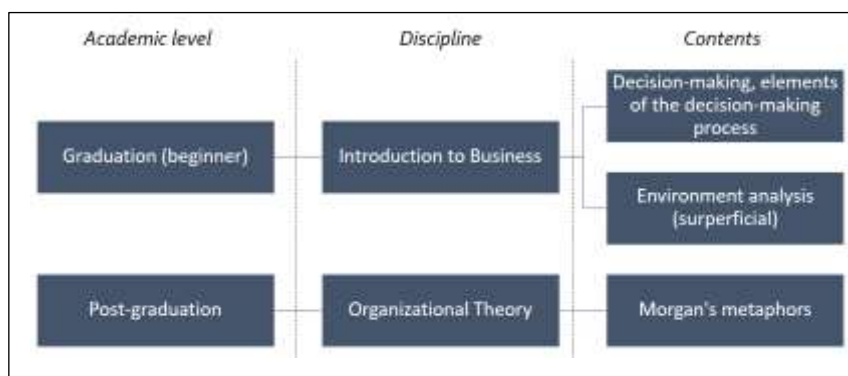


Figure 9. Academic level, disciplines and content associated with the application of the case.

Source: Elaborated by the authors

We emphasize that the case may also be simultaneously applied in (1) two undergraduate classes of the same course or (2) of different courses that provide the same discipline; it can also be applied jointly in undergraduate and postgraduate classes, for which the teachers should form mixed discussion groups (participants from the same team and students from different contexts - undergraduate and postgraduate courses; undergraduate students from different courses and/or classes). Thus, students can share theoretical aspects and practical experiences, a fact that further enriches the debate, as well as improving students' learning and skills development processes.

Data source

This case was built using primary and secondary data. It was based on real situations experienced by different artists during the COVID-19 pandemic and it was mainly inspired by comments made by the singer Thiaguinho, during a live stream event held on April 23rd, 2020, on YouTube (Available at: https://www.youtube.com/watch?v=U24Zb_qq_vg).

During the live stream, Thiaguinho commented on his decision to hold the event. He mentioned that he had thought long and hard about it beforehand. In Thiaguinho's words: "[...] As soon as it started, this ... this ... this live stream stuff, right? I started to receive a lot of messages from you, guys, and although we always bring joy and good things to the audience, it is a time for reflection, **there are lots of things happening, things that are not cool or good and I was not sure about whether I should do it or not** [...]" (emphasis in bold added).

Websites referring to the global and national pandemic scenario, as well as to more specific news about the music industry (G1, Uol Portal, BBC Brazil, website of the Ministry of Health, among others) were accessed in search of secondary data. Also, an interview was conducted with a thirty-year-old eclectic singer (ball-style, with regional impact) on WhatsApp to help gain a better understanding of the more operational perspective of live stream events. He was experienced in holding live stream events; at the time of the interview, he had already promoted two of these events within the COVID-19 pandemic context. Comments made by the aforementioned artist enabled a better understanding of the equipment, financing and feelings involved in the production of live stream events, and helped us significantly in detailing the context during the process of constructing the narrative.

Possible issues for discussion

1. The division of the organization as system can be used as means of analysis to better understand the experienced reality. How could Luka define his internal environment in order to better understand its needs and decide whether or not do hold a live stream event?
2. The case portrays organizational situations that can be better understood based on Morgan's (2007) metaphors. What are the metaphors seen in the case narrative? Mention at least three of them and exemplify with narrative excerpts.
3. In an environment of extreme uncertainty, and given the emergence of non-programmed decisions, what basic elements of the decision-making process can be identified in the narrative? Point them out and describe how they are addressed in the narrative.
4. If you were in Luka's shoes, would you decide to holding the live stream event, or not? Give the reasons for your answer.

Class plan

When applying the case in the classroom, the teacher should:

1. Address, in advance, the contents they want to use as background to the analysis case, to enable students to establish associations between the concepts and approaches to the case;
2. Make the case available before to the students before the class, so that they can (i) read it in advance (ii) respond individually to the proposed questions;
3. Collect students' individual responses, present the teaching case method to them and explaining the reasons for using it, at the beginning of the case application class(es), by pointing out the aim(s) of the class(es) - Estimated time: 5 to 15 minutes;
4. Start the discussion about the case by reflecting on Luka's main dilemma and, at this time, play the song that inspired the main title and sections of the case - "*Por enquanto*" (For the time being, interpreted by Legião Urbana). If the teacher has significant memories about the pandemic, we also suggest that they should give a small account of their experience – mainly by pointing out the uncertainty experienced at that time. Estimated time: 5 to 10 minutes;
5. Divide the class into groups of 3 or 4 individuals so they can debate and answer the questions as a team in order to produce a single document - Estimated time: 50 to 60 minutes;

6. Once the time set to answer the questions is over, ask the class to form a circle so that each group can present its responses. At this moment, the teacher can make notes of the main points raised by each group on the blackboard, so that they can comment on them later when wrapping up the case. The teacher should not forget to collect the documents prepared by each team. Estimated time: 40 to 65 minutes.

Discussion of the case and proposed questions

The analysis of situations addressed in the case highlights the complex and paradoxical nature of organizational life (Morgan, 2007); the students should present interpretations of situations experienced by the musician, who faced the dilemma of whether or not to hold a live stream event.

It is suggested, as basis for analyzing the situation involving Luka's dilemma, that the teacher should explore: (i) environment analysis, (ii) organizational metaphors (iii) non-programmed decisions, and (iv) decision-making elements. Each of these theoretical aspects can be explored by the teacher in the questions suggested for this case. These associations are detailed below, according to the proposed questions.

Question 1 – The division of the organization as a system can be used as a form of analysis to better understand the experienced reality. How could Luka define his internal environment in order to better understand its needs and face the dilemma of whether or not to hold a live stream event?

This question must be analyzed from the organizational perspective. The understanding of organizations as complex systems represents a social structure organized to achieve the design goals, as it requires an analysis of the association between the internal and external environments that form organizations (ANDRADE; AMBONI, 2011). Thus, Luka takes into consideration organizational issues to deal with the dilemma that crosses the entire narrative.

Detailing/designing elements of the system in instable contexts, such as that of a crisis, can help managers understand the organizational context, and define actions and make decisions focused on organizational survival. Thus, in order to better understand the entire situation addressed in the case and to guide Luka's decision, the teacher can offer reflections to help students initially identify the elements of the internal environment that shape/feature the musician's company. They should work on the elements of the internal environment as presented by Andrade and Amboni (2011).



Figure 10. Internal environment of the organization

Source: Andrade, R. O. B. de., & Amboni, N. (2011). *Teoria geral da Administração*. (2. ed.) Rio de Janeiro: Elsevier, 2011.

Based on the association between the elements proposed by Andrade and Amboni (2011) and those identified in the case, the students are expected to mention some items that feature each element. For example, the (initial) **aim** of the organization would be to build Luka's image in the national scenario, as well as increasing the number of concerts and musical partnerships. **People** involved in this process would be Luka himself and his operating staff, managed by his manager, Théo. **Processes** involving this organization focus on promoting and holding Luka's concerts, which require **activities** such as rehearsals and logistics planning. Finally, in relation to **resources**, Luka has extrinsic resources (e.g., financial and material resources to implement processes and activities) and intrinsic resources (e.g., knowledge of basic

planning and organization functions shown in the spreadsheets elaborated by Théo) to reach excellence in the system as a whole.

Knowing that this representation is only “part” of the whole that students need to understand, professors could also explore the external environment during the discussion about the case, adding other questions, such as: (1) What features does Luka’s company require, based on the trends exposed by the external environment? (2) Would these features help Luka to overcome the period of crisis described in the case?

Question 2 – The case portrays organizational situations that can be better understood based on Morgan’s (2007) metaphors. What are the metaphors seen in the case narrative? Mention at least three of them and exemplify with narrative excerpts.

Based on the understanding about elements of the environment, metaphors can help understand the nature of the organization, from its organizational formatting process implemented in a traditional/habitual manner, to the formatting process based on new discoveries and perspectives of interpretations and diagnoses. This analysis can contribute to the development of different perspectives to help visualizing organizational changes in complex environments, which are filled with paradoxes - such as that of a pandemic - that permeate organizations.

Some of the metaphors addressed by Morgan (2007) can be seen in the situations described in this case; these are presented in Figure 11 as possible response parameters for question 2. However, students’ interpretation ability can lead to different analyses and highlight metaphors that were not presented in the teaching notes. It is the task of the teacher to analyze the arguments used by students in order to arrive at a given interpretation, and to indicate a given metaphor.

In this teaching case, five metaphors were identified in the narrative to help understand the events. In order to give the students better guidance, the teacher can ask questions such as: How does this metaphor help us understand the case? What evidence in the narrative helped you identify it? These questions can help the teacher perceive the level of students’ understanding about, and analysis of, the addressed theory.

Metaphor (1): ORGANIZATIONS AS MACHINES	
Excerpt from the narrative	<i>“After the meeting, Luka thought about the risks of breaking away from the traditional concept of music concerts. The agency he worked with had all the necessary logistics and stages needed to implement these events, based on the planning and operationalization of standards incorporated by his team, always seeking to obtain efficiency in these processes. Luka concluded that it would be too risky, both for him and for his team, to break away from this model and to re-adapt to a totally different configuration.”</i>
Analysis	The machine metaphor is based on the most bureaucratic organizations, which are seen as machines that must be managed in parts and based on predefined roles in order to function as a whole (Morgan, 2007). In the case presented here, we can see the artist’s strong attachment to the traditional concept of concert, and to its logistics and stages of implementation, which follow pre-established planning and patterns to ensure their effectiveness. The machine perspective is based on previously planned process for the show to happen, which presents steps and interconnected parts just like a machine. This formatting process is often established as a way of viewing the show, which is assumed as “taken for granted”.
Metaphor (2): ORGANIZATIONS AS TRANSFORMATION FLOWS	
Excerpt from the narrative	<i>“[...] the producer explained to Luka the need for change, and to develop new skills that would enable them to enter a scenario that appeared to have been designed as alternative to the music market: live stream events.”</i> <i>“According to Théo, it was the new show format that would give meaning to individuals’ current social life. In addition, Luka’s fans, on all the social networks, were constantly asking him about the possibility of putting on a live stream event with the singer.”</i>

(To be continued)

(Continuation)

Analysis	<p>This metaphor requires a change of concept (Morgan, 2007), which Luka's producer, Théo, talks about in the videoconference presented in the case, in which he mentions the need to understand the logic of change experienced by the whole musical market. The transformation flow view can be analyzed based on three logics, according to Morgan (2007), and these can be perceived in the case presented here. <u>The first</u> logic is seen in the analysis of the live stream events presented in the report shared at the meeting between Luka and Théo, which highlights the artists' internal adaptations to hold events and create their own image; <u>the second</u> logic is seen in the presentation of positive and negative feedback of live stream events that had already taken place; they were formatted by the pandemic context, which will certainly shape the artists' future. Finally, <u>the third</u> logic is seen in by dialectical logics (Morgan, 2007) observed in Luka's reflections – these are derived from his academic training (i.e., a more logical and rational form of analyzing the live stream scenario) - and by stronger sensations and feelings (developed through his artistic profile) that led him to view it as a period with too much uncertainty and sadness to hold live stream events.</p>
Metaphor (3): ORGANIZATIONS AS ORGANISMS	
Excerpt from the narrative	<p><i>"[...] the producer explained to Luka the need for change, and to develop new skills that would enable them to enter a scenario that appeared to have been designed as alternative to the music market: live stream events."</i></p> <p><i>"He [Luka] also felt responsible for his team and realized that the company's operating needs should be prioritized and taken into consideration."</i></p> <p><i>"Luka tried to understand and manage the organizational demands and how they were related to the environment. He also analyzed the possibility of adapting to the changing context and perhaps surviving the crisis."/></i></p> <p><i>"Individuals' reflexive experience [...] often guides them towards taking the most appropriate actions, whether at individual or organizational level."</i></p>
Analysis	<p>The metaphor can be perceived in Luka's concern to balance the needs of his company and his team with demands of the music market, in order to survive the financial impacts experienced. According to the narrative excerpts highlighted above, we can see Luka's reflections about the possibility of holding a live stream event in order to keep the organizational life of the company that he and his career are linked to. We see that Théo's view is mostly focused on the need to remain in the musical scenario, and that live stream events can help the company to survive, which requires flexibility in the crisis context. Here, we see interactions between the needs of the company and demands of the musical scenario for period of crisis, which the requires the implementation of changes and adaptations.</p>
Metaphor (4): ORGANIZATIONS AS BRAINS	
Excerpt from the narrative	<p><i>"He [Théo] always conducted his company's processes in a formal, organized and rationally-oriented way, based on analyses and plans."</i></p> <p><i>"[...] he believed this method could help him to control and mitigate any possible impacts caused by uncontrollable variables; therefore, he decided to present his report in which he evaluated the possible consequences (both positive and negative) of the decision to produce a live stream event."</i></p>
Analysis	<p>The brain metaphor focuses on the organization as communication and decision-making system, based on information processing (Morgan, 2007). In the case presented here, we see that the communication between Luka and Théo – the entrepreneur who manages his career - is fundamental for giving a framework for understanding and assessment focused on self-organization when faced with a decision. Thus, Théo organizes different information available to perform the decision-making analysis imposed by the external scenario, in order to better process it. The producer also lists positive and negative impacts of the possible decisions to be made, and this gives a better understanding of the variables to be taken into consideration when deciding on the strategic position to be adopted by the company. Luka's company can be likened brain that demands redefinitions to create new forms of organization.</p>
Metaphor (5): ORGANIZATIONS AS CULTURES	
Excerpt from the narrative	<p><i>"[Luka] also said that he felt it was not a good time to be thinking about financial/marketing matters and holding a live stream event when there were many vulnerable individuals exposed to a virus that was not yet fully understood by scientists."</i></p>

(To be continued)

(Conclusion)

Excerpt from the narrative	<i>“He also explained that he had always seen his brand as being connected to values, ideas and beliefs of respect towards others, as he had learned from his parents.”</i>
Analysis	According to the culture metaphor, organizations are seen as places of values, norms, rituals and beliefs that constitute them as socially built realities (Morgan, 2007). Lukas’ values affected his behavior towards the organizational situations faced. This metaphor can help understand changes; but according to Luka, changes that may take place are loaded with values he could not let go of, which highlights his human side, as he thought about his staff and about people, in general. This metaphor enables us to understand more intrinsic elements in the case, such as Luka’s origin, his training, his family bond, which, together, form his perception and worldview and affect the organization he is associated with.

Figure 11. Organizational metaphors identified in the analyzed case

Source: Elaborated by the authors.

This question is mostly appropriate for postgraduate classes, where the teacher can even expand the concept of the metaphors addressed by Morgan (2007) by adding two other metaphors, namely: (i) organizations as global brains; and (ii) organizations as media (Oswick & Grant, 2016).

Finally, it is important to emphasize that although metaphors can go a little beyond a merely instrumental nature capable of reflecting reality, they are just instruments of thought used to help us understand the complexity of objects/empirical phenomena, although without dealing with them in their entirety. Thus, the organization is not a metaphor and the metaphor is not the organization.

Question 3 - In an environment of extreme uncertainty, and given the emergence of non-programmed decisions, what basic elements of the decision-making process can be identified in the narrative? Point them out and describe how they are addressed in the narrative.

Making choices is a constant factor in human life; individuals always need to make decisions (Barbosa, 2012). Inadequate decisions “can sometimes ruin a business and/or career beyond repair” (Lacombe & Heilborn, 2015, p.449).

Under conditions of extreme uncertainty, such as during a pandemic, “even good choices can produce bad results” (Daft, 2014, p.340) The rate of non-programmed decisions has increased (Daft, 2014) in the current business environment, which is changing rapidly, with growing uncertainty (Wenzel et al., 2020). Non-programmed decisions are those taken in response to situations faced by the organization (or person) for the first time (Maximiniano, 2011). In such cases, “there is no procedure to solve the problem” (Daft, 2014, p.338).

Herbert A. Simon – winner of the Nobel Prize for Economics in 1978 and one of the precursors of decision-making theory – emphasized six classic elements of all decision-making, whether programmed or not, namely: the decision maker, aims, preferences, strategy, situation and outcome (Simon, 1970). Figure 12 presents some examples of these decision-making elements in the narrative analyzed, and can be used by the teacher as a parameter to assess the students’ responses.

ELEMENTS OF DECISION-MAKING	EXAMPLES OF ELEMENTS OF DECISION-MAKING THAT CAN BE IDENTIFIED IN THE NARRATIVE
1. The decision-maker: the individual, or group of individuals who choose one among different action courses available (SIMON, 1970; PRÉVE; MORITZ; PEREIRA, 2010).	Luka (singer and composer, main character)
2. Aims: what the decision-makers aim to achieve through their actions (SIMON, 1970; PRÉVE; MORITZ; PEREIRA, 2010).	I. Positioning the image in the national scenario; II. Consolidation of a brand connected to values, ideas and beliefs of respect towards others.

(To be continued)

(Conclusion)

ELEMENTS OF DECISION-MAKING	EXAMPLES OF ELEMENTS OF DECISION-MAKING THAT CAN BE IDENTIFIED IN THE NARRATIVE
3. Preferences: The criteria adopted by decision-makers at the time of the decision-making (SIMON, 1970; PRÉVE; MORITZ; PEREIRA, 2010).	I. Trend towards rational approach (training as an engineer); II. Keen sensitivity, attention to emotions (artist - singer and composer); III. Values, ideas and beliefs of respect towards others.
4. Strategy: Course of action taken by decision-makers to achieve their goals (SIMON, 1970; PRÉVE; MORITZ; PEREIRA, 2010).	I. To hold the live stream event; II. Not to hold the live stream event.
5. Situation: aspects of the environment, mostly uncontrollable, in which the decision-makers operate (SIMON, 1970; PRÉVE; MORITZ; PEREIRA, 2010).	I. Pandemic vs Market restructuring; II. Public response to market restructuring (positive and negative impacts that can be generated when taking the risk of holding a live stream event or choosing not to hold it).
6. Outcome: the consequence of a given decision-making strategy (SIMON, 1970; PRÉVE; MORITZ; PEREIRA, 2010).	I. Holding the live stream event vs positive outcomes (to achieve or overcome the established goals) II. Holding the live stream event vs negative outcomes (Low or no repercussions/negative repercussions) III. Not holding the live stream event vs positive outcomes (No repercussions/positive repercussions) IV. Holding the live stream event vs negative outcomes (Negative repercussion)

Figura 12. Elements of decision-making

Source: Elaborated by the authors

Addressing the main psychological traps experienced by decision-makers is another possibility when analyzing complex contexts and decision-making processes (Lacomba & Heilborn, 2015). The main psychological traps in a decision-making process are: (1) the anchoring trap; (2) the status quo trap; (3) the sunk-cost trap; (4) the confirming-evidence trap; (5) the framing trap; and (6) the estimating and forecasting traps (Lacomba & Heilborn, 2015).

The teacher could add the following question when applying the case: In an environment of extreme uncertainty, and given the emergence of non-programmed decisions that could leverage or destroy Luka's career, he may have been affected by some psychological trap(s) during his decision-making process. Point out the main psychological traps observed in decision-making processes, describe what they contemplate, and point out which psychological trap(s) Luka experienced during his decision-making process. Justify your answer with excerpts from the narrative.

Question 4 - If you were in Luka's shoes, would you decide to hold the live stream event or not? Justify your answer.

There is no right or wrong answer to this question. The teacher can explore this question from different perspectives. However, the overall expectation is that students will reflect on it and present robust arguments to support their position. They must base their arguments on case situations in order to build their response, for example: the views of Luka's friends, his manager and Luka himself. The case also has some data that can be used to substantiate students' answers, such as the status of the national musical scenario during the pandemic.

The first attempt to set the stages for a decision-making process is an especially interesting topic for exploring this issue. This was attempted was made by Jonh Dewey (Lacomba & Heilborn, 2015), who identified three questions that should be answered: (i) What is the problem? (ii) What are the alternatives? (iii) What is the best alternative? (Lacomba & Heilborn, 2015). Thus, the teacher can make comments to guide the argument to be built by students on this issue, in the classroom.

By adopting this perspective, students are expected to consider these three questions, proposed by Dewey, to be answered in a decision-making process, and to establish a guiding parameter on which to base their decision. Guiding

parameters may include, for example, the decision-maker's values and career priorities. Figure 13 presents a possible response parameter that can be used by the teacher to professors to assess students' statements.

<p>(I) What is the problem?</p>	<p>The emergence of a pandemic that has led to a global crisis, significantly affecting the music industry and popularizing a new form of musical production, namely: the live stream events. The singer, Luka, together with his agency's staff, needs to assess the likely consequences of whether or not to hold a live stream event.</p>
<p>(II) What are the alternatives?</p>	<p>I. Holding the live stream event; II. Not holding the live stream event.</p>
<p>(III) What is the best alternative?</p>	<p>If the guiding parameter is "decision-maker's values", the best alternative may be:</p> <ul style="list-style-type: none"> • NOT HOLDING THE LIVE STREAM EVENT <p>Excerpt from the narrative that corroborates this reasoning:</p> <p><i>"[Luka] also said that he felt it was not a good time to be thinking about financial/marketing matters and holding a live stream event when there were many vulnerable individuals exposed to a virus that was not yet fully understood by scientists. He also explained that he had always seen his brand as being connected to values, ideas and beliefs of respect towards others, as he had learned from his parents."</i></p> <ul style="list-style-type: none"> • HOLDING THE LIVE STREAM EVENT <p>Excerpt from the narrative that corroborates this reasoning:</p> <p><i>"He was in a quandary, because he felt a responsibility for his team and realized that the company's operating needs should be prioritized and taken into consideration."</i></p> <hr/> <p>If the guiding parameter is "decision-maker's career priorities", the best alternative may be:</p> <ul style="list-style-type: none"> • HOLDING THE LIVE STREAM EVENT <p>Excerpt from the narrative that corroborates this reasoning:</p> <p><i>"Théo began the videoconference session by explaining that the pandemic would affect the music market for longer than he had imagined. As his company relied heavily on shows, he was trying to find a way to keep the agency running without having to dismiss anyone in the office or in the musical department. The producer explained to Luka the need for change, and to develop new skills that would enable them to enter a scenario that appeared to have been designed as an alternative to the music market: live stream events. According to Théo, it was the new show format that would give meaning to individuals' current social life."</i></p> <ul style="list-style-type: none"> • NOT HOLDING THE LIVE STREAM EVENT <p>Excerpt from the narrative that corroborates this reasoning:</p> <p><i>"Luka concluded that it would be too risky, both for him and for his team, to break away from this model and to re-adapt to a totally different configuration."</i></p> <p>Note: Figure 8 (screen report sharing during videoconference) presents possible evidence to support both decisions.</p>

Figure 13. Stages in a decision-making process

Source: Elaborated by the authors

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