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## About Magic, Music and Lobby

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### **Abstract:**

*The work presents particular views and expert perspectives from the author regarding the lobbying activity, tracing correlations and highlighting synergies and similarities derived from two other complex fields of knowledge that also blend science and art: magic and music. It aims to foster reflections and bring insights for both academics and practitioners in the Institutional and Government Relations arena with strategic intents.*

**Keywords:** Lobby, influence, strategy, magic, music

### **1. Introduction**

Yes, this is a paper about the lobby, after all. However, the approach is somehow different, as the title suggests. It is kind of personal without losing its inherent academic aspects. After writing many works about this subject, including articles on several myths about this activity (Navarro, 2020) and the impact of the constantly growing externalities and their effects on scenarios, organizations, their areas and professionals (Navarro, 2022), the idea was to expand views and trace comparisons with other fields that also combine a good amount of science, art, specific knowledge and persistence, i.e., hard and soft skills.

I am an amateur in the field of magic. When I was a child, I was amazed by the mysteries and small "miracles" that were performed at magic shops and parties in my hometown of Rio de Janeiro. I have studied and practised in this area since then. (My highlight was to get invited on stage to help David Copperfield perform an outstanding trick involving the appearing of a real Cadillac out of thin air during a show in Las Vegas).

I also am an amateur musician. I slowly developed my taste and knowledge regarding the great masters in this field since adolescence and had 5 intense years of classical piano lessons already as an adult. (I learned to play the first movement of Beethoven's "Moonlight" sonata, among other works, and was fortunate enough to briefly conduct a full orchestra at the magnificent Concert Hall in Manaus - Teatro Amazonas - during an event when I was Nokia's Institutional Director).

Besides these amateur sides, I am a professional, skilled lobbyist with a 30-year successful career as a senior executive for market leaders in several industries, a consultant for over 50 companies, and a lecturer in this complex arena at prestigious MBA and Doctorate programs at business schools and universities in Brazil and abroad.

As an enthusiast for learning new skills and strengthening existing capabilities, the insight for this paper derived from my perception as I travelled through multiple sources regarding the three fields above, revealing similarities and correlations of techniques, strategies, experiences, and surroundings (externalities) that affect the thinking, planning, and execution in these areas.

Thus, the intended goal of this work is to foster reflections and offer fresh perspectives for practitioners and scholars to improve performance within the complex Institutional and Government Relations (I&GR) activity.

This paper is the first one of a series I intend to publish, together with selected friends - academic and/or practitioners - that will comprise a soon-to-be-published book entitled "Lobby Lenses", where different views of the lobbying activity will be shown in parallel to other activities chosen by the authors where they devote similar passion.

### **2. Methodology**

The qualitative information for this work was derived from direct participation, firsthand observation, and active research by the author (Silverman, 2011). Formal and informal meetings during several lectures and workshops given by the author, especially in the 2019-2023 period, in addition to academic materials and case studies developed with students and professionals in the field of I&GR were also used to obtain more data and insights for this work.

### **3. Key Knowledge Clusters**

The 3 complex activities in the title of this work can foster a rich discussion if they represent art, science, or a bit of both. I prefer to understand them as the latter, as we progressively go deeper into the study of so many different aspects of them. One certainty is that they all indeed present a lot of skill areas that need to be well developed if one intends to excel in any (or many) of them. I divided these skills into 5 different - and complementary - clusters below, with the addition of an extra final one that permeates the previous ones, creating transversal effects on each of them.

The idea is, as we present concepts, theories, constructs and concrete examples, to reflect on and identify opportunities to further enhance understanding and the perception of the importance of these topics for each of the areas.

### 3.1. Emotions

There are too many components for one to reach a single definition for magic, music, and lobby. Just to mention a few examples, we may have close-up magic (cards, coins, dice), stage illusions, mentalism, popular/classic/soundtrack, chamber music, one/several soloists (piano, violin, violoncello, flute), a full orchestra; and the defence of private or public interests, creation/adaptation of a regulatory environment, support of a cause, increase/decrease taxes on products/services. Independently of a specific definition for each of them, there is one key binding element that must be generated to achieve success in every single one of these arenas: emotion.

Neuroscience proves (Pailhès & Kuhn, 2023) that we all perceive the world in different ways, demanding several disciplines (or skills) from us when navigating these 3 areas. Therefore, to be successful in gaining attention and understanding from our diverse audience (or stakeholders) – no matter if they are comprised of the general public, technical experts, or politicians – we need to bring focus to the message we want to deliver and gain influence for subsequent appropriate action. The best possible way to do so, in any of these areas, is to create genuine wonder, amazement, surprise, joy, curiosity, interest, empathy or, in a word, emotions.

Achieving this goal is not an easy task as a lot of challenges are present in that journey. The same piano piece, magic trick or bill of law can generate different reactions depending on, for instance, who is presenting them, how they are being presented, what the context is, the timing and location involved, as well as the personal state of the audience. To face these challenges, we can use a range of best practices and techniques.

Communication through storytelling can help present the proper context and its main aspects that will enhance the delivery of an intended experience. When seeing a David Copperfield show in Las Vegas, the most compelling acts are those preceded by a long, personal story (Copperfield, Wiseman & Britland, 2021). Once you know the background of Beethoven's 3<sup>rd</sup>, 5<sup>th</sup>, 6<sup>th</sup>, or 9<sup>th</sup> symphonies (Lockwood, 2003), you will certainly appreciate and listen to them in a different way. By bringing the sense of urgency and novelty of an initiative such as the arrival of a premium car factory in the largest Latin American country (Navarro, Dias & Valle, 2013), you maximize the chances of influencing Government authorities to improve the regulatory environment according to business and market needs.

Another important element in creating emotion is preparation. Knowing the profile (or at least a good general idea) of your audience, elaborating a perfect introductory pitch, taking care of the image and non-verbal language, and bringing data and information that enhance the flow of the conversation between all involved parties are all crucial factors pertinent to the 3 areas we are exploring, in order to enhance perception, feelings and the goal of making ideas visible.

Teller, one of the greatest magicians of our time, states: "*You can't evaluate the idea behind a magic trick until you see it perfectly executed*". Indeed, a defining element of magic practice is precision, and this is crucial to achieve success. It includes, after every trial, repetition, rehearsal or performance, the search for excellence through self-analysis and evaluation that neuroscientists call *metacognition*, or the ability to step outside ourselves and monitor our thinking and results during practice (Jay, 2021).

Precision is also applicable in the music field. In the 1988 TV special "Karajan in Salzburg", we see how the maestro prepared already recognized best-in-the-world artists such as the Vienna Philharmonic Orchestra and soprano Jessye Norman, aiming absolute perfection in their performances, where every detail may count (in particular, the scene where Karajan rehearsals a specific bar of Wagner's *Liebtestod* until a flute can be heard above all orchestra and soloist). Karajan used to say to young musicians who seek him for guidance: "*I can't teach you how to conduct, but I can show you how to rehearse in such a way that when it comes time for the concert, you will barely need to conduct.*"

At the lobby arena, it is no different – as the popular saying goes, "practice makes perfect". The more skilled and experienced you are in this field, the more you will be prepared to "connect the dots", i.e., to quickly link different pieces and amounts of information to produce a balanced, fluid interaction with your stakeholders (that, ideally you previously mapped) to enhance perception of the subject you brought, in a cognitive process that often goes beyond evidence.

Charisma is also a factor present in magic, music, and lobby that can contribute to the level of emotion generated. The same trick or illusion can be performed by different magicians, with distinct results, not only based on the previous factors explored (i.e., outstanding communication and preparation) but also on the ability to bring enthusiasm, charm, and compelling attractiveness to the act.

With music, it is the same. A particular sonata, concerto or symphony can transport the audience in distinct ways depending on who is playing them – which is your favorite pianist, violinist, maestro and orchestra for interpreting that particular piece you adore? There is a reason for that.

Moreover, regarding the activity of defending interests, the "image (or reputation) heritage" (Navarro, 2021) that you bring to the table every single time can make a difference. Depending on how well you cultivated it through time, with plenty of previous cases of success, you may receive more attention from your stakeholders, arouse interest, and create rapport while you use the CONFORT approach (Navarro, 2019), i.e., focus on delivering a clear, consistent and fact-based message/content, in the proper form and correct timing, aiming to influence decisions by co-creating perceived value to all parties involved in the subject under discussion.

People may forget what you said or even what you did, but they most probably will never forget how you made them feel. That's why emotion is such an important cluster regarding successful magicians, musicians or lobbyists.

### 3.2. Inspirations

In order to be able to generate emotions, inspiration plays a significant role. Legendary magician Juan Tamariz once said, "*Inspiration exists, but it has to find you working.*" Whereas Russian composer Piotr Ilitch Tchaikovsky stated, "*Inspiration is a guest that does not willingly visit the lazy*", and the 6<sup>th</sup> United States of America President John Quincy Adams affirmed, "*If your actions inspire others to dream more, learn more, do more and become more, you are a leader*". These statements reinforce this second key cluster when analyzing factors that may improve performance in the 3 arenas we are studying.

There are many ways to get inspired. For instance, while I type these words—and as I always do whenever I am writing, studying or needing to focus—I am listening to classical music from one of the special playlists I prepared. This fosters the use of intuition and creativity to help "link the dots." It really works (at least for me). What gets you inspired?

In magic, many illusions and tricks are created using inspiration similar to previous ones. This may result in a mere variation or reaching a new level of effect (for example, similar but increasingly stronger outcomes of famous card tricks using different decks: Svengali, Mirage, and Mental Photography). Magicians have strict rules within their code of ethics (for instance, never to reveal the secret behind a performance), but this does not prevent collaboration among fellows who abide by the same code. On the contrary, it is common to see these professionals getting together at events, fairs, and trips to exchange opinions and offer suggestions that may enhance each other's performances and works.

In music, inspiration is also essential. Many composers created masterpieces after travels to know new places, their culture and society (e.g., Mozart's "Paris" and "Prague" symphonies, K. 297 and K. 504; Mendelssohn's Hebrides Overture, Op. 26, and Symphony n° 4, "Italian", Op. 90). In this arena, it is also common to identify composers that "stayed in other giants' shoulders", to get inspired by previous works and styles. Several piano concertos were composed using other geniuses as a basis – first Bach, who influenced Haydn, then Mozart, and an early Beethoven. Variations on other author's pieces are also fascinating and numerous in classical music – Rachmaninoff's Op. 43 and Brahms' Op. 35 on a Paganini theme, for example. Finally, *leitmotivs*, or short musical themes associated with specific characters in a play (opera or musical drama) used extensively and masterfully by Richard Wagner in *Der Ring Des Nibelungen* tetralogy, certainly inspired modern composers such as John Williams and Howard Shore in their fantastic contributions to movies like the nine Star Wars and The Lord of the Rings trilogy, respectively.

To get inspiration when practising institutional and/or Government relations, the aforementioned strategies can be used, as this is also a field of knowledge that demands continuous learning enhancement of new skills, with opportunities to trace parallels and use references from previous situations and past experiences.

As detailed in my latest book (Navarro, 2021, p. 119), an adaptation from the seminal work of Prof. Henry Mintzberg regarding the definition of strategy using the 5 Ps (Plan, Position, Pattern, Perspective, Plot) approach (Mintzberg, 1987) can be a useful tool when one is at the critical initial phase of Strategic Thinking, facing a regulatory environment that shows a problem or needs improvement. For example, using the "P" as a pattern, we may identify that a particular situation currently faced is not entirely unprecedented. Parallels may be found in the past – whether in the same business sector or in other related, or even in different sectors, nationally or in other countries; occurred recently or long ago – that may inspire possible similar solutions to be pursued in the next phases of Strategic Planning and Implementation/Monitoring.

Also, let us remember (as learned in the magic and music fields) that past experiences may influence beliefs, and depending on the angle, the experience can change. So, when dealing with different stakeholders, the lobbyist must seek these parallels and experiences, preferably ones that bring positive memories and outcomes, so the essential element of trust can be fostered for the new endeavor.

Ultimately, once inspired accordingly, the lobbyist must seek an "irrefutable offer", i.e., one that is considered good, attractive or at least acceptable by all parties involved.

### 3.3. Relationships

Once you come to know that emotions are essential, and get inspired to generate them, another important cluster arises as part of the key elements to obtain success in the 3 areas under analysis: relationships. It is related to building trust in the long term, earning confidence, achieving better results through collaboration, respecting differences in points of view, and meeting expectations from parties.

Creating and maintaining relationships are common in the magic arena, with many famous partnerships like Siegfried & Roy, Penn & Teller, and Joshua Jay & Andi Gladwin being examples (not forgetting to consider the usual and necessary link between magicians and their stage helpers).

The same occurs in the music field, with maestros being historically linked with orchestras, like Herbert von Karajan & the Berlin Philharmonic (he was its principal conductor for 34 years), or movie directors and their favorite soundtrack composers, like Sergio Leone and Ennio Morricone, or one of the most fruitful and long (over 50 years), the Steven Spielberg & John Williams collaboration. In a series of interviews that led to an interesting book (Murakami, 2017, p. 30), Maestro Seiji Osawa illustrate this point when talking about the relationship of Leonard Bernstein with orchestras by the time he was his assistant conductor: "*We thought of him as our teacher and wanted to learn from him, but he did not see it that way. You are my colleagues, he used to tell us, so if you notice something that needs correcting, I want you to tell me about it, and I'll do the same with you.*" Wisdom, humility, trust and value co-creation.

When talking about the I&GR (Institutional & Government Relations) arena, many academics and practitioners promote long debates on whether the "I" from "Institutional" is broader and, therefore, encompasses the "G" from Government as a stakeholder (which by the way is technically accurate), or if the specifics and balance of power brought by Government to the table is so different (Salacuse, 2008) that it deserves a separate mention and attention on the term

(which is also true). This discussion, although valid, misses the main point: independently of the type of stakeholder, the most important component in the acronym is the “R”, from “Relations.”

Cultivating relationships through a vast and qualified network (including Congress members, general audiences, media, syndicates, NGOs – Non-Governmental Organizations, political parties, investors, interest groups, private sector associations, suppliers, local communities, universities, competitors, researchers, clients, among others) is essential to any lobbyist, being one of its core competencies. These connections need to be nourished during all professional and social interactions, ideally creating rapport, enthusiasm and empathy. Transparency, ethics and delivering what is promised (if possible, exceeding expectations) are all part of this equation. Also, a lot of persistence and resilience are involved and demanded during these interactions.

What can critically jeopardize relationships in these 3 areas? Ego disputes, unbridled ambition, overconfidence, and arrogance are a few examples. Unfortunately, they are quite present among magicians, musicians and lobbyist communities, and by destroying relationships, they can ruin tricks, performances, and interests in defence plans. To illustrate, there is the famous story about the creation of Tchaikovsky's first piano concerto (Op. 23), where the composer, after struggling with the composition for months, finally presented it before the virtuoso pianist and his friend Nikolay Rubinstein, who stated in a cold and harsh manner that the piece was "impossible to play" (Poznansky, 2009, pp. 241–249). Trusting his instinct above all, with confidence in his work, feelings, and beliefs, Tchaikovsky suffered a lot (including mentally) due to profound criticism from his friend but refused to change a note and published it as it was. The rest is history since it became one of the most famous and acclaimed piano concertos of all time (years later, Rubinstein recognized the beauty, depth and originality of the concerto).

To enhance possible collaborations, spread knowledge and share best practices (after all, these can be part of the creative process) with the "learn by doing" process, professionals from these 3 arenas frequently join themselves in associations or joint events. Take, for instance, FISM (Fédération Internationale des Sociétés Magiques) or the Magifest; the Chamber Music Society of Lincoln Center or the Vienna Philharmonic Society; and the Institute for Public Relations or the ORIGEM LATAM Yearbook Community. At these places, there are even possibilities for mentorship or tutelage, enhancing relationships and enabling professional and personal growth.

### 3.4. Persuasion

After establishing the importance of generating emotions, the inspirations that may get us there, and cultivating long-term relationships, another key cluster that needs to be highlighted in this work is related to the persuasion of the audience, no matter if it is about the illusion being watched, the concert they are attending, or the institutional negotiation in progress. In terms of preparation for influence, all 3 areas need to follow a strategic process of Idea (Vision) – Plan – Execution, which includes lots of backstage work, rehearsal, testing and scenarios. There are also many techniques and tools involved.

To let your spectator select a specific card that you want, you can use any of the 720 documented magic forcing techniques (Pailhès & Kuhn, 2023). In music, attention to detail and specific variances in performances (e.g., rubato – expressive and rhythmic freedom by slightly speeding up and then slowing down the tempo of a piece at the soloist's or conductor's discretion) can be used to hook the audience, persuading them that they are experiencing something unique and different. In the I&RG arena, nudge theory (Thaler & Sunstein, 2009) can be applied to shape the environment and influence the likelihood that one option is chosen over another by stakeholders.

To achieve strong persuasion, magicians, musicians and lobbyists first need to know their audiences. Then, one technique that can be used is to tell in advance what is going to be experienced (at the beginning of a show, concert or meeting), using the most proper and effective narrative possible. That may even include anchoring principles, i.e., a cognitive bias in which the use of an arbitrary benchmark such as a previous trick/piece/case carries a high weight in one's perception or decision-making process (Furnham & Boo, 2011). Some interesting examples are talented mentalist Derren Brown's interactive performances with the audience that combine suggestions, psychology, misdirection and showmanship (Kuhn, 2019, Chapter 7). The incredible story between maestro Leonard Bernstein and virtuoso Glenn Gould about their performance with New York Philharmonic of the Brahms Piano Concerto n° 1 (Op. 15) back in April 1962, where different views on this classic masterpiece were presented to the public before the beginning of the concert<sup>1</sup>, generating an overwhelming immersion and frisson; and the use of similar previous success case stories as an introduction before starting negotiations with Governments (Navarro *et al.*, 2016).

Also, flexibility and adaptation during interactions can have positive effects on persuading audiences, as in magic tricks that involve random volunteers from the audience and their possible unpredictable reactions; when jazz musicians interpret classical music or vice-versa (e.g. Chick Corea, Keith Jarrett, Marcus Roberts); or in using multiple tactics and tools by lobbyists during their engagement with selected key stakeholders (Vance, 2012), such as white papers, infographics, videos, thematic websites, e-mails, letters, (electronic) business cards, profiles, executive summaries and technical reports, according to each specific type of audience.

Finally, these 3 fields of balanced art and science present the necessity for the professional immersed in any of them to be more persuasive by paying attention to timing, body language, image, the combination and association of facts, and connection—a complex set of hard and soft skills that may take a long time to master.

<sup>1</sup> See a report from Berstein himself at [www.leonardbernstein.com/lectures/writings/the-truth-about-a-legend-glenn-gould](http://www.leonardbernstein.com/lectures/writings/the-truth-about-a-legend-glenn-gould), accessed in February 2024.

### 3.5. Closing

Attention: no spoilers ahead...

In the 2006 movie "The Prestige", one of the characters explains the necessity for the magician to create a great final act (which is the hardest part of the trick) that can take the audience by surprise, thus creating unforgettable wonder. The 1984 movie "Amadeus" (winner of 8 Oscars) brings importance to a dialogue between two main characters to give the audience a good "bang" at the end of songs to let the public know when to clap. One of the final scenes of the 2016 movie "The Founder" and subsequent texts that appear on a black screen just before credits bring valuable lessons on negotiations, based on a real-life case, that is brought to many MBA classes (I use on the Government Relations one that I coordinate): *verba volant, scripta manent* (*the words fly, the written remains*).

The closing is the final key cluster explored in this work, and one of the most important because without it, no matter if it is a card trick, a symphony or a signature in a document, there will be missed closure – the moment after which you can (or must) celebrate a victory, even a small one.

Valid for an illusion performance (like sawing someone in half or vanishing the Statue of Liberty), a specific piece of music that tells a story (for example, Berlioz's *Symphonie Fantastique*, Op. 14; or Rimsky-Korsakov's *Sheherazade*, Op. 35) or an effective deal (e.g. granting a license to operate in a new market or to launch a new product), the sequence of Conflict – Rising Tension – Resolution is a recipe that, when followed, may bring to success and correspondent recognition by all parties involved.

At this point, there is no space for improvisation. The adequate application of all previous clusters must result in a situation where those who were part of the journey (in a trick, concert, or negotiation) are genuinely satisfied and—ideally—amazed and proud by the result that all the process led to. This helps to build trust and becomes part of the "reputation heritage" that will be discussed and serve as a reference for future interactions (Navarro, 2022).

These achievements should be registered (e.g., in a document, video, picture, article, or memento) and communicated in a way that may reflect different angles of them, if possible so that they can be more easily remembered, measured, and/or compared to past and upcoming situations. This is valid for an audacious David Blaine magic performance, an unparalleled concert in the Las Vegas Sphere, or the remarkable entry success of a company into a new market niche, overcoming all existing regulatory barriers.

### 3.6. Digital

This sixth knowledge cluster permeates all previous ones. The digital world and all its particularities, for good or bad, is a reality. There is no other option but to embrace it, in one way or another, no matter what area we are focusing on. The internet has transformed how we can access information and share it with all who have a connection. As of January 2024, from the 8.08 billion people in the world, 5.35 billion (or 66.2%) are using the internet, and the main reason for use (60.9%) is to find information (Meltwater, 2024).

You can hear superb classical music live radio all day at Classic FM<sup>2</sup>, or select a (live or recorded) concert from top artists at Stage+ from Deutsche Gramophone<sup>3</sup>, or even join a live performance of the Berlin Philharmonic at its Digital Concert Hall<sup>4</sup>. There are plenty more examples, without mentioning social networks or apps that specifically deal with online music from all kinds of genres and formats. These digital alternatives, many free or with different purchase plans, are significantly contributing to the expansion of public and serving as a showcase for new artists, among other positive externalities that music can bring to people all over the world.

In the magic field, the internet brought a similar kind of expansion for both the public and practitioners, but it also brought challenges. First, in terms of knowledge sharing and collaboration, it created communities that connected magicians (professionals or hobbyists) from all over the globe. Events, lessons, books, articles and selling of merchandise and magic tricks can easily be found online, at your fingertips. Examples include Vanishing Inc.<sup>5</sup>, Alakazam Magic<sup>6</sup> and The Academy of Magical Arts at The Magic Castle<sup>7</sup>. On the other hand, besides reducing the physical (and charming) magic shops to few ones (like Tannen's in New York), many secrets from this art that were carefully developed and kept under strict codes of silence for many years (even decades) can now be found exposed in many online channels, like YouTube and other social media.

Regarding the lobbying arena, the impacts brought by digital were also huge. During the COVID-19 pandemic, for instance, many considered it an "impossible" task to negotiate or vote on a bill of law in Congress without the traditional one-on-one, eye-on-eye conversation, meeting, happy hour or business dinner. That was proven a wrong belief. The lobbyist community did something they are good at when faced with challenges or difficult tasks – improvised, used resilience, and adapted. Moreover, online meetings, webinars, and online voting not only prevail but also, in many cases, are maintained today as useful options to be added to traditional tools and mechanisms of influence. Of course, new capabilities and competencies need to be developed, and there are many good resources for it (Dhawan, 2021) – including online training. Also, the use of Artificial and Generative Intelligence keeps growing in this field, with new tools that can facilitate or inspire the work of lobbyists, like Politiq.ai<sup>8</sup> from Inteligov<sup>9</sup>, a Brazilian company specialized in helping

<sup>2</sup> www.classicfm.com

<sup>3</sup> www.stage-plus.com

<sup>4</sup> www.digitalconcerthall.com

<sup>5</sup> www.vanishingincmagic.com

<sup>6</sup> https://alakazam.co.uk

<sup>7</sup> www.magiccastle.com

<sup>8</sup> www.politiq.ai

<sup>9</sup> inteligov.com.br

companies monitor and compare bills of law, analyze key stakeholders' profiles, summarize speeches and documents from Congress members, and indicate suggestions for proposals and courses of action.

So, the digital impacts can be felt transversally in the arenas we are focusing on in this work, such as the increase of networks and interaction, spreading knowledge and bringing more people to discussions and debates, more accessible information and resources for all, more diverse and demanding interlocutors; augmenting in the number and frequency of feedbacks; proliferation of electronic tools to create, share and gather information related to audiences; and intensive use of social media and mobile applications that can easily reverberate any fact or action in the physical world. Of course, a series of cautions are also necessary, like avoiding bias and fake news, selecting trustworthy sources, and maintaining ethics and empathy. If this is all true in traditional channels, they are even more important in the digital world in which we are immersed.

#### 4. Conclusion

The 3 fields of knowledge explored in this work are complex and fascinating. The 5 clusters discussed: Emotions, Inspirations, Relationships, Persuasion, and Closing, encounter a broad range of similarities and applications among them, and the digital context provided as the sixth cluster shows samples of what we are already experiencing and what we may expect in the future. Figure 1 shows 30 related terms present at the convergence of magic, music and lobby, investigated in the previous sections.

The modern professional has to drink from different sources, exercising – more than ever – lateral thinking (de Bono, 1970). The present effort comparison of the ancient and increasingly necessary lobbying activity with other secular arts (or sciences) of magic and music aims to foster reflection and discussion of practitioners and academics in these arenas, hopefully sparking useful insights regarding hard and soft skills to enhance their performance.

I always understood the lobbyist (mentioning it in my MBA classes and works) as a "specialist in generalities" or a "generalist in specialities" (Navarro, 2021). Reading "The Psychology of Magic" (Pailhès & Kuhn, 2023), I found this 1878 quote from magician Robert-Houdin: "In order to be a first-class conjurer, it is necessary, if not to have studied all these sciences thoroughly, at least to have acquired a general knowledge of them, and to be able to apply some few of their principles as the occasion may arise". That's it; I couldn't agree more for a final conclusion sentence.

I hope you enjoyed the ride. I certainly did. Thank you.

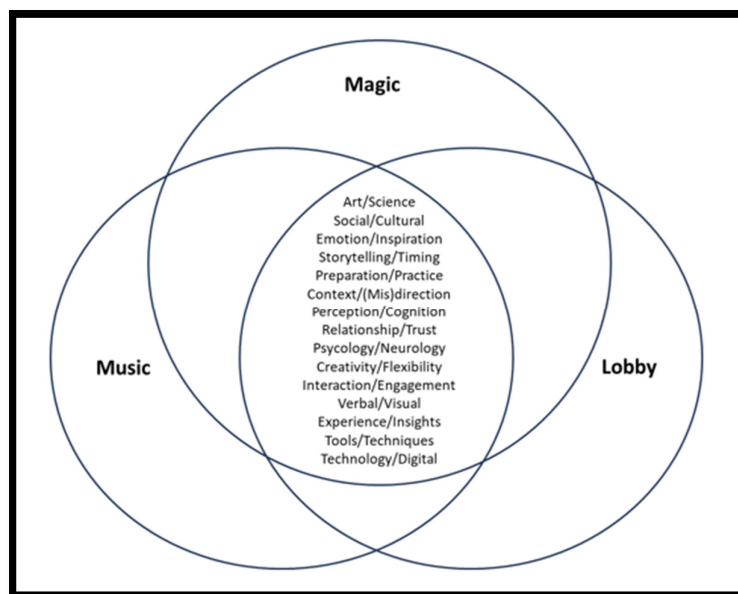


Figure 1: Convergence of Magic, Music and Lobby

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