Management perspectives in performing arts processes

An investigation into the necessity of developing and unfolding an understanding of process design

"The mind thinks in images, but in order to communicate with another human being, we must first transform the image into thoughts, then the thoughts into language. This path from image to thought to language is treacherous. Something is always lost along the way: the image's dense fluffy web of meaning, its incomparable plasticity and elasticity, its subjective, swarming emotional nuances - all of this is lost when the image is squeezed into language.

Therefore, writers try to communicate the images themselves. Using associations, metaphors and linguistic devices, they try to evoke a similar image in the recipient. But in the end, they must always recognize that their means are ineffective. Just listen to Flaubert's lament in Madame Bovary:

The truth is that what the soul is full of sometimes spills over into the hollowest of phrases. No one can ever find precise expression for his needs, thoughts or sufferings; we yearn to create music that will move the stars, but our language is like a cracked pot: the rhythms we hammer on it are so primitive that bears could dance to them."
Yalom, Irwin D. (1994) The Executioner of Love. S 242, Reitzels forlag A/S,

Content overview:

Chapter 1

Conflicts on the move

Yalom's words about the near-impossibility of conveying the images of the psyche that are lost in language strike me as a clear metaphor for a staging process. A workspace is filled with a myriad of dreams about the potential of the material. People, many of whom have never worked together before, must now communicate these thoughts and dreams of a work and desires of a process to each other.

In my experience, the director's work is full of conflicts and ignorance about what we have in common throughout the entire time working on a staging assignment. From the first meeting with the client and cast, this is mainly due to a lack of alignment of expectations. One phenomenon in particular is the conflict between the need to know exactly what the work is made of and the necessity to stand in an open space of inquiry.

In this paper, I will explore how it might be possible to create a better practice through clearer process design. I look at different management processes as they appear from the different perspectives from which my empirical data is drawn. The empirical data is my experiences from a life as a professional instructor and from a teaching practice.

In my thesis, I will focus on the elements of leadership in the performing arts process as they manifest themselves through the different phases of the work. Through an examination of these phases and in reflection with theorists such as Karl Weick, Ralph Stacey, Ole Fogh Kirkeby, Jan Molin and Ib Ravn, I will try to understand the building blocks of a process and identify possible causes of conflict.

The goal of this assignment is to develop a process design model to deepen conversations about *how* we work together so that it becomes as important as *what* we create.

Jan Molin writes in the quote below about leadership and leadership development.

"It is interesting to address the phenomenon of leadership development because of the assumption that leadership plays a crucial role in company performance. Leadership development is thus about increasing the conditions for the company to appropriately and effectively identify and perform the goals and tasks that are its raison d'etre. Leadership development is therefore not the development of managers. Leadership development is the development of the company's leadership processes. In this way, the company's management processes are the focal point and identify the crucial connection between management and organization."
Molin, Jan (2003) - Organization and leadership - in a development perspective "Leading capacity" CBS-handelshøjskolen, Copenhagen

I very much agree with Molin on this point, as I feel that in my understanding, the company is comparable to a staging process. A staging process is comparable to an entire course of a company's life. It is established, produces results and knowledge and works with different management processes. For each new staging, a common understanding and agreement on the processes needed to produce a result must be invented and negotiated. It's a business where

many of the many people involved have never

worked together before. I find that we all enter the new staging process with many different practices and preferences. Herein lies the root of many misunderstandings and conflicts.

Methodology

I will frame my study through four different types of staging processes I have experience with. I will do this by looking at specific experiences, a review of process phases and a reflection on the strengths and challenges of the different processes. The four impacts are:

- Institutional theater in an interpretive process.
- Documentary theater, where personal narratives are developed by non-professionals.
- Devising theater, specifically artistic response - a method I have developed for material generation.
- A research project, Artistic Development Company (ADC), where I am in the middle of the process.

I will specifically look at the four steps through a newly developed tool I have designed to plan your process in a thoughtful way. Through the tool, conversations are held with the participating parties and through these conversations you are able to align expectations.

In this paper, the Process Design will conclude each section, where I use them to analyze the different processes.

I will include previously developed ideas and thoughts, including material from exam papers, where I have either rephrased it or quoted myself. I do this because the starting point is taken from knowledge accumulated over a long working life, where I, especially recently, have been in the process of formulating and gathering my knowledge.

Rounding up

In my conclusion, I will compare the four different process types described in the practice examples. I will reflect on the possibilities of the process design tool and understand what it means and explore how it can be used in a learning perspective. In addition to this, how it can contribute to a dialogue with the established industry about an increased focus on the organization of our performing arts processes, including rehearsal processes. Finally, we will reflect on whether developing process understanding also contributes to renewing the performing arts.

Introduction and background:

Background

I graduated from the Danish National Theater School in 1989 with a degree in directing. An education that favored a positioning of the director at the top of the hierarchy. Understood as the one who is delegated responsibility for a staging, developed the concept for a performance alone. The main function of the other artistic collaborators was to support this concept.

Throughout my career, I have staged more than 60 productions on the Danish stages, ranging from opera to radio plays, classical plays to new written Danish and foreign drama and documentary theater - from small stages to the big theaters. I stage one performance a year in addition to my full-time position at The Danish National School of Performing Arts (DDSKS), where I am line responsible for directing, as well as responsible for some of the school's subject elements at departmental, educational and line level. I carry out planning, coordination and evaluation of these subject elements.

Artistic development work (KUA) is a subject area I have developed alongside the development of KUV (artistic development work). Here, it is the preparatory teaching that enables the student to approach an assignment independently: Develop and formulate a project and describe it. Define working methods, contextualize it, document in innovative ways, reflect on the research and present it in artistic ways, e.g. by thinking of their reflection presentation as a work in itself.

Teaching areas

My teaching areas are focused around: Instructional methods, research methods, text analysis, process design, facilitation of artistic processes, response and feedback techniques, and artistic response, a teaching program I have developed over the past years. In addition, I have supervised both academic and independent (KUA) projects.

In addition to teaching at DDSKS, I have taught at RMC in performativity, awareness of the narrative layer in musical expression and communication with the audience.

Challenges for the instructor

The director always operates in a leadership position, which can vary depending on which part of the industry you operate in. In the existing institutional theater branch of the industry, a director who is well-grounded in their craft, who wants to tell relevant stories and has the ability to bring their vision to life is often enough.

For a long time, interpreting and developing the classical as well as the new repertoire, in terms of form and content, has been the challenge. This approach is embedded in a hierarchical pattern,

where the playwright/director/and to some extent the set designer have been the conceptualizing artists. The other artists' task has been to realize the already developed concept.

The artistic collective, the collective art - as seen in modern dance and the former Red Room at the Royal Danish Theatre, for example - is showing new directions. How to create staging artists who are good at facilitating processes where the work is co-created and the competencies and co-poetry of all parties involved can take place.

Chapter 1
Institutional theater - a hierarchical management structure

The philosophical leadership coaching is a natural part of the demand for more personalized and person-centric leadership is a radical dialogical leadership that we see in these years. It follows as a strategic consequence of the extreme need for intelligent and serious leadership through values that are the product of the new leadership needs:
-To lead those who must lead themselves
-Leading like-minded people
-Leading experts
-To empower and manage open tasks
-Leading operational communities
-To make the most of events
-Enabling User Driven Innovation
-Putting the customer at the center.
Fogh Kirkeby, Ole, (2008) Protreptik - filosofisk coaching i ledelse, S.27 Frederiksberg, forlaget samfundslitteratur

I dream of being the leader who can navigate the diverse field of tasks that leadership consists of, as Ole Fogh describes it here.

I find that in a staging process, there is a diverse understanding of how such management processes are structured and who controls or decides in these processes. Not least what it takes for it to lead to a successful and unique outcome.

In institutional theater, there are practices that are particularly characterized by a pronounced hierarchical structure, which comes from the fact that the person who offers you the task - in this case a theater manager - has a great deal of dominance, clear desires and great influence in relation to how the process and product are organized and designed.

He wants to have a lot of control over the outcome, preferably steering towards a specific product that is very much identical to an already known type of performance and previously practiced processes.

In this context, responsibility for production is delegated to the director, who is the highest in the hierarchy.

Most people working in theater are in a fragile position, like the large group of freelancers with no security. You're only as good as your last show or performance, so the struggle to succeed at every show you do is immense.
The fear of failure that arises during a process, I find, can overshadow the journey towards the common goal.

They were playing themselves in the anticipated situation rather than finding themselves in the emerging situation.....
I am not trying to hold up spontaneity as an ideal of prescription, rather to point out that the experience of feeling more than spontaneous, more or less 'at risk' being more or less 'present' as participant in evolving situations is crucial in human communicative action

Shaw, Patricia in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live pp.10 -11, Abingdon, Routledge.

The notion that everything is pre-planned, everything is carefully organized, like an engineer's detailed blueprint, is often the desire of some of the people involved in a process. It almost makes the work of staying open as being paramount, as Patricia Shaw mentions here, impossible.

The desire to know everything in advance is especially prevalent in the production side of a theater, which wants the plans to be ready so they can build sets and make costumes. And it is also necessary to respect the different deadlines that exist within the respective disciplines.

But I find that there is an inherent conflict in the carefully planned that works against the nature of art, which is to be allowed to develop without knowing exactly where it is going. Not being in control, but also not being out of control and finding that balance in improvisation is at the heart of developing interesting material for a performance.

THE PREPARATION

Context

Where does an assignment begin for a director. If an assignment is offered, it is often a director who calls and makes the offer, meaning that you are the first artistic employee to be assigned to the project. This is followed by a long process of defining what the director's job is through conversations. Which play should be staged? What is the reason why the dramaturgy has chosen it? What does the theater manager see as important? How does it shed light on the present? Should there be an intermission in the performance? What kind of audience is it aimed at? What is the aesthetic of theater? What genre - is it a comedy or tragedy? How much freedom do you have to work with the material?

It's also possible to approach the theater with an idea, and if there is interest, you may be allowed to stage your idea. However, this is the exception rather than the rule.

In any case, a longer dialog will now begin with the theater director in question and the dramaturgy, the theater's technical managers. This is also the start of a hiring process for external artistic partners.

Depending on whether you are at an ensemble theater or a theater where you have the option of hiring freelance actors, a dialogue begins with the theater director about which actors should participate in the production. I rarely find that they agree. Often a theater wants actors who sell tickets, i.e. well-known actors who have appeared on TV or in films. And as a director, I'd much rather find someone who fits my interpretation of

who has a curious, exploratory approach to a testing process and wants to be part of the development.

In this writing Elias has explored to the emergence of civilizations as we know it and for him power is essential in understanding this: We depend on others; others depend on us. In so far as we are more dependent in others than they are on us, more reliant on others than they are on us, they have power over us, whether we have become dependent on them by their use of naked force or by our need to be loved, our need for money healing, status a career, or simply for excitement

Henry Larsen in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live p 59, Abingdon, Routledge.

As Henry Larsen quotes Elias here, I am in a position where I, as a director, am dependent on others. Dependent on understanding and a genuine desire to meet all the wishes of the theater in question. But this is in stark contrast to David Bowie's words, which might as well be my own:

"Never play to the gallery, but you never learn it until much later on. Never work for other people at what you do. Always remember that the reason why you initially started working is that there was something inside yourself, that you felt that if you could manifest it you would understand more about yourself and how you coexist with the society you live in.

I think it is terrible dangerous to for an artist to fulfill other people's expectations, I think they generally produce the worst work when they do it. And the other thing is, if you feel safe in the area you're working in in, you're not working in the right area. Always go a little further into the water than you think you're capable of, being in. Go a little bit out of your depth. And just when you feel that your feet aren't touching the bottom, you're just in the right place."
David Bowie (transcribed from clips on youtube) https://www.youtube.com/watch?v=h48hGHALFC4

It's a dilemma to navigate between the desire for certainty, clarity and ready-made ideas, and the desire to move into an unknown world. It takes courage and a team that shares the same curiosity, or responsiveness, to make it happen.

Research

Once the context and all the practicalities are in place, the research can begin. I have the most experience doing this on my own, or partially with the set designer attached to the project.

Prior to the test, there are a number of areas that need to be clarified in order to unfold as much knowledge as possible about the subject, the author, the relationship to contemporary art and other art. This can be very extensive if you don't limit yourself, as it's easy to get caught up in a particular track you're moving off of.

When working with a playwright's work, the journey into the work through countless readings is a prerequisite for understanding why the playwright wrote that particular play. It is a prerequisite for analyzing exactly what he or she wanted to express with the work you are working with and interpreting.

If you start this research work alone, you automatically become the one in a creative

team that has the most knowledge. In this way, it almost automatically creates a hierarchical structure in the creative team's dialog.

As much as possible, I try to include as many people as possible in the initial process. This is often difficult as the other members of the creative team are typically busy with other tasks. I have therefore started a practice of using a digital forum such as Facebook groups or Slack.com, where I share the accumulated knowledge and open up the opportunity to contribute as much as possible. This also has the advantage that it will function as a documented knowledge bank.

I would love to work towards being able to do team development with the team I work with, as I imagine that many of the challenges that such a process presents can be overcome by investing time in dedicated team development work.

The team's stage of development	Management interventions
Forming The team is forming/who are we? What are we going to do? How are we going to do it? Who do we report to?	Introducing participants and clarifying basic terms, goals, visions and values.
Storming Coordination, difficulties in establishing common understanding establishing common understanding of roles and routines	Conflict resolution, resolution and development of team specific shared understandings, roles, routines, etc.
Norming The team establishes common understanding, roles and routines through self-assessment and agreements. The community is established, the individual subordinates.	Reinforces the development of team-specific common understandings, roles and work routines.
The Performing Team can concentrate primarily on the cases, rather than the work routines, collaboration and organization. Smooth collaboration, less process talk and self-assessment.	Reinforce work presentations by focusing on top performance, potential, new goals, etc.

Tuckman's team development model (Teambased organizations in practice p. 86, Storch, Søholm 2011)

Unfortunately, this is not something that is possible within the structure that already exists, where everyone only really starts in the performing phase. I find that many in the precariat naturally seek out teams that can continue a collaboration over multiple productions. This means that, perhaps not consciously, but through a community of practice, you will eventually go through Tuckman's phases.

Ideally, all creative parties are involved in parts of the research below. Preferably in such a way that areas of particular interest are covered.

In my experience, as a director or small team, you should be more or less familiar with the following areas before starting a rehearsal process, preferably before the aesthetic of the performance is developed.

The drama

An in-depth knowledge of the playwright: partly through biography, other works, spotting recurring themes ("The author's overall task") in their work is a good key to getting a basis for discussing why we are doing the play. If it's a living playwright, it's often inspiring to connect with them.

To understand the context in which the playwright writes, it is also important to consider the following: *The work/the playwright's time:*

- Including the social and political situation in the country the playwright comes from.
- Other artistic influences of the time, music, poetry, literature, visual arts, etc.
- Factual circumstances in the material within the framework of the piece. If they are relevant today, there is something you may need to rework in the text so that it refers to our time.

Analysis

An analysis is an essential process to create a coherent understanding of dominant themes, the play's problem and overall task and conflict. Various dramaturgical models can be used.

Concept

The concept is based on the analysis and cannot be developed alone, it is always done in close dialog with the creative team. It is developed and realized through several phases of sketching and modelling.

The subject matter, understood as the translation of the artistic ideas in accordance with the framework of the concept. As it unfolds in time and space. Here, storyboards and moodboards are good tools for communicating realization options in phases and supporting the visual/scenic ideas.

The characters

For directors and actors, it is essential to explore the possibilities of concretizing a character when working with representational interpretation. There are many stagings where actors convey the text in front of the audience without actually playing a character. The chart below is a great tool to make sure you get all the angles, and by changing the different parameters, you can significantly change the message of the play.

CHARACTER BUILDING

PHYSIOLOGY:	SOCIOLOGY:	PSYCHOLOGY:
name	Class affiliation	Moral beliefs
Gender,	Work - profession	Personal premise (ambition)
Age	Education	Frustrations (the main resistance in the person)
Height - weight	Private relationships	Temperament (has its own development)
Color (hair, eyes, skin)	Religion	Life attitude
Posture Appearance	Race - nationality Social attitude	Complexes
(beautiful, ugly) Defects	(active, passive) Political attitude	Behaviors
Inheritance system	Interests Sexuality	Talents
		Qualities (cultural taste, sense)
		Intelligence

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To communicate what you find, a visual collage can help emphasize what you have found. As in the suite, the development of the characters in time and space is central - explained through the play and with a focus on where the greatest development takes place in the play.

Form, genre and play style

The team must decide which formal phenomena to investigate that can support the concept, including which genres and how this manifests itself in scenic effects, and which acting style the actors should work with.

Exploration

As a freelance artist who works on many unrelated productions, I find that it can be rewarding to have areas that you are interested in over a period of time. It can be one or two areas that you want to explore in your production. It can be process-oriented and/or form-oriented. Something that, on an overall level, helps you develop your identification as a director.

Process design

Creating a process design that visualizes the entire process is an essential tool for both the instructor and for creating a good communication tool for the rest of the team.

The design can include a description of the improvisational phase (if this is included), how often rehearsals are repeated, a description of the balance between horizontal rehearsals (when working in stretches, putting sequences together to create coherence) and vertical rehearsals (when working in depth and working with text comprehension, intentions, relationships and arrangement), the extent to which physical training, research, etc. are included as part of the rehearsals, the actors' independent work and what else can be imagined.

Personal motivation/inspiration

I find that the best starting point is to find out why the piece is important to me. This becomes the fuel I can feed the other participants with throughout the process. Examples of what has inspired your preparatory work and why are: music, visual arts, film, installation art, philosophy, etc. I am inspired by the quote below, which unfortunately I don't know where it comes from.

"Nothing is original. Steal from anywhere, inspiration ignites your imagination. Devour old movies, new movies, music, books, pictures, paintings, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, water reflections, light and shadow.
Only steal things that speak directly to your soul. If you do, your work and (theft) will be authentic. Authenticity is priceless; originality is non-existent. You don't have to go out of your way to hide the inspiration for your work. You can celebrate it if you want to. In any case, don't forget what Jean-Luc Godard said: "It's not where you take it from - it's where you bring it to."
Unknown Author

Present Relevance

Another thing I find relevant is understanding what relevance the piece has today. Why should an audience spend time watching the performance you are creating? What conditions in society today depict the play, and how will you create a framework that allows for a modern and credible expression? Which is not to say that everything has to **look** contemporary.

Director and set designer

One of the most important collaborators for the director is the set designer. In this collaboration, all the physical circumstances are created through the visual expression, which will become significant for the way the scenic arrangement develops. Is it possible to hide? Are there multiple exits? etc. For example, a sloping stage floor means that quick movements are not possible, or a 1.75 m ceiling means you can't walk upright or jump. You could say that the director is concerned with the functions and physical possibilities of the space. I myself am often concerned with the mood and development of the space.

It's a joint effort, but with two different deadlines. In a way, you could say that the set designer has a "premiere" for model delivery, which is two to three months before the start of rehearsals. The desire to finish and achieve perfection works side by side with the desire to just have time to develop opportunities for research and testing on the floor.

The set designer is an artist in his or her own right and is often concerned with different things than the director, be it the installational expression that leans on the visual arts, a preoccupation with materials, the overall visual image (this is also expected).

The functions are the building blocks I have to think about physical actions in the story. So who decides what the set design should look like? How do we arrive at an expression together - an expression that everyone else involved can step into.

The journey to the scenic expression we can agree on can be long and difficult, and it is almost never fully successful. We often understand something differently when we talk about the color yellow, for example. We think we're talking about the same color, but one person might imagine a faint, bright yellow, while the other imagines a sharp, screaming, almost orange yellow.
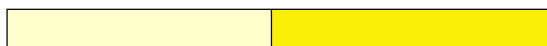
And we might not see it until the day before model delivery - and by then it might be too late to change. For a long time, we think we're working from the same starting point, and the moment it manifests, we disagree because we just thought the color and didn't try it out.

Dialogue as rhetorical or philosophical

This tension between the asymmetrical and symmetrical that we find in politics, religion and the perception of identity,

also characterizes the attitude towards the dialogue and thus the perception of what purpose the dialectic serves.
Among the Greeks, the sophists and rhetoricians represented the first position (not always a fair attribution), where conversation is meant to reinforce asymmetry by strengthening the power of the leader or employee. Here, knowledge is subordinated to the purpose of power and speech serves the purpose of manipulation. The second position was represented by the philosophers, for whom dialectics was a way to separate knowledge and power and remove manipulation. Both groups justified their positions through reference to their ideals of the good or happy life.

Fogh Kirkeby, Ole, (2008) Protreptik - filosofisk coaching i ledelse, S. 40-41 *Frederiksberg, forlaget samfundslitteratur.*

Should I as a director work to manipulate and use my power to get what I want if we disagree, or is it much better for the collaboration if we, like the philosophers, try to separate knowledge and power through conversation and remove the manipulation. We can do this by finding the symmetry in the conversation, where attitudes and tastes are parked and curiosity about each other and the shared material is in the foreground.

Perhaps the protreptic idea can be put into play, as much of the preparatory work to find the term comes through many conversations.

The symmetry in the protreptic conversation never occurs only because the other person is at the center, but because the protreptic is also always his own victim. He should often state what he thinks and feels, but not state it as if it were the truth, because no one has that, least of all him. He is a tool for letting values emerge in all their richness and emotional power.

Fogh Kirkeby, Ole, (2008) Protrepktik - filosofisk coaching i ledelse, S. 20 *Frederiksberg, forlaget samfundslitteratur.*

I find that I often put myself in a position where I don't speak up for a long time because I'm trying to understand what's going on in my partner's inner world. My experience is also that, perhaps out of misguided respect, I don't contribute everything I'm interested in, everything that is my taste. I don't want to stand in the way of possible ideas before they have been allowed to germinate.

I think Ole Fogh has a key to how we can get closer to each other's fascinations. Precisely by making himself available as the tool that can bring out the values.

Often the team of director and set designer do not have a common reference. They don't know enough about each other's tastes and aesthetics and the common path towards an expression that can accommodate the entire team's ability to create a unique universe.

Therefore, when a collaboration works, directors and set designers often work together for many years. They develop that deeper understanding that makes it much easier to quickly get to the core of the expression.

In my experience, workshops, lab work or other physical hands-on testing prior to the model helps clarify and choices are made not just with the mind, but with all the senses.

THE EXAMS

The testing room

How much do actors expect the director to have ready for rehearsals? I find that actors' needs can be very different. It can be anything from a clear desire for me as a director to know everything, as if it were a finished film that could be played and directly communicated step by step to the individual actor, everything from motivations to physics, to dynamics, psychology and a carefully choreographed arrangement that the actor can then fill in with his experience and his mind. Another player wants to experience, discover and invent.

If you look at the situation from Tuckman's perspective on team development, rehearsals usually go straight into a performing phase. We haven't gone through the forming, storming and norming phases, so clashes and discussions automatically occur during the precious time of a rehearsal.

The paradox is that if I choose to set aside time to talk about **how** we work together, I experience an anxiety, an impatience for us to get started with the material.

When you start in the fitting room, you can start in different ways. In my experience, it's best to spend a good amount of time reading through the material so that we understand what it's about together. Together we go through the analysis and themes of the play. In this way, I bring the actors and other cast members to the same level of knowledge and share the research I've done with the set designer.

I also find the improvisational work with the actors to be very important. It is in the improvisational process that they experience with their bodies what is happening on stage. There are many different thinkers in the performing arts who have written about improvisational work that is text-based. Stanislavski on the physical action method, for example, a player goes through a scene in three stages, without words, with their own words and then with the words of the text. Anne Bogart has the viewpoint method, which can help create physical and dynamic movement on stage - just to name a few. What triggers an actor's understanding and inspires them to create an interesting stage expression can vary greatly.

Not all actors are happy to bid, especially older actors want to have a tight arrangement and a strategy for how movements and intentions move through the material.

It can be a challenge to work with both older and younger players who have different approaches to how they want to try. I try as much as possible to work improvisationally with those who want to, while keeping an idea for a finished mis-en-scene in my back pocket.

Staging phases compared to situational leadership.
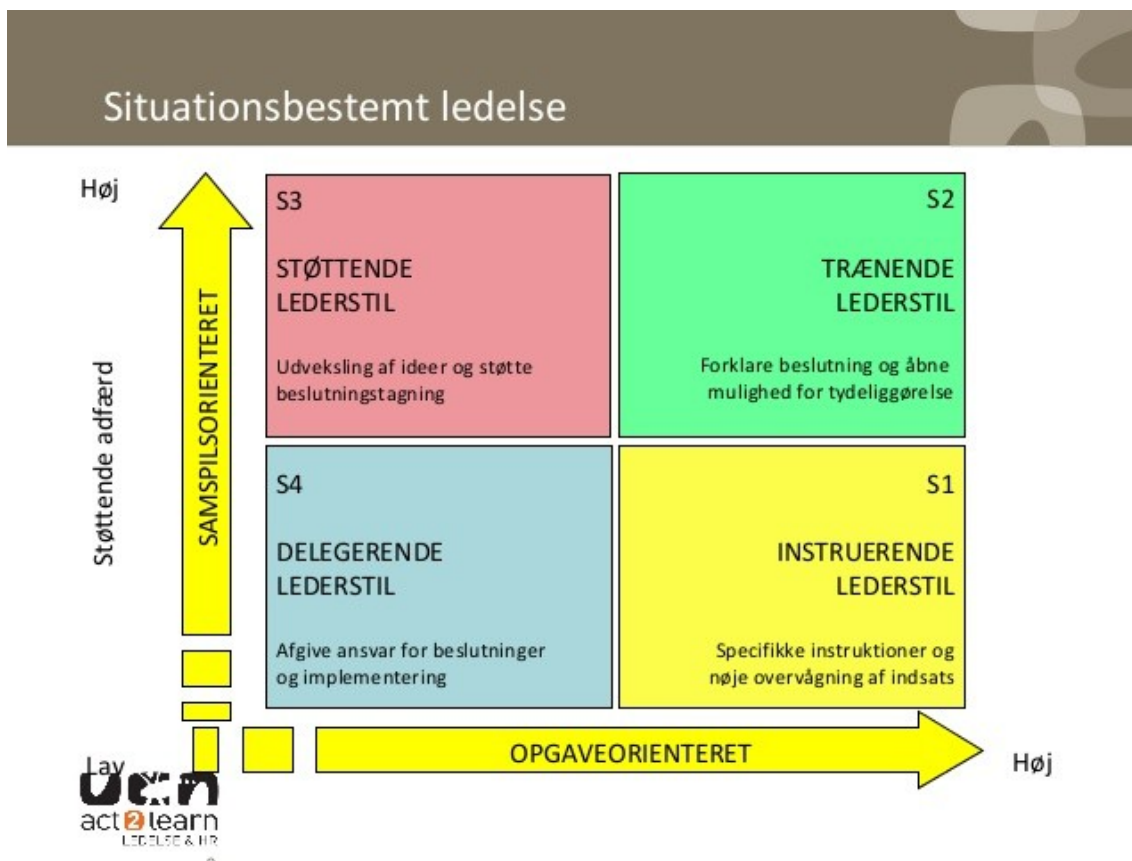
I will use the ideas of situational leadership to consider them as a guide to the different phases a staging process goes through. This is different from situational leadership styles in relation to individuals.

In my experience, the testing process is divided into mainly three (four) phases.

The descriptions of the different leadership styles are taken from here and apply to all four descriptions below file:///C:/Users/B028924/Downloads/Leadership%20-%20situational.pdf

First phase

1. Style (S1) DICTATING: can be used for the employee who is new, lacks knowledge, experience or education and is motivated to learn. It can also be used when the task is new or needs to be solved in a new way. 1st style can also be used when the employee lacks motivation for the task. There is a focus on instruction and clarity, with the manager instructing the employee rather than supporting them. Communication is often one-way with specific guidance: "Now you need to do this or that."

A phase where I, as the director in this situation, adopt a dictating style, going through the material fairly quickly, while informing about the knowledge I have developed during the preparation time. We try horizontally, that is, I go through scene by scene, incident by incident

for incident. Reviews situation, relationship, goal, circumstance and development. The performers get a feeling and test this on the floor (rehearsal room or stage). The goal is for them to feel the material on their own body. In my experience, it is important not to get lost in details during this phase.

Second Phase

2. Style (S2) SUPPORTIVE: can be used for the employee who is slightly experienced and has the basic knowledge needed to complete the task. The employee may be unsure. Here, the manager must alternately train and support the employee, who doesn't just take orders but demands insight into the task. Communication gradually becomes increasingly two-way. The management style becomes less instructional and more supportive.

In the second phase, the players have understood the overall ideas of the show. Here I like to work more improvisational with the actors. This can be based on known methods such as Maria Knebel's (Stanislavski Active Analysis, Routledge; 1 edition 2018), where one of the methods is used to work through a scene; first without words, then with the player's own words and finally with the actual text of the play.

Or it could be that Anne Bogart & Tina Landau's thoughts on viewpoints (The Viewpoints Book: A Practical Guide to Viewpoints and Composition, Theatre Communications Group - 2004) Viewpoints are principles of movement through time and space - providing a language to talk about what is happening on stage. It often inspires a more physical/compositional expression.

Usually, the actors know their text and offer input on how to approach the main points of a scene. We work with variations on different expressions, try out formal approaches, rehearse music if it is part of the play, work with a choir if it is relevant. In general, the actors try to relate to each other and find the relationship and development at stake in each scene. I recognize the supportive management style as dominant in this phase, with dictating moments where necessary.

Third Phase

3. Style (S3) CONSULTING: can be used for the employee who knows their tasks and can almost manage their work themselves, but would like coaching. The manager should pay attention to whether the employee's self-confidence is still optimal and he or she is motivated for the tasks. The manager can use co-determination, as the employee is motivated by greater co-determination. Two-way communication is used here. The management style is characterized by very little instruction and a great deal of supportive behavior/attention from the manager.

In the third phase, we enter a ramp-up phase, which is usually 2-3 weeks before the actual premiere. Here, it is desirable that the consultative management style is primarily used. This assumes that we've gone through all the scenes several times, the lighting and sound design has been agreed upon and the set design is complete. Everyone really knows what they need to do.

During this phase, the actors' work with lighting and sound is defined and intertwined, and it's also during this phase that the actors should have their arrangement defined and be clear about their intention and relationship. As a director, you often want to keep the rehearsal room open because it's only when you see all the parameters come together on stage in rehearsals that you

really

can **see the** show in the making. And then, as a director, you have the desire and responsibility to make even major adjustments. In this case, management styles 1 and 2 come back into play momentarily.

This point in the audition process is often the most difficult. If an actor doesn't understand where we're going, doesn't feel the material, or feels unformed, anxious, or whatever else, they often go to the theater director and complain that it's not working. The theater director, wanting to save the show, will come down and look at a rehearsal, talk to the director and suggest what should happen, and there can be turmoil and riotous talk in the hallways.

And this may have been brewing behind the scenes for a while. Where the theater director has stayed neatly in the background, he or she now suddenly steps into an interpretation and context he or she has not helped to create and becomes the one with the artistic authority and the answers to how it all should be solved.

Don Juan - Rialto Teatret (1990)

Practice experience

After meeting with the boss, who had just watched a run-through, I looked at myself in the mirror. My chin was completely blue because I had unconsciously clenched it while listening to his persistent questioning about what I wanted to do with the play. For example, how loud should the sound be when transitioning from scene one to two? Should it be 3% or should it be 45%?
How was I going to get the player to reach an emotional clarity? Why hadn't I considered the scenic transitions between the first and second act? And the treatment of scene three, why wasn't it much more concentrated? And so on and so forth. He hit me with arrows of questions that I couldn't answer. I knew that if I stood in the middle of the room listening to it, sensing it, experiencing it, I could give him answers, but I couldn't think of them in advance. For me, theater work in the rehearsal room does not function as carefully planned, predetermined engineering work that must be carried out according to plan. The plan is a starting point that is put aside if it resonates in collaboration with what my collaborators do when I experience clarity emerging through the senses of collaboration.

4. Style (S4) DELEGATE: can be used for the employee who has routine and solves the task independently. The employee takes the initiative and develops the task. The employee has reached the highest level of maturity and is highly motivated. The manager's main function is to delegate and avoid interfering too much, as the employee can do it themselves. Communication is largely one-way, but now from the employee to the manager. The management style is occasional or infrequent instruction. The manager still needs to support and show interest. The delegating leadership style requires the least effort from the manager.

The final phase is the play period. It can be compared to the delegating management style. Here, the work of the instructor has almost ceased. You are available if illness occurs and a player needs to be replaced. You also come and watch the performance a few times, and here you give

light notes. Sometimes the performance moves away from the original intention without the actors noticing.

Throughout my practice, I have experienced many successful processes, and fortunately most of them have been successful. There have also been processes that have been difficult, where I have not handled my management task in such a way that the whole team has experienced a safe and trusting journey towards the premiere.

Here is a story about two processes that have had a significant impact on my leadership practice.

Joan of Arc - Odense Theater *(2013)*

Practice narrative 2

I'd like to share an example I experienced when I staged Joan of Arc at Odense Theater in the spring of 2013.
Here, unfortunately, I started the rehearsal process by being flu-ridden, meaning that the actors met a director with snot and fever, slurred speech and headaches, who was trying to inspire a large group of players, 13 in total. Trying to inspire them to be creative and inventive, to bring their best to a play that is difficult to access about a young woman who walks the path of God, hears voices and wants to win the war. I think we've done a very good handle on it.
The stage designer and me. A giant staircase of speakers and a whispering chorus of voices, Jeanne being able to speak to herself through a microphone, a beautiful piece of silk fabric that rises like a sky above her and silhouettes that can become the characters she meets throughout her story.

I didn't choose the lead actor myself, it might have been a good idea if I had. I was hired by a director who played a minor role in the show. During the rehearsal process, I discover that there is a conspiracy against him in connection with a major round of cutbacks, and he ends up being fired by the board, all the actors go to a crisis meeting, he is removed from the show, and someone from the dramaturgy team becomes the interim director.

Quite early on in the process, a member of the permanent ensemble points out to me that here at the theater, they need to know all the arrangements and intentions before we go from rehearsal room to stage. They have experience with everything going into technical rehearsals and other practicalities when we get on stage.

Maybe I should have listened to them. But it's very difficult to create what becomes a complicated movement pattern when I have 3 small steps in the rehearsal room against a 10 x 10 meter steep staircase on stage.

I notice that there is a bad atmosphere among the actors and I consider what I can do. I end up calling them together in a circle and ask each of them to say where they are and what they are thinking. Share their thoughts and I can try to understand where I can intervene to make things better.

I can feel that they are affected by the situation with the fired director, who has been banned from the theater immediately, even though he has not committed any financial abuse or abuse against any employees. Many people's focus has been partially outside the rehearsal room. We feel they don't go far enough, that they lack direction and precision.

I find that every time we've had a rehearsal, I'**ve** clarified what we chose as a version on that particular scene. But they don't feel that we've made any decisions. I think I need to be sharper at communicating when it's a decision and when it's an investigation.

One day while we're rehearsing and it's approaching six o'clock, which is the end time of the day's rehearsals, the crisis breaks out in earnest. We are in Odense, the lead actress and I are on the train to Copenhagen. She suddenly stops breathing on the edge of the stage and says she can't breathe, and then she ends up saying "I'm frustrated" and wanders off stage without saying anything, just walks and runs off to catch the train.

I find it a very difficult situation when a collaborator leaves a room, leaving something unsaid, something unresolved. The room vibrates with the frustration she is filled with. It's right there on the edge of the stage, shouting louder than the silence in the room. The other players stand there, not really knowing what to do, and quietly go their separate ways.

The next day, I call all players in for an interview. I try to investigate the cause of the frustration. I can tell from my lead actress that she's scared, doesn't know enough about where she is, she's unsure about carrying such a big role and whether we can finish by opening night. But she doesn't seek help from me, she seeks it from her fellow actors, especially an older actor who has a lot of authority in the theater. This is the situation I fear most as a director, and one I've experienced a few times in my career: the actor losing confidence in my ability to bring the show to a safe harbor.

The acting director comes to see samples. He sits down in my rehearsal room, and I feel uncomfortable that someone is sitting behind me watching me work. It's hard enough already with a bunch of frustrated players where I've prepared myself to the teeth to be able to clarify directions in the scenes. I ask him to leave my rehearsal room and say we can talk after today's run-through later in the day. As I sit in his office, I can tell he hasn't left rehearsals as he refers to a situation I've been working on afterwards. When I ask how he knows this, he says he's been sitting on the balcony.

I feel offended that he hasn't respected my wishes. The rest of the rehearsal period goes more or less well. The lead actress draws on the knowledge of the other actors, it is not my guidance she follows, other than in the necessary external framework. For a run-through

she had called in her mother, who is also in the business. This is the worst thing as a director when your actor doesn't trust you.

For the rest of the rehearsal process with one week left, I feel bad every time I go into the rehearsal room, I try to smile and pretend that I have energy, try to be happy and appreciative. But I'm not really happy, and it's hard to convince people who don't believe your words.

At the premiere, everyone is laughing and smiling, proud of the positive feedback, as if everything has gone well. I myself am left with a great sense of wonder about how I can create a process that gives a boost and trust from the players.

The following week we get great reviews and people flock to see the play. It becomes a success.

I admit that working on a theater that will be finished before you've been allowed to explore the scenic possibilities is not my favorite discipline.

Reflection on the process

There are several management theorists who can retrospectively help me analyze what happened. I will point to four views here.

"Similarly, managerial right, power or authority is not something you have (a thing you can 'beat' others with); but something you gain (through the way you relate to others).
We must therefore conclude that the work of leadership requires a duality. On the one hand, a not pre-authorized behavior that you as a leader take on, and on the other hand, a necessary acceptance and respect that you cannot claim in your own right, but are granted, according to merit, by others. It is through clear and consistent leadership behavior that the paradox is resolved. It is in everyday processes that leadership work creates the basis of respected and valued authority that is the prerequisite for organizing development processes that at the same time get the organization talking and challenge its self-understanding." **Molin, Jan (2003) - Organization and leadership - in a development perspective "Leading capacity" CBS Business School, Copenhagen**

If you look at the above practice narrative, I experience that I did not fully succeed in getting management granted through the necessary acceptance and respect. That towards the end of the process, I kept insisting on claiming the right to manage. I believe that this is closely related to the organization of the test process, and I have since been busy developing new ways of doing this.

Another thinker who can help you look at the situation where things break down and the lead actor leaves the rehearsal room is Manturana.

Figur 3.1 Model over de tre domæner
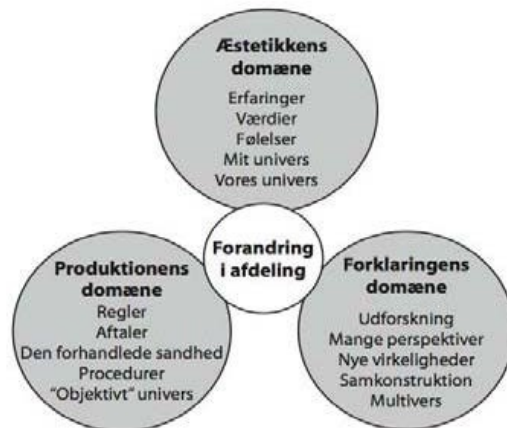
Kilde: Jepsen, Gade og Simonsen, 2010

"The conflict is not the conflict, but the way we talk about the conflict." (Lang)" The quote frames the fact that conflicts are often caused by two or more different interpretations of a given case or action. In practice, this means that the management task is to create a coordinated understanding between the people in conflict."
Hornstrup, Loehr-Petersen et al, 2005, Systemic leadership - the reflexive practitioner p 151

The lead actress is in the domain of aesthetics and I am in the domain of production. I communicate to her as if we are in the same room until she leaves the rehearsal.
Actually, I knew she was in a different place than me. But I ignored it - because we had to move on.
I guess you always know when there's more going on than what's being talked about openly. Like a pebble in your shoe, it turns into a big gnawing wound if you don't shake it out in time.

When I try to pull everyone into the domain of explanation the next day, it's somehow too late. I think it's essential to keep a keen eye on which domains we are in and react as soon as I become aware that we are in different spaces.

The third look comes from Henry Larsen.

As we take steps together, the spontaneity involved challenges the power relations, and this is why spontaneity and invitations to spontaneity are felt to be risky. One can recognize spontaneity as a sense of liveliness in relating in the present as one becomes challenged and confused and taking the attitude of the other. Moving together is this a process of spontaneity in which we are recognizing or not recognizing each other. This is the creation of dependency that is a power relation. So, paradoxically, spontaneity and invitations to spontaneity are creating a challenging power relation at the same time as power relations are making it too risky to act spontaneously.

Henry Larsen in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live s 63 Abingdon, Routledge.

My desire for a rehearsal space where spontaneity is the source for the development of the scenic material is perhaps the essence of the conflict that arises. If I look at the situation from the perspective of the lead actress for a moment, her world is filled with a multitude of words to learn, a need to set intentions and arrangements. She's in a new world and she doesn't have

played a lead role in a theater for a long time. It's been TV that has filled her calendar. So her primary need is for a defined strategy. I should have been aware of our different approaches, as she repeatedly asked if she should look towards the door before she said her line or after. I'm not interested in that kind of micro-instruction, and I'm of the opinion that those kinds of decisions are the actor's own.

I think that through a thorough conversation about these conditions, I could have met some of those needs and organized my tests a little differently.

Interventions based on psychoanalytic approach to anxiety involve understanding, interpreting and working through individual and organizational defences . Those based on intersubjective perspective view anxiety as arising from potential changes in the intersubjective field leading to interventions which involves staying in the moment to co-create emergent meaning.

David Walkers in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live p. 120 Abingdon, Routledge

I also include David Walker's here, because in the best version, we might have worked through the anxiety together and created something (more) meaningful together. Understanding that we were working with mutual support instead of resistance.

Colder than here. Team Theater 2019

'The real work of leadership is in leaving the models behind and discovering in the here and now, with this group of people, this organization and in this context, what leadership is possible and needed.' This raises two issues for me. First, leadership occurs in the context and is not something which can be learned and applied. Second, it raises question as to what the individual in their leadership rule brings to the task.

David Walkers in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live s 108 Abingdon, Routledge

David Walkers writes here about leaving the models behind and discovering the here and now. And I have a staging experience that confirms that this statement can be a great and important action to take in your leadership.

Practice narrative 3

One summer day in August 2009, I was once again faced with a group of actors waiting to hear what I had to say about the new play we were doing together. "Colder Than Here" by Laura Wade. It's a play about a family disintegrating due to the mother's cancer diagnosis.

As a director, you're expected to have interpretations and answers for the entire universe you're dealing with.

The room we are holding the reading test in is the audience foyer at Teamteatret in Herning, and apart from skylights from a couple of rounded domes, there are only fluorescent lights, creating almost the same cold atmosphere as the hospital the main character of the play has visited all too often. On the table is coffee and pastries from the nearest bakery.

I look at the four waiting players; the theater manager, who will play the father, two young girls who will play the daughters; one from school, whom I know and a new one with no acting background, and a player I have only heard of but never seen play, she will play the cancer-stricken mother. So it's a collection of players who have never met each other before. I can already feel that recognizable line being drawn. I carry a truth about the story that can be challenged at any time. You become an invisible puppet master, where the strings can easily get tangled.

Even though I'm passionate about the subject matter and I really want to tell this story - I'm uncomfortable with the inevitable discussions about the right interpretations.

I don't know where it comes from, but in the middle of the presentation I say that I want them to contribute to the development of the inner life and relationships between the characters, and it would be interesting if they offered improvisational ideas. I want us to empty ourselves of questions about the material from day one. I'll cover the walls with paper and we'll read through the scenes one by one. Each time we finish reading, we silently go up to the wall and write down any questions we have. We asked them together - emptying ourselves of any questions we might have about the text. Big and small - from faith and morning rituals, to social circles and relationships, to music preferences and life after death.

It's everything from: How long has she been sick? Does she have friends? Is he religious? How did they meet? I want to create a space where they come up with artistic answers to the questions on a daily basis; videos, musical elements, diary writing from a defined perspective, performative or improvisational investigations, video recordings, installations, object investigations, poetry writing and many other approaches. We simply answer the questions with what we do best - artistic practice rather than having a pseudo-psychological discussion club. I'm excited, and so are the players.

This is what I wrote in my exam paper for the module Pedagogical Research and Knowledge 2017, so I am quoting my own writing here.

The other day, almost 10 years later, I met a fellow director who said he had just been with the lead actress of 'Colder Than This'. She told him about this shared experience and said it was the best of her 30-year career.

The top-down control often seen in the NHS inhibits staff taking initiative in developing innovative practice. So, part of my agenda is how to develop a program together which will make use of some of those approaches that harness energy and creativity in our staff.

David Walkers in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live p 101-102 Abingdon, Routledge

If I think again with David Walker, I've come to the same conclusion. I also want to create a program that creates a framework, a practice that creates energy and creativity. Since this experience, I have been working on developing such a practice.

If you compare this experience with **Joan of Arc**, it is **colder than here** in the past. In other words, I actually tried to recreate a similar situation in the rehearsal in Odense.

I think I was too ambitious in that direction. A big production on a big stage needs a much tighter framework. There are too many actors and too little time to do it.

And my own fumbling formulation of that working method also contributed to the fact that it didn't work.

Process design 1 & 2

Joan of Arc:

Ledelses perspektiver i en scenekunstnerisk proces

	Forberedelse			Koncept Udvikling			Koncept realisering			Editering	
	Kontekst	Research & Analyse	Dramaturgi og scenisk organisering	Ide generering	Skitsering	Formidling af koncept	materiale generering	Formulering af fælles mål	materiale sortering	Dramaturgiske valg og scenisk organisering gennemføres	Vedligehold & afvikling
	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør
	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf
	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysteknik
	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lydteknik
	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker
	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg
	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere
	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef
	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere
	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion
	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings
	Producent	Producent	Producent	Producent	Producent	Producent	Producent	Producent	Producent	Producent	Producent

AFSENDER → AFSENDERDOMINANS

OPDRAGSGIVER DOMINANS → OPDRAGSGIVER

Colder than here:

Ledelses perspektiver i en scenekunstnerisk proces

	Forberedelse		Koncept Udvikling			Koncept realisering			Editering		
	Kontekst	Research & Analyse	Ide generering	Skitsering	Formidling af koncept	materiale generering	Formulering af fælles mål	materiale sortering	Dramaturgi og scenisk organisering	Dramaturgiske valg og scenisk organisering gennemføres	Vedligehold & afvikling
	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør	Instruktør
	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf
	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner
	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner
	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker
	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg
	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere
	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef
	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere	workshop ledere
	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion	Kostumier produktion
	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse
	Producent	Producent	Producent	Producent	Producent	Producent	Producent	Producent	Producent	Producent	Producent

AFSENDER → AFSENDERDOMINANS

OPDRAGSGIVER DOMINANS → OPDRAGSGIVER

If you compare the two models, there are two main points of difference,
The scenic organization is placed at the beginning of the period in Jeanne D'Arc, which means that my pre-organization is the one that dominates the rehearsal space. Players stand ready and await my initiation. In colder than here, my scenic organization is in the editing phase. This means greater player participation.

What also differs is the dominance of the commissioner. (The theater manager.) which means that the theater manager at Jeanne D'Arc has far greater control over the content of the artistic work and is involved in far more processes than he is at Koldere than here, where there is greater sender (artistic) freedom for me in this case. If there hadn't been, I'm not sure I would have taken the plunge with the participatory element. It should be mentioned here that the theater manager in this case was participating as an actor, and therefore had delegated the overall responsibility to the dramaturge, who was very little present during the production.

Perhaps you could say it relates to the following quote:

Change is as occurs as a movement in the web of relations between people in an improvisational mode rather than primarily through plan actions.

When a leader or manager creates a vision of a 'future state', I would say he is creating a fiction in which people can recognize themselves and which helps them to handle the anxiety of the unknown future. However, this fiction is really fictitious in that everybody knows that what happens from now on will change the perception of the future and that the 'future state' will never become reality.

Preben Friis in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live s 80 Abingdon, Routledge.

Namely that Joan of Arc failed to create a "future state" where it succeeded in colder than here.

Chapter 2

Documentary theater - teamwork

Evaluative choices as another way of talking about decision-making. Decision-making is usually described as a step-by-step, linear, rational process, conducted by autonomous individuals but also sometimes in teams following clear, rational decision-making procedures. Here at the rational is split from the emotional, which is usually thought to interfere with rational decision-making. However recent brain research (Damasio,1994,1999) shows that the same area of the brain deal with emotion and selection of rational courses of action. Feelings and emotion acts as important selectors of appropriate courses of action. Purely rational decision making is thus impossible, and what we describe as rational decision-making is ordinary organizational life is always embedded in terms of feelings and emotions. We come, then, to understand decision-making in terms of emotional, ideological, social processes of community of interaction and power relating, rather than in terms of thinking activity of the rational, autonomous individual. Decision-making is thus characterized by the spontaneous, risk-taking, anxiety-provoking improvisational activity, that has been explored in the previous chapter of this volume.

Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live s 137 Abingdon, Routledge

The words from Stacey come very close, in condensed form, to describing a c:ntact process as I know it. No matter how much thought and decision-making goes into a rehearsal process, it's always necessary to consider the emotions at play in a group of people who have never worked together before, and whose lives (often the hardest of their lives) are at the heart of what's going on stage. It's possibly even harder to organize, an institutional rehearsal process. There are many participants who have no knowledge of what is in front of them and more than once, all participants have only been on stage for the premiere.

The script changes structure and dramaturgy depending on the participants.

So it's safe to say that spontaneous, risk-taking, and anxiety-inducing improvisational activity is present.

The client for the documentary productions I have made is partly an NGO foundation such as the Egmont Foundation, the Danish Red Cross or the Immigrant Women's Center (IKC), and each time c:ntact has been the producer.

This means that as a stage director, you are somewhere in between socio-political work and artistic creation.

What they do is non-profit, which means that the tickets are free and are mainly offered to school classes.

After the performance has played about 15 times, it is developed into a Taskforce, which consists primarily of the individual stories, which can now be combined into smaller "packages". And sent out to public meetings, associations, educational institutions, etc.

The context

It is important to understand the starting point and read the application that forms the basis of the grant. There are often specific requirements for how a given topic should be approached.

The topics I have worked with have been: the media's portrayal of immigrants, adult children of divorce, gender and sexuality, the relationship between immigrant mothers and their children and, most recently, narratives about children in care.

C:ntact's creative director also has strong opinions on what form and content should be. For example, he believes that the more people on stage, the better.

I find that this is a challenge every time, partly because a large number of volunteers need to be recruited, and partly because it is not possible to go in-depth with the individual narrative.

Performances typically last about an hour. And with a cast of 12-22, that doesn't leave much time for each story.

C:ntact always puts together a team to work on the performance. It typically consists of a producer, director, lyric (rap) writer. Choreographers, acting coach, stagefight, or visual designer can also be part of the team.

§ 50 Attached C:NTACT 2017

Practice example 3

Produced on C:NTACT - a sociopolitical platform for sharing personal stories of young people and other, especially vulnerable groups

On the last show I worked on in the fall of 2017, §50 - Anbragt, we started the work very late. The conditions for doing rehearsals are that there has to be time in the participants' lives to do it. They often have full-time jobs or studies, so the tests take place late afternoons, evenings 3-4 times a week for a period of 2 months.

The challenges in the testing process

This means that recruitment is not in place. Nor is the team I'll be working with settled on the day we start. The group that shows up has more or less been pushed along by various counselors, because everyone in care has a lot of them.

The young people aged 14 - 28 have heavy stories to share, they come from backgrounds such as addiction, abuse, crime and mental illness, and it is a special management task to make participation in the project exciting and safe and make them see the point of spending a lot of free time participating.

The producer and I have had an expectations meeting before the first meeting, where 16 young people show up.

What she hasn't told me is that she has had preliminary meetings with several of them. As the meeting progresses, I realize that we have two very different approaches to how we meet young people.

I can't and won't meet them on a psychologist/therapist level, I don't have the skills for that. I can develop their stories and help them communicate them on stage.

She experiences and speaks to the young people as vulnerable and fragile, I consider them equal partners. This results in her repeatedly explaining to them what I have just said once more, and at the same time it feels like I am not expressing myself properly and that they are unable to understand ordinary communication. At one point during a break, I have to ask her not to work as an interpreter/translator of what I'm saying.

Unfortunately, throughout the process, we don't reach a common understanding of what the right approach is.

The next time we meet, only 6 of the participants from the first meeting show up. It's not unusual for a c:ntact performance to have a lot of participants who stay for a while and then disappear again. This can be due to various unforeseen events in their lives, but it also has something to do with how I, and my collaborators, handle their presence.

Within 2 weeks, the last 2 workshop leaders will also be added, an actor and a writer/rapper. I've asked for the copywriter to come on, but not the actor, he's on because c:ntact owes him an assignment. For a long time we have been patching over in an inappropriate way the actor and I.

It's clear to me that as a team we need to align our expectations. There's not quite enough time for that, so we pick up the pieces along the way as the challenges arise.

If we probe a little further, though, in our everyday life we must always be improvising together. What I mean by this is that despite the ambiguity of our intentions, plans, rehearsals and scripts, all the effort we put into anticipating, what happens next is never a done deal, because we can never completely predictable control even our own response to what is happening, let alone the responses of others. **Patricia Shaw in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live p.2, Abingdon, Routledge***.*

In the above, Patricia Shaw gives a very precise picture of how the expected does not happen and it is therefore necessary to deal with the given circumstances.

So I'm starting a trial with very few participants, a lack of employees and a manufacturer to work with who has a very different ethical perspective on the group of young people we have as participants.

Creating ownership

I find that my task as a director in this process is primarily about giving the young people ownership of the performance they end up with. It is my job that they, through their story, recognize their strength and at the same time want to share it with an audience.

At the beginning of the rehearsal process, I see myself more as a facilitator of narrative creation.

Since I learned about facilitation in an elective module during my education, I have used these ideas in my practice to a great extent.

Facilitated meetings: A meeting can create intimacy by being facilitated by a facilitator who ensures that the meeting takes the optimal form. Facilitating a meeting can help participants achieve their goals by tightly controlling the process (form).

Different moderators/facilitators: This frees up the meeting management of the different agenda items, allowing different moderators to present the items in their own inspiring and well-prepared way, each organizing their own way of dealing with the items. When the opportunity for everyone in a given group to chair a meeting, the opportunity to share their experiences is there.

An interactive meeting can be designed in many ways. For example, it can be different ways to discuss a topic and come to decisions

Ravn, Ib (2011) Facilitation - leading meetings that create meaning and value. Page 149, Copenhagen, Hans Reitzels publishing house

The way I put these thoughts into practice is to put myself in the shoes of a facilitator.

It becomes important to create an authentic process, therefore a trusting space and an attitude that recognizes all voices as equal. I often divide participants into smaller groups so they can get to know each other and start telling their stories to each other.

They also spend time finding themes on the topic of being placed. They are the experts. We always round off the days by sharing what has been developed in the groups.

Food, snacks, candles and flowers are small tools that create a wide range of sensory impressions and become important and central events in a process where they are here on a voluntary basis.

Text development

Often when a participant talks about his or her life - in this case as a child in care - it looks like a resume. That is, the main points and a quick review of life from birth to now. It's not interesting as a narrative that needs to be communicated and engage the audience. It's often in the digressions that you find the things that bring both understanding and empathy.

I help participants identify which impact they can choose. There are always some special moments or experiences that are essential, that have contributed to their placement or that have moved them forward in life. For example, through interviews that they do with each other, sensory writing, which is about describing the experience through sounds, images, moods, smells, etc. or by creating digital dialogues through messenger or text messages.

Tekstudviklingsmetode

Nedslag

C. V.   Fortælling

Digitale dialoger

Interview teknikker

Sanse - skrivning

Kunstnerisk bearbejdelse: Digt, Rap, Sang, Kor, dialoger og monologer, koreografi
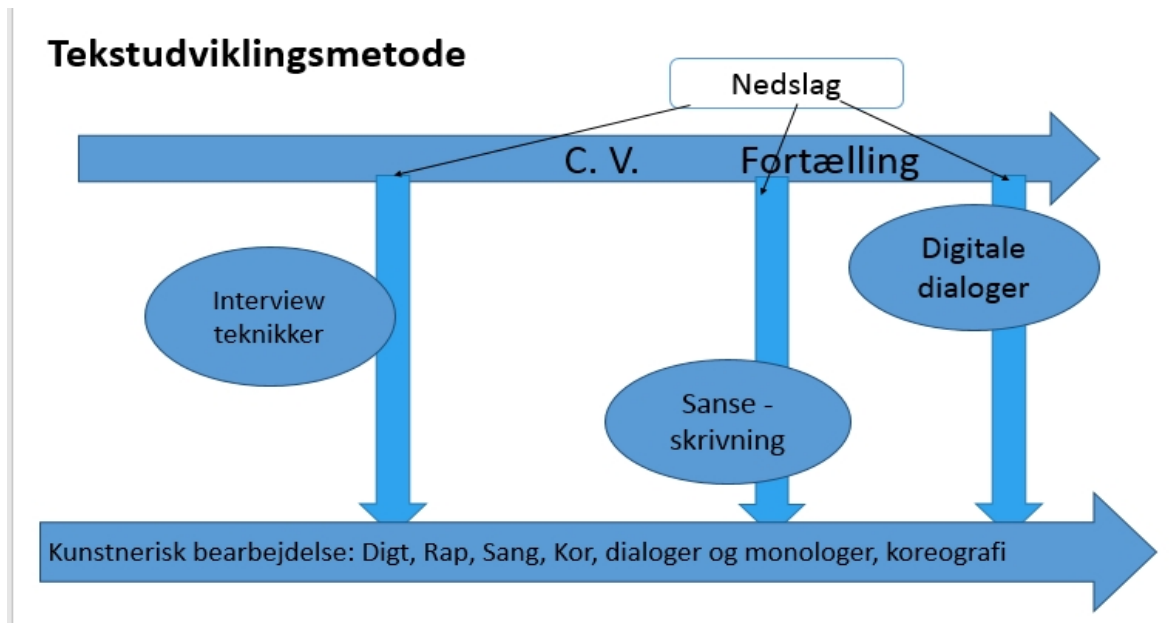
When the stories start to emerge, I get them to choose the form in which they should be communicated and how they should be staged.

Along the way, I work closely with the team's partners. We divide the tasks between us. The young people consist primarily of young ethnic Danish women and men with a different ethnic background. The copywriter and the actor both have experience of having a different ethnic background, and they share the men between them to develop their stories. I take care of the women's stories together with an assistant. In this way, we share a facilitation task between us.

Dramaturgical process.

Once all the stories are created, they are in no way connected and there is no recipe for how to put them together.

I often look for a natural dramaturgy that spontaneously emerges from the collective stories within the topic. As in this case, before the placement, the moment when it became clear that a placement was to take place, the stay itself, life after the stay and thoughts about the future. In between these sections, we interspersed official documents and paragraphs, which is the framework a social worker works under.

The contributors then silently place the stories where they think they belong and one after the other as they spontaneously feel it makes sense.

This creates a nice moment of collaboration that is not pre-arranged. Even if changes are made in the subsequent rehearsal process, this work forms the basis of the performance.

We sense immediately whether others or we ourselves are being more or less spontaneous in our responses. Spontaneity is the quality of interaction which does not imply impulsiveness, thoughtlessness, lack of intention or lack anticipation. The issue is not

whether spontaneous action involves being conscious or unconscious of motivations and intentions. The issue is, I would argue, to do with t h e   quality of self-consciousness experienced.
Patricia Shaw in ,Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live p.10, Abingdon, Routledge.

As Patricia Shaw describes it so well here, the performers experience the context they are part of. I see their collective consciousness recognize the power of their collective story. This experience is amplified when they play the performance. In the Q&A that follows, they hear people in care feeling recognized, social workers wanting to change their practice, foster parents crying about their position in the system, social work educators inviting them to share their stories with their students.

All of this significantly increases their self-awareness that what they have to give matters.

Team collaboration.

Firstly, I think that we as a team need to come together before we start, and it is important that we are hired well in advance. As a team, we can benefit from setting aside time to go through what Storch and Søholm describe as follows.

Team Vision. It's crucial that the team can relate to an overall vision for the work at all stages of the work process.

Team goals. Must be clear, challenging, measurable and translate into daily focus and specific prioritization of tasks.

Distribution of roles in the team. Relevant knowledge must be present in the team to solve tasks and everyone must feel indispensable in the work process.

The framework for the work. The time frame, the quality requirements for the work, the resources available, the degree of decision-making authority, the delimitation of tasks. "

Storch, Søholm (2011) Teambased organizations in practice p. 79, Danish Psychological Publishing House

One of the methods to achieve this can be the 5 F model, which is a further development of Karl Tomm's 4 D model, which I am well trained in using.

Figur 8.3 5 F-model
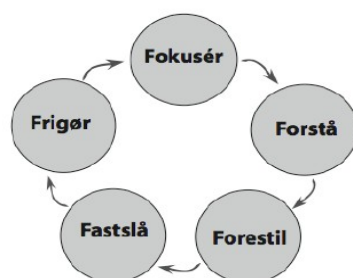
Kilde: Model fra Søholm m.fl., 2006, s. 93

.(Teambaserede organisationer i praksis s. 108, **Storch, Søholm** 2011)

In my experience, it's a good and structured way to maintain a focus and at the same time put your opinions on the shelf while being engaged in the team's joint development of the project.

In fact, I first understood the idea of recognition when a speaker explained the following to me.
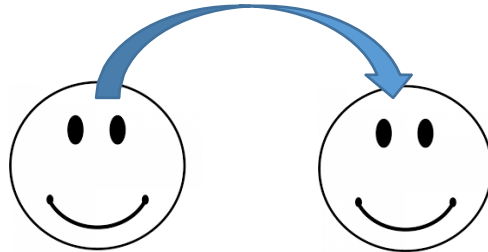
He drew the following drawing and said that in order to truly connect with another person's RECOGNITION of the world, you had to leave your own thoughts and cross the bridge to the other person's and only talk about your own thoughts when you had crossed back over the bridge

Until this experience, I had always had an understanding that acknowledging could not include, for example, criticism or negativity. Since this understanding, I have been able to listen in this new way, which helps me to better facilitate a TUS conversation, for example.

Meaning is experienced when you interact with other people and contribute to the functioning of the whole. " ......"Value is created when meetings are about topics that are ultimately important to the quality of life and needs of those you are here to serve." ... If the individual feels that they have contributed to creating value and meaning, they also feel committed and personally involved."
**Ravn, Ib (2011) Facilitation - leading meetings that create meaning and value. Page 149, Copenhagen, Hans Reitzels publishing house**

For the young performers, it is essential that their encounter with us, with each other and with an audience is meaningful and that together they understand that participating has a value, not only for this performance, but also contributes to their development and self-understanding in the long term.

"It is the job of sense making to convert a world of experience into an intelligible world. That person's job is not to look for the true picture that corresponds to a pre-existing preform reality. The picture of sense making that the emerges is not one of the tidy world of mastermind. Instead the picture that is suggested is "that there is nobody here but us scratching around trying to make our experience and our world as comprehensible to ourselves in the best way we can, that the various kind of order we come up with, are the products of our imaginations and need, not something dictated to us by reality itself. There isn't any one true map of the earth, of human existence, of the universe, or of ultimate reality, a map supposedly embedded inside these things; the only maps we construct to make sense of the welter of our experience, and only us to judge whether these maps are our worst wildfires are not. (Fay, 1990, p 38)

Weick, Karl E. (2001) Making Sense of the organizations, page 9, Blackwell publishing, Malden

Process design 3

Ledelses perspektiver i en scenekunstnerisk proces

	Forberedelse			Koncept Udvikling		Koncept realisering			Editering			
	Kontekst	Research & Analyse	Ide generering	Workshop	Skitsering	materiale generering	Formulering af fælles mål	materiale sortering	Dramaturgi og scenisk organisering	Dramaturgiske valg og scenisk organisering gennemføres	Vedligehold & afvikling	
A F S E N D E R	**Instruktør** Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg performere **Teaterchef** **workshop ledere** Kostumier produktion forestillings ledelse **Producent**	**Instruktør** Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg **performere** Teaterchef **workshop ledere** Kostumier produktion forestillings ledelse **Producent**	**Instruktør** Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg **performere** Teaterchef **workshop ledere** Kostumier produktion forestillings ledelse Producent	**Instruktør** Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg performere Teaterchef **workshop ledere** Kostumier produktion forestillings ledelse Producent	**Instruktør** Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg **performere** Teaterchef **workshop ledere** Kostumier produktion forestillings ledelse Producent	**Instruktør** Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg **performere** Teaterchef **workshop ledere** Kostumier produktion forestillings ledelse **Producent**	**Instruktør** Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg **performere** **Teaterchef** workshop ledere Kostumier produktion forestillings ledelse Producent	**Instruktør** Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg performere Teaterchef workshop ledere Kostumier produktion forestillings ledelse Producent	**Instruktør** Scenograf **Lysdesigner** Lyddesigner Dramatiker Dramaturg performere Teaterchef **workshop ledere** Kostumier produktion forestillings ledelse Producent	**Instruktør** Scenograf **Lysdesigner** Lyddesigner Dramatiker Dramaturg performere Teaterchef **workshop ledere** Kostumier produktion forestillings ledelse Producent	Instruktør Scenograf **Lysdesigner** Lyddesigner Dramatiker Dramaturg performere Teaterchef workshop ledere Kostumier produktion forestillings ledelse **Producent**	**O P D R A G S G I V E R**

AFSENDERDOMINANS →

← OPDRAGSGIVER DOMINANS

The picture that emerges here is one of an equal sender7client dominance relationship. As a director, you have a set of frameworks to adhere to. Both in terms of time, content and form.

It is only indirectly an artistic task, the primary focus is the personal narrative of the subject (being placed). Because the commissioners do not have an artistic agenda, it allows a great deal of artistic freedom within the framework, therefore the sender relationship is equally dominant.

I see both the young people and myself, in collaboration with the team, as senders.

The other thing that is also clear here is that the young people are the material, they produce the content. In a performing arts sense, they function as playwrights, dramaturges and performers.

Teamwork is dominant here. It's through our shared experiences and work that we bring young people's stories to life and make them relevant to the audience they're trying to reach.

Chapter 3

Devising - a collective process?

As a teacher at The Danish Performing Arts School, it is important to develop new methods and create an understanding of the methods we use.

I feel that we are in a time when the conditions in the performing arts labor market are changing, and therefore it is important to reflect on how you as an individual and institution can contribute to a new way of thinking.

In the future, there will probably be significantly fewer institutions in the performing arts industry. Theaters are expensive to run, and the trend is decreasing funding for theater productions in Denmark. In addition, I also see a shift in what you could call a hierarchical organization of performing arts.

I think it's possible that institutions will move more towards open venues, or a flatter and more fragmented organizational structure with open houses and stages, project-based and group processes.

In such a structure, the individual artist becomes more of an employer and is responsible for initiating projects.

Therefore, it will be important to be able to collaborate across art forms and develop new artistic hybrids. As a director, to be able to enter into changes in the performing arts labor market and be able to lead in new ways in a flatter and more fragmented structure and through that, to contribute to the development of artistic partnerships and collectives.

It will also be beneficial to develop an individual artistic identity - to be your own brand, and thus be an employer, entrepreneur and project creator.

Last but not least, the involvement of the audience as an actor, both in the creation process and in the performance of the work, is an area that is constantly evolving.

The following are thoughts on possible management of a more collective structure.

Artistic response

The play is there to be found and improvisation becomes a stage in the development of the plea but the creative processes takes place within very limited frames. This way of thinking about the aim of improvising is also found in organizations. The usefulness of improvising is to learn ways to do something better. Out of our experience you decide how you are going to act in the future. This is making a best practice.

Preben Friis in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live s 81 Abingdon, Routledge

The performance or play can be found through improvisation, writes Preben Friis.
Another - more practical thinker - who is important in the development of new staging ideas is Ib Ravn. It is always a dilemma as a teacher - or as a director for that matter - to choose whether to pass on all the knowledge you have accumulated during preparation or open a space for the participants to contribute to the development of the basic ideas. There is a false sense of security in positioning yourself, in elevating your knowledge above the participants. It is the desire to prove one's own legitimacy that intrudes.

In fact, I often find that I and several student instructors cover themselves with what Weick quotes Schultz as saying here:

When I look over the books I have written I know exactly which part I understood and which part I did not understand when I wrote them. The poorly understood parts sound scientific. when I barely understood something I kept it in a scientific jargon. When I really comprehend it, I was able to explain it to anyone in language they understood. Understanding evolves through three phases: Simplistic, complex and profound simple" (Schultz, 1979, pp 68- 69)

Weick, Karl E. (2001) Making Sense of the organizations, page 5, Blackwell publishing, Malden

What we don't fully understand, we pretend to understand - because we implicitly or explicitly have an understanding that we should be omniscient - and then we try to become so.

And in fact, when working with actors, they crave the understandable simplicity with depth that makes their improvisational work accessible.

I've often watched an actor whose drive just as slowly extinguished as the long philosophical explanations of how it all works and how it should be understood unfolded. They end up on the floor, feeling like they've been overwhelmed with tasks they have to solve that they don't understand.

It takes courage to be silent, to create space for silence, wonder and reflection. And it takes a lot of preparation to let go of control. Because it is certain that the knowledge created in the test room is different from what you might have thought would emerge. Ib Ravn points to the facilitating role as a position you can advantageously take as an instructor in such work.

"In all of these meetings, the contradiction between authoritarian and collective meeting structure comes into play. A modern leader typically doesn't want to be the old-fashioned, authoritarian type who runs things in her own head. She wants to involve her employees and let the conversation flow a little more freely and therefore relaxes the forms - but without letting the meeting degenerate into chatter and collectivist evasion of responsibility where nothing gets done. Meeting management is seen as what ensures that the meeting doesn't degenerate into chatter and side stories. With meeting management, you keep your agenda and your speech in line, and you therefore move the meeting to the left, back from the collectivist extreme to the right on the spectrum below.

Authoritarian   collectivist

Ravn, Ib (2011) Facilitation - leading meetings that create meaning and value. Page 143, Copenhagen Hans Reitzels publishing house

Ib Ravn also puts it this way:

	Authoritarian meeting management	Collective meeting management
The positive core of this leadership is the desire to....	Results	Involvement
This core's contemporary expression is...	Value creation	Personal meaningfulness

Figure 2 Meeting management before and now.

Ravn, Ib (2011) Facilitation - leading meetings that create meaning and value. Page 149, Copenhagen, Hans Reitzels publishing house

If I replace meeting facilitation in the above diagram with a framing staging process, it opens up a different kind of participatory co-creative space that creates both ownership and meaning for the actors. I know that I thrive in the facilitating role and have experienced how it can unlock a great co-creative contribution to a staging.

After the Team Theater experience, I have started teaching what I call artistic response. It uses the methods I discovered at Team Theater. It has evolved over the last 7 years. The teaching is a combination of artistic response and systematic reflection, which aims to qualify the developed material towards the staging.

I have primarily used the artistic response method in the collaboration between actors and directors. In the future, I would like to work towards more professional groups being able to participate in similar developmental work. Both in teaching and in my professional staging work.

I find that this way of working can help change a dominant hierarchy that exists in established institutional theaters.

Tighter frameworks = Greater freedom

We need to move to a place where the text is not the first and most important thing and is the constitution. Instead of thinking of people in a hierarchy, you can instead think that it is important that there is no hierarchy in the theater between the different processes and media materials when they need to be changed.
It's a process that is carried forward by the whole team together, each trying to make their area strong. The only thing that matters is that all the media, all the effects - the light, the space, the acting, the text, the sound - are developed simultaneously and can make themselves clear and strong at the same time. Only in this way can all these things be brought together; everything that comes later has only an illustrative role. It can only take on a structural role if it is there from the start. These thoughts have led to the development of new staging methods based on Molin's thoughts below:

"A significant departure from formal management thinking is the idea of relinquishing control over content. An alternative management principle can be described as framework and process management. In such a principle, the managerial challenge lies in the risk of letting go of monitoring and direct influence on decisions and solutions. Instead, the managerial task is to create framework conditions and facilitate development processes that expand the scope of action for employees. The rule of thumb here is that the more the content is 'open', the more you need to control the framework and processes. The more management leaves analytical assessments and decisions to employee groups, the more they must offer and maintain clear, well-structured and authorized framework conditions for the work process."

Molin, Jan (2003) - Organization and leadership - in a development perspective "Leading capacity" CBS- handelshøjskolen, Copenhagen

Frameworks form the basis for the development of Artistic Response

I have been thinking a lot about how what I experienced in Herning at Teamteatret can be translated into process, and how I myself can create conditions that do not produce predetermined results. Molin's words about facilitating development processes that expand the scope of action have been key to developing this new approach. I have also been very aware that it is essential to create a very clear and well-structured framework.

Vera and Crossan find it important to define boundaries within which experimentation can occur. They stress that there is no guarantee of a positive outcome of improvisation, but they find that it is necessary to learn the principles that help it to work. In the end it is the 'responsibility of the managers to influence the success of improvisation by managing contextual factors nurturing improvisational processes.
Preben Friis , Henry Larsen in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live p.41, Abingdon, Routledge.

Preben Friis also quotes Vera and Crossan on the need for a clear framework to give improvisation freedom. I find that the clearer the framework is, in terms of time, form, content and with simple clear points - an improvisation can at best create surprising and unique scenic material

Practice example 4 - DDSKS training format for instructors

The goal of artistic response is to create a "first look" into a text, giving the team room to come up with all the imaginative, unpredictable and personal material that comes from being given free rein. It may also be a topic you're working on, but this example relates to a dramatic text.

The first step in the method is for the team of actors and directors to read the text together. The team then asks questions about anything you might wonder about in the text.
The starting point is the themes of the text, the time in which it is written, the characters' relationships, ideological thoughts and the different readings of the basic conflict that exist in the text.

After an open brainstorm, an organization of the questions follows. For example, the questions can be organized as follows:
Culture, environment, morals and ethics, location, disease, relationships, situations, history, characters, spatial and physical conditions, philosophical ideological, factual/scientific, scenic options and physical actions

Each participant chooses a question to answer. In artistic response, the team looks for ways to create an answer that, like the questions, doesn't close the text in on itself, but opens it up even more.

Instead of answering intellectually and linguistically, the team answers the questions either in groups or individually through a small piece of performing arts (or other artistic expression). The point is, through these answers, to create scenic material (which can be used in the later staging). Participants should experience a sensory and intuitive entry into spaces and characters. It is a different starting point than when you start with analysis, describing goals and circumstances, which takes a path through the brain and through logical thought before it is translated into a sensory expression.

Through the improvisations, questions that participants wonder about are explored and become one:
- Investigation of spatial concepts
- examine the relationships of the characters and the logic of their emotional
  mechanisms (before and after the text starts and ends)
- exploring the language of form on stage
- Examining the grades
- audience interaction research
- examination of scenic images not suggested in the text
- exploring how digital media can be brought in as an element

During the work, we document everything through photos and writing, systematically reflecting on what has been created with a focus on the potential for a later staging of the text. How can it be developed? In addition to exploring the possibilities of the text in the unpredictable and sensuous space of improvisation, the student will learn basic improvisation techniques. We also use meta-reflections. For example, the actors are given the opportunity to give feedback to the directors on what frees their imagination and what limits them in the framework set by the directors. Cf. the earlier mentioned in the Weick quote about simplicity.

"Managerial right, power or authority is similarly not something you have (a thing you can 'beat' others with); but something you get (through the way you enter into the relationship with others). We must thus note that leadership work requires a duality.....On the one hand, a not pre-authorized behavior that you as a leader take on, and on the other hand, a necessary acceptance and respect that you cannot claim in your own right, but are granted, according to merit, by others. It is through clear and consistent leadership behavior that the paradox is resolved. It is in everyday processes that leadership work creates the basis of respected and valued authority that is the prerequisite for organizing development processes that simultaneously get the organization talking and challenge its self-understanding."
Molin, Jan (2003) - Organization and leadership - in a development perspective "Leading capacity" CBS- handelshøjskolen, Copenhagen

At its best, the student achieves the respect that Molin mentions in the above quote. This, I believe, is because the actors feel respected and

challenged in the right way, in a space where they are heard and contribute in a clear framework to develop the material.

The two upcoming graduation performances at the school in fall 18 will both be built from the ground up. The two student directors will work with Artistic Response as a developmental starting point. They have each chosen overarching themes that they, along with their entire creative team, will develop through Artistic Response. I can't wait to see the results.

Process design 4
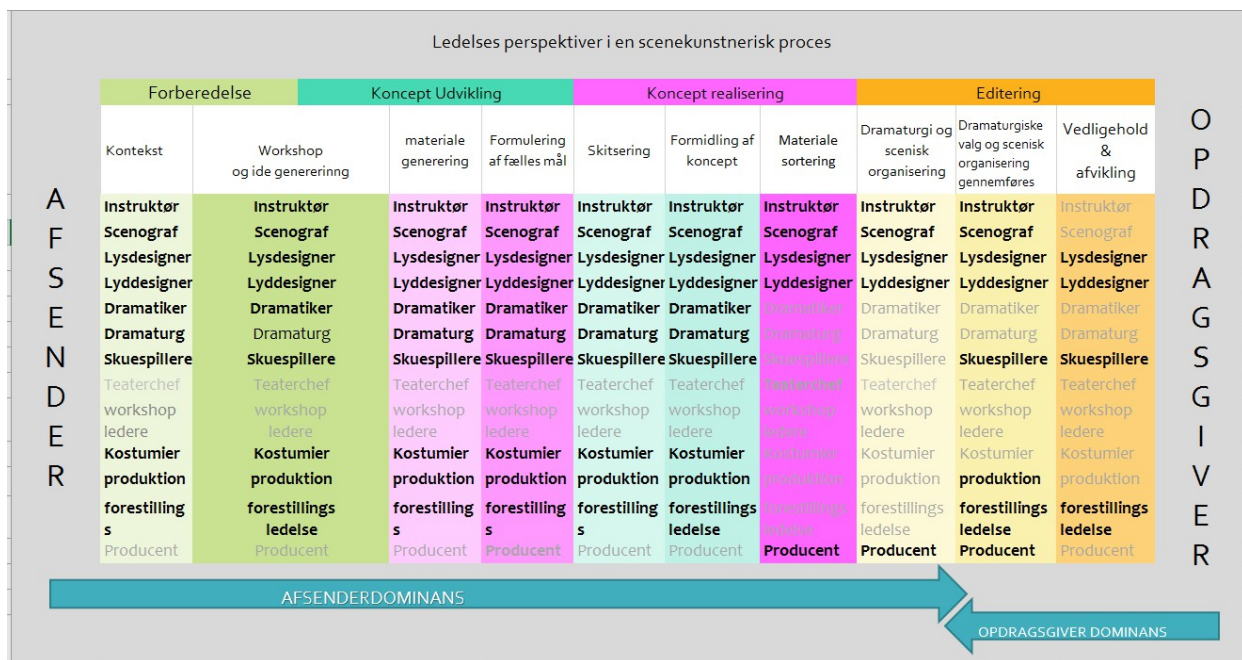
What emerges here is a clear collective work where all participants are involved in all phases. When I put a question mark after the collective in the title of the chapter, it is because there is a strong framework management around the collective process. Of course, that control can change hands.

Another clear sign here is that there is no theater manager. I'm not sure how such a person would step into an artistic response process, as I have no other experience with this leading up to a fully produced show. My experience stems solely from teaching.

We also see in this process that there is a fusion between the workshop and idea generation phases. It relies on the ideas being created through artistic response.

CHAPTER 4

Artistic Development Companies (ADC) - a process along the way

Why KUV?

As a teacher at DDSKS, it is important to contribute to the development of society and the industry. We must help create development. Artistic development activities can be seen as an important focal point in relation to new trends and movements. Through KUV, we create methods and insights into different processes. KUV is the work with artistic processes and development projects. It is particularly through the development of methods, processes and projects that new knowledge is created. In this context, I am interested in the different management perspectives that can help make this possible.

I find that KUV contributes to:

- To develop an artistic identity and awareness in creative work
- To sharpen the examination of yourself, your products and your processes
- Develop reflection skills in relation to process and product and communicate these
- Opening up to the outside world and collaborating with other fields of knowledge
- Increasing the level of abstraction

After 4 years as a developer of the KUV area, in 2016 I started my own KUV project, Human Migration. I have completed a maturation project granted by the Ministry of Culture's development pool. And am now at the beginning of a full project.

A future experience - based on practice from the KUV maturation project on Human Migration

Practice example 5

Project content:

With the project HUMAN MIGRATION, I want to develop methods for text development and staging strategies that put performing arts in dialog with science.

Through an artistic investigation, I will juxtapose migrants' personal narratives with DNA research and relevant philosophical texts.

The result will be translated into site-specific visual staging that contributes to the current social debate in the area.

The reason why I am interested in this area is that I feel that in the field of staging there is a lack of methods for a systematic development of the human and scientific narratives that contribute to a reintegration of the performing arts into society.

With the KUV project, I would like to explore how I can contribute to the development of staging strategies that put essential knowledge related to our existence into perspective and draw necessary parallels that science cannot.

The project is based on the experience I have from staging at C:NTACT

Based on the personal narratives and an in-depth knowledge of social issues, my experience has been to create documentary performing arts primarily with a group of young people of mixed ethnicity with experience in the subject. The topics I have worked with have been divorce, immigrant mothers and their children, sexuality and gender, the media's narrative about immigrants and, currently, children in care. The next performance, which will be in the fall of 2018, will be about dyslexia.

In my experience, working with personal narratives often communicates victim stories to an audience. The background for the KUV project is therefore a strong desire to develop and put into perspective the scenic thematic narratives and the voices we include around a specific topic.

I have developed linked texts and ideated staging possibilities around the topic of Human Migration in the maturing project granted by KUM in 2015, and through the knowledge already generated, I have realized the possibility of a more nuanced and deepened narrative of Human Migration. I want to develop the pluralistic perspective through an artistic investigation of Human Migration in a personal, scientific and philosophical understanding.

In this way, the KUV project creates a unique working encounter between personal narrative, scenography, lighting, genetic research and cultural science. The project's starting point is the dialog across fields of knowledge, which manifests itself in the enlivening of museums, performance lectures and

staged scientific communication. The individual stories of travel, escape, loss and hope are put into a historical perspective through genetics and a contemporary one through philosophy.

The project is an active part of the development of the Master level at DDSKS. In an artistic investigation, I have invited 6 additional teachers from DDSKS, all of whom are artists with KUV experience. This is part of the development of working methods, especially artistic response, which I have previously described in the thesis. We are now talking about artistic hosts. I am concerned with the extent to which I can delegate the development of a project in a kind of open source thinking. During the study period, there are four parallel tracks.

"Leadership development becomes a matter of personally engaging in an organizational learning process with colleagues you trust and respect. It will ultimately be about experimenting, observing, discussing and correcting. It will ultimately be a question of daring to create your own model, to throw away identifications and stand by your personal attitudes and behavior." **(Compendium, Jan Molin, CBS- Copenhagen Business School, page 14, 2003, article published in "Leading Capacity")**

Jan Molin's words about entering into an organizational learning process is exactly what I am embarking on with the KUV project, and we do it in the following way:

In the concrete investigation, we will take different perspectives (perspective-taking) and develop the narratives belonging to the respective fields (geogenetics, philosophy, researcher's and migrant's narratives). By juxtaposing them, we create a dialectic and a scenic opportunity to enter into different experiential perspectives.

Prior to conducting the research phase, together with the collaborators, I examined research results, articles and relevant stories from migrants and researchers to find those that best put each other into perspective.

I experienced the being involved in spontaneity and any invitation to spontaneity is risky, because I cannot know how people will react and therefore I cannot know how my relationship with them will emerge. Understanding spontaneity as a social activity means that it becomes essential in understanding novelty, creativity and innovation. Therefore, I find it important to try to understand the nature of this risk.

Henry Larsen in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live p 57, Abingdon, Routledge.

Practice example 5 continued

Survey design for Human Migration

I will develop a "week machine" that repeats its survey form every week for 6 weeks. The content of a week consists of an artistic host who has chosen an investigation he or she wants to do.

Dogma for the artistic investigation:

All studies must work from the point of view of coexistence. Is it possible to integrate through art? One or more C:ntact performers are part of the investigation, either physically and/or with stories. A scientific element is included, be it principles, research results or a participant from the travel team with inherent knowledge.

Artistic hosts - An artistic host works for a week on an independently formulated investigation in the field. The study will be a sub-study of the host's own KUV project.

Content of the week

For the artistic hosts, the week includes a meeting with the travel team (who are consistent participants in all weeks - and consist of knowledgeable people in the scientific fields and in scenic documentary, myself and a video documentarian). There are two days of preparation of their own research and two days of research in the laboratory, where I participate on the second day to document, interview, assist and generally gain insight into the process and working method of the host.

I lead the overall work and create **a weekly documentary parallel investigation to the artistic one**. The documentary investigation will take place at relevant sites, such as the Immigrant Women's Center, an asylum center, the World Culture Center, the Trampoline House, c:ntact and similar institutions. The scientific institutions can also constitute sites.

An example of this is already agreed. A c:ntact performer must write about "a thing he has left behind in his home country and bring a thing he has brought to Denmark." My colleague will then use the description of the story to create a new object that interprets what he left behind.

At the same time, I will go to the Immigrant Women's Center (ICK) and ask a group of women to do the same "tell about one thing they have left behind in their home country and bring one thing they have brought to Denmark." I will film this and then juxtapose it with what has been artistically produced.

The travel team. The travel team's task is to identify relevant research material that forms the basis for the artistic and documentary studies. To some extent, the travel team acts as a sparring partner for the artistic hosts and may participate as performers in the studies. They also contribute with a scientific reflection on the artistic investigations produced.

C:ntact performers: Contribute personal narratives and objects (such as clothing and personal effects) Participate in both artistic and documentary investigations. In addition, a selected group of about 10 act as a reflection group, contributing views on the possibilities of the investigations and ethical principles.

Results of the survey

During the research weeks I will collect the results consisting of interviews, small artworks, video documentation, photography, method descriptions. I write and upload weekly reflections on Research Catalouge - a digital forum for international artistic research, while creating an accumulated analog documentation in the lab - as an exhibition. At the end of the research work, I am compiling and preparing an exhibition/performance lecture at the end of September 2018.

So, even though we are planning and preparing, making contracts and agreements, a change process will always be improvisational in nature, and we have to take the experience seriously as a basis of our work. So, it is not a question of whether we improvise do not improvise; the question is how much we try to control our improvising or how much we are willing to run the risk of not being on top of what we are doing. Do we dare to trust that meaning will emerge as we are spontaneously and skillfully working our way forward?

Preben Friis in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live s 87 Abingdon, Routledge

Preben Friis writes here about having the courage to trust that through experimentation, improvisation and willingness to take risks, a new meaning will emerge. I very much believe it will. In any case, the project will not, like the previous examples I have described, end in a performance, but has four different outcomes, as the goal of KUV is knowledge production. The project's collected material is documented and communicated in 3 ways in collaboration with a professional (video) documentarian.

- The primary documentation will be a Video Book. That is, a compilation of recorded material from the workshop weeks. The editing is organized so that the video book provides a sensory, auditory and visual support for the schematic methods and models that the project develops and applies in the work. I choose this format because it simultaneously reflects a theoretical and practice-based statement that can support the connection between the two statements.
- The project's process and ongoing reflections will be posted on a DDSKS' portal on the international Artistic Research Catalogue, in order to be peer reviewed for publication in the Journal of Artistic Research.
- A conference focusing on the methodological approaches and ethical challenges of working with documentary performing arts. Specifically, performing arts that work with the inclusion of scientific narratives and/or performing arts that work with personal narratives. Context-related presenters will participate.
- In addition, we participate in various events in KUM, DDSKS, C:NTACT, Statens Naturhistoriske Museum and similar events

I will let Preben Friis conclude this chapter and let myself be guided by the words that the freedom of the improviser is the only way to the answer, I may apply this in the investigation phase, but the thought and reflection is what leads to the production of knowledge.

So this improvising is problem-solving which means that before you start improvising you have to defined the boundaries: This is the problem and the answer is predetermined, although still unknown, because it lies enfolded in the problem. The Freedom of the improviser is only the road to the answer.

Preben Friis in Stacey, Ralph, (2006) Experiencing risk, spontaneity and improvisation in organizational change working live s 82 Abingdon, Routledge

Process design 5

Ledelses perspektiver i en scenekunstnerisk proces

	Forberedelse			Koncept Udvikling			Refleksion		
	Kontekst	Formidling af koncept	Workshop	Undersøgelses design	Undersøgelse	formidling af undersøgelse	Indsamling af dokumentation	Bearbejdelse af metoder og matrialer	refleksion beskrives og udkommer
A F S E N D E R	**KUV projekt ejer**	**KUV projekt ejer**	**KUV projekt ejer**	**KUV projekt ejer**	**KUV projekt**	**KUV projekt ejer**	**KUV projekt ejer**	**KUV projekt ejer**	**KUV projekt ejer**
	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf	Scenograf
	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner	Lysdesigner
	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner	Lyddesigner
	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker	Dramatiker
	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg	Dramaturg
	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere	Skuespillere
	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef	Teaterchef
	workshop deltagere	workshop ledere	**workshop deltagere**	workshop deltagere	**workshop deltagere**	**workshop deltagere**	workshop deltagere	workshop deltagere	workshop deltagere
	Kostumier	Kostumier	Kostumier	Kostumier	Kostumier	Kostumier	Kostumier	Kostumier	Kostumier
	produktion	produktion	produktion	produktion	produktion	produktion	produktion	produktion	produktion
	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestilling s	forestillings ledelse	forestillings ledelse	forestillings ledelse	forestillings ledelse
	Producent	**Producent**	**Producent**	**Producent**	**Producent**	Producent	Producent	Producent	Producent

AFSENDERDOMINANS

OPDRAGSGIVER DOMINANS

O P D R A G S G I V E R

The main difference between this design and the others is that it doesn't have production as its goal.

The two close collaborators throughout the process are the manufacturer (which in this understanding is not just one person but the entire institution DDSKS) and the KUV project owner.

The other thing that stands out here is that concept communication is very early in the process. It is a prerequisite that the project is clearly described and relevant in order for it to receive funding.

You can also see that what in previous designs was called the editing phase is now a reflection phase, it could also be called knowledge production.

Rounding up

The developed understanding of the process design tool.

Ledelses perspektiver i en scenekunstnerisk proces Procesdesign skabelon												
	Forberedelse			Koncept Udvikling			Koncept realisering			Editering			
	Kontekst	Research & Analyse	Workshop	Ide generering	Skitsering	Formidling af koncept	materiale generering	Formulering af fælles mål	materiale sortering	Dramaturgi og scenisk organisering	Dramaturgiske valg og scenisk organisering gennemføres	Vedligehold & afvikling	
A F S E N D E R	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestillings Producent	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestillings Producent	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestillings ledelse Producent	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestillings Producent	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestilling Producent	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestillings Producent	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestillings Producent	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestillings ledelse Producent	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestillings ledelse Producent	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestillings ledelse Producent	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestilling Producent	Instruktør Scenograf Lysdesigner Lyddesigner Dramatiker Dramaturg Skuespillere Teaterchef workshop ledere Kostumier produktion forestillings Producent	**O P D R A G S G I V E R**

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The model itself, as depicted here, is a gross type and my own favorite model is a process. It has changed shape, color, words and function many times throughout this assignment. It is an interactive Excel sheet so cells can be moved around and columns and rows can be moved or hidden. This is what I have used as a starting point when I have made variations that describe the different processes.

The description I have come up with about the elements in the template is as follows:

Sender - describes the artists and other contributors who create the work. The arrow is interactive and can be collapsed or expanded.

The **commissioning body** can be considered the source of the resources for the work, whether it's a foundation or a theater. This arrow is also interactive.

The model contains 4 main categories that can, but not necessarily should, be seen as a timeline, starting from the left and moving to the right.

The staging process for a director - from taking on the job to completion - takes around a year.

Preparation Contains all the initial and clarifying phases, including

Context, which should describe the context of the project, the role of the parties involved, who the audience is, and provide insight into the setting. It's about understanding the task (or describing it if you're applying for funding)

Research and analysis describes the journey into the material to be studied. The world the material is created in and connects with.

The workshop is a preparatory investigation of possibilities in the aesthetic work and is based on research and analysis (but does not have to be). It is conducted before any choices are made regarding set design, lighting, sound, etc. The workshop needs scenic materials such as light, sound, props, projectors, objects, etc. in order to produce aesthetic possibilities. If it is a site-specific project, it may be essential that it takes place on site.

Concept development Includes the development of the framework and aesthetic choices.

Idea generation This phase can be derived from research, workshop or both. It contains a nascent formulation of a concretization. It can consist of e.g. creating a mood board, sharing inspiration and areas of fascination with those involved in the development. Shared art experiences that inspire the project can help create a common ground of reference. Considerations about which genre and acting style are developed at the same time if it is a theater performance.

Sketching. Developing the media that will help create the visual and auditory concept. This can include developing the scenography model, lighting, video, and sound design. Several options can be outlined because opting out sharpens a preference - a direction. If it is an application (KUV) then several drafts are written here.

Communicating the concept. Typically, in an institutional theater, the concept is communicated through a sketch submission to the theater's management and production team, and through a reading rehearsal to the acting ensemble. If it's a project application, it's the finalization and submission of the application.

Concept realization The ideas that have been developed are now being put into play and are being shaped and manifested in physical settings

Material generation The rehearsal period of approximately 8 weeks if it is an institutional theater starts here. It can easily be different with both shorter and longer rehearsal periods in other contexts. There are several ways of generating; through directors bringing a pre-planned mise-en-scene to life, through improvisation over events, through physical composition work, through visual compositions, through artistic response and other improvisational approaches.

Formulation of common goals. The generated material should always be sorted and further developed. A space for all participants to reflect on the value and potential of the findings helps to create clarity and direction for all participants. A delegation of tasks can be agreed here.

Material sorting. During this period, the different professional groups work individually or in small groups to carry out what has been agreed in the joint reflection. The selected material is sorted out and developed.

Editing This phase is mainly about comparing the different parameters and discovering what they say together.

Dramaturgical and scenic organization. A shared awareness of dramaturgy, dynamics and tempo/rhythm is developed. The phase includes a reorganization of the performance in relation to scenic experiences that come from rehearsals and other processes.

Dramaturgical and scenic organization is carried out. Cuts of text and sequences, arrangement or rules of the game are determined, lighting and technical review are confirmed and coding of light and sound and more is agreed. Rehearsals create precision and security. Meeting a first audience also happens here.

Maintenance and performance. Now the show is playing for a paying audience and the permanent staff who run and perform the show are in charge of the performance. The director occasionally supervises the performance.

Experiences with the process tool while working on the task.

I find that through working with process design as a lens on different processes I have been through, I can see the differences in my working life more clearly. For example, I can see how, in a process design understanding, I should have spent more time on dramaturgy and scenic organization and less on material generation with Jeanne D'Arc at Odense Theatre.

Overall, I find that I have a greater awareness of what I need to do differently or stick to the next time I go through a similar process.

In my experience, there is a connection between the client's influence and artistic freedom, and the connection also applies to how the process is organized.

If the client dominance is high, as in an institutional theatre, early dramaturgical and scenic organization is required. There is less opportunity for collective processes. It seems as if this relationship is intensified the larger the stage, the more actors and the more resources are at stake. In this context, the hierarchical structure is a necessity. Sender dominance is less here.

If the client dominance is smaller, the stages and resources are smaller and the participants are fewer, the freedom for collective processes and early involvement of the participants is greater. Sender dominance is also greater here.

What opportunities does process awareness offer?

In my experience, process design can contribute to a practice-changing company. It is not the Excel sheet itself that is significant here, but the conversation about its elements and phases that gives rise to an alignment of expectations among the participants in a process. By going through all the phases, participants can describe how they want and expect to engage in the different phases.

Implementation options in education and industry.

So how is it possible to put this into play? At the beginning of this school year, I have already been working on the initial stages of process design thinking. The student instructors and I have analyzed our processes and shared our experiences. We have also been designing future

processes that stood before us based on experience. In front of us are two graduation performances that, as mentioned earlier, will go through a collective work process. I will teach them this new process design. I will share the experiences I have by sharing this task with them. I'm very keen to continue developing the ideas of process design into a book.

In several contexts, I will be teaching process design to multiple disciplines and production teams. I also look forward to using the design tool in evaluation processes.

I will put process design into play myself when I start new processes and create an alignment of expectations via the tool, with both the client and collaborating partners.

Finally, I will work to start a dialog with primarily fellow directors and theater managers on how we can increase the focus on process design. Through this dialog, I want to develop my thoughts and hopefully process design can enter into the practice of others as well.

New artistic expressions through process awareness?

In my experience, many projects do not unfold their potential because there has not been a vote among the participants on how to organize the process towards the result. This typically ends up with an unspoken understanding that "we do it the way most people do it". I believe that by gaining knowledge about processes from both theorists and practices, while giving ourselves time to consider and unfold the processes we enter into, we can find a path to unknown and new art forms. I think it's because a heightened awareness of what we do (the framework) can create the courage to move in new directions.

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