

“THE THEATRE ENTRANCE”
– A HELPFUL WAY TO INNOVATION AND LEARNING

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Abstract

The aim of the paper is to examine the power of some theatre exercises as helping methods for exploration and learning. This is done by discussing a case from a management training programme in the retail business where the participants were working in project groups with important strategic issues, with the expectations of implementing new solutions and producing some appreciated business results. In this work they wanted to strengthen their ability to work creatively and a theatre based learning experience was planned in co-operation between the learning coaches and an external theatre professional. The learning experience and the “theatre entrance” turned out to be rather helpful and a good learning experience for those participating. The paper also relates these experiences to several other examples where theatre activities play an important role in personal, group and organisational learning.

Setting the scene

Several theoretical contributors have argued for the necessity of crossing mental borders and moving into the “field of ignorance”, in order to be able to find new perspectives from where new concepts can be invented and new learning can be achieved. Others have underlined the assumption that creative work emerges from feelings, emotions and sensual images rather than analytical thinking. These two hypothesis draw attention to the field of art. “*The artist is not a man who describes but a man who feels*” (E.Cummings). A variety of art disciplines (poetry, music, painting etc.) might be really helpful as tools for exploration and mental border-crossing; they are “borderline tools”. Among these we also find the art of acting. The aim of the paper is to examine the power of some theatre exercises as helping methods for exploration and learning. This is done by discussing a case from a management training programme in the retail business, but also by relating these experiences to several other examples where theatre activities play an important role in personal, group and organisational learning. The paper has no ambition of presenting a so called state of the art within this area; rather it will relate to some other examples and experiences where the field of practice is the organisational environment i.e. much alike the presented case. These examples are more or less accidentally stumbled across by the author.

Trying to connect to other organisational theatre experiences, some refreshing discussions was found in the so called “Thin Book” (Darsø, Meisek and Boje 2007) produced by the people gathered in “The Organisational Theatre Thin Book Summit” that took place in March 2005, organised by Learning Lab Denmark. I did not take part in the summit myself, but have found some of the analytical points, ideas and thoughts offered in the book interesting to juggle further on with, as the authors themselves encourage the readers to do (ibid: 8). Several participants in this summit seem to have connections with two of the strongest organizational theatre traditions in Denmark, The Forum theatre and The Dacapo Theatre. Dacapo Theatre in Odense, Denmark, is a consultancy firm that has built its portfolio upon Interactive Theatre. They are using instruments and effects from the theatre to highlight and find solutions to organisational problems. The Forum Theatre in Copenhagen works from an Interactive Projective tradition inspired by the Brazilian Augusto Boal (2000).

In a recently published Norwegian book (Rennemo 2006) there is argued for a new action based model in organisational development. The model is based both on the authors practical

experiences from doing action based programs in a number of private and public firms during the last 15 years and from theoretical studies of the different action based learning and research-traditions, emphasising the strength and positive contributions from the different ones. The model is arguing for four values or processes that could, but not necessarily should, be emphasized in action based development programmes: This is 1) the value of innovation and creativity (exploration), 2) the value of production of appreciated and measurable results (production), 3) the value of creating new learning and competencies both for individuals and for organisations (knowledge creation) and finally 4) the value of using and developing transformable knowledge from and back to "the state of the art" (information).

By focusing on these four processes the action based practitioner or researcher is given a better possibility both to design and to evaluate a concrete development program. In collaboration with the organisational field, he/she is provided with a practical tool helping to focus on which of the four values are going to be emphasized, and to what extent, in the program. In the planning period of the program, it is necessary to consider all the four values to be familiar with what you exclude as objectives. This is also a necessary clarification in the contract relation between coach and client and/or other working relations in the program.

The development approach has been followed in a number of companies the last two years. This paper emphasises first and foremost the creative and innovative part (the value of exploration) of such a programme, and discusses how methods, tools and exercises from the theatre might help participants in action based development programmes to find new ways in their problem solving or production process and thereby function as a catalyst for learning. More precisely the paper will focus on an experimental work-shop in a recently ended management training program inside Coop, with participants from Norway, Denmark and Sweden. MiL (Management in Lund) was the consultancy firm that delivered the program to Coop and three MiL consultants were responsible as learning coaches, among those the author of this paper. This is mentioned because the learning philosophy in MiL influenced the case that is going to be told. The participants were divided in four "cross boarder-groups", each group working with an important strategic issue, given in April 2007 by the CEO's in each country, with the expectations of implementing new solutions and producing some appreciated business results. While working with the action based model, defining their ambition about results, learning, information and creativity, three out of four groups wanted to strengthen their ability to work creatively, to be as they expressed it themselves "out of the

box." They asked the three learning coaches for help. From that moment the coaches started planning a minor workshop (2 days) where they wanted to explore some theatre methods as helping tools for developing an explorative and creative behaviour, i.e. theatre based exploration. This was conducted in cooperation between the learning coaches and an external professional, Ørjan Hattrem, from the department of dramatics at Nord-Trøndelag University College.

The learning experience and the empirical material.

Three out of four project-groups met in Hurdal, 80 km north of Oslo, two days in the middle of August 2007. Two of the groups, we call them the Sourcing group and the New-business group were complete, that means 5 and 6 persons in each group. Two of the members in the third group, the Food-service group, were prevented from participating this day. Additionally, one person from the fourth group had asked to take part in the "theatre day" and therefore supplemented the Food-service group in the group exercises. A couple of weeks before the workshop Ørjan Hattrem (the external professional) and me as a learning coach met at HINT (Nord-Trøndelag University College, where we both work) to plan the arrangement. The theatre education at his department is improvisational oriented building upon French traditions from L'Ecole Jacques Lecoq, where students from all over world meet in a cultural melting pot where all aspects of communication quite natural need to be explored. Afterwards our agreements were discussed on the phone with the other two learning coaches.

“The theatre has moved from a metaphor to describe organisation towards a technique to change them” (Darsø & Meisek 2007:10). This quotation illustrates the possibility of the field of organisational theatre practice, which is characterised as a movement from entertainment to innovation. There are however a great variety of methods and techniques with ambitions of bringing change to individuals, groups, organisations and even societies. Probably there are reasons to say that the pressure for change also differs in these examples. In our example the ambition of bringing change to the group projects that was the background of the case, was of a rather indirect character. This would be a question for the groups themselves to find out. There were none professional actors performing in our case, only the professional theatre instructor using techniques from the education of actors in combination with questions of reflections from the learning coaches. This situation was for instance quite different from the well known Forum Theatre tradition, inspired by Augusto Boal (2000). Here the professional

actors invite the spectators to the scene encouraging them to take part in the play trying to find new solutions in the organisational or personal dilemmas brought up. In that way the spectators are given a different and an aesthetic learning possibility not only as spectators but as “spect-actors” (Boje & Larsen 2007:33). They are both spectators and actors. In our example the participants were basically actors, but also spectators when watching, not professionals, but each other on the stage. They were either or, but mostly actors. Consequently, I have later in the text named their role actors or participants. The stage was not a theatre scene, only the floor in the huge, comfortable light room at the Hurdalsjøen Conference Hotel.

Since one of the groups had to be a mixed group we decided to introduce exercises that were not project dependent. Important in the planning was also that the different exercises that should be presented for the participants had no predefined goals regarding the output of them. We wanted the atmosphere to be free allowing everybody to reflect openly about the experiences the "theatre" experiments gave. This position was influenced by the learning philosophy the coaches are encouraged to follow when working for MiL. From the homepage of the consultancy firm the following sentences may serve as a description of this.

We believe that people contributes productively to the success of their organisation – as long as they are taken seriously and offered opportunities to participate in setting targets, reviewing the progress and learning in the process.... There is nothing more effective for personal learning than oneself getting to grips with and being responsible for sorting out a concrete dilemma. We learn infinitely more from putting our own words on what we do than from what we hear others talk about. (www.mil institute.se)

The learning philosophy gives directions to the role of the learning coaches. The participants were given a possibility of trying different exercises, but they themselves had the ownership to the interpretations of their experiences. In that way you could say the exercises were held in a spirit of democracy. It was, as Darsø, Levy, Bond, Friis, Finnestrand and Skarholt (2007:47) put it, a situation where seeds was planted and not bombs were throwing. The driving force of a possible change in the participant’s attitude and behaviour in the project work was the reflections upon this experience from themselves. But, maybe at least one of the groups transformed the seeds to small bombs in their own group work as we will see later on.

The workshop was divided into two parts. Day one was the active “theatre day” with different exercises while day two was a follow up day where the project groups continued their own work together with their learning coaches given the possibility to use experiences from the theatre day. The theatre-day started at about 9 o’clock in the morning and ended at about 16 p.m. The day was divided into three sequences: 1) In the beginning we had different warming up exercises (stretching, breathing, concentration and different physical exercises). This was individual oriented exercises. The last one was to move around in the room in a virtual landscape. 2) The middle part contained different exercises where the participants could concentrate and be aware of themselves as a whole group, not as individuals but as a collective. We might call this training in collective consciousness. 3) In the third and most time-consuming part of the day, the three groups were assigned to solve different problems and to show the results of their work as a non-verbal performance. For instance they were told to take themselves through an imaginary and rough terrain with trees, waterfalls, mountains, snakes etc. Additionally, they were told to present this as a story. In this part they had the possibility to do some planning, practicing/training and finally performing. It is important to underline that we did not work with theatre texts in this case. With one exception, all texture aroused in inter-play between the participants, the actors, and their body-language. The exception was one exercise carried out twice when the participants were allowed to talk to each other the first time. Afterwards only the body language was allowed.

Of course some of the participants were a bit insecure in the situation they were brought into together with a professional theatre instructor questioning what a professional retail business could learn from the theatre. We will see that a few of them tell about this in the reflections later on. Still, as one of the learning coaches memorize; *from a coach point of view I was surprised of how relatively easy people accepted the set-up.*

During the day we had some reflection breaks and at the end of the day the groups and individuals got the possibility to reflect upon the whole day and even to relate to the project work in each group. In the afternoon the three present project groups were asked to make a 10-15 minutes presentation of their project work so far, emphasising successes, difficulties and experiences that the other two groups could benefit from. This was prepared beforehand, but the groups got some time to change their presentation in the light of the experiences of the day.

In this paper some of the reflections in actions are documented, but most of the empirical material contains reflections on action collected in a questionnaire presented for the participants in January 2008, after their project work was ended and presented for the CEO's. Here they were asked to answer and reflect upon these 10 questions, here presented quite briefly:

- 1) Which project group did you belong to?
- 2) Which exercises do you remember from the theatre day?
- 3) Do you remember any of the exercises as especially positive? If so, in what way were they positive?
- 4) Do you remember any of the exercises as negative in some way or another? If so, which exercise and why?
- 5) Do you remember if any of the exercises activated any strong feelings inside you during that day? If so, can you name those feelings and why they arose?
- 6) The aim of the day was to help the project groups to work more creatively and thinking "out of the box." To what extent did it contribute to that aim and if so, in which way?
- 7) Looking back on the theatre day, do you think it was useful for the project work? If so, in what ways?
- 8) Looking back....., do you think it was useful for your teamwork and team spirit? If so, in what ways?
- 9) Looking back, did you have any benefit of the theatre day related to your development personally or as a leader? If so, in what ways? If not, why was it so and in what ways could the theatre day been arranged more usefully for you?
- 10) Anything else (reflections, feedback etc.) you want to comment upon?

The material is most reliable from two of the groups, the Sourcing group and the New-business group, since they both were complete the theatre-day and since all have answered the questionnaire. The theatre day was also commented on by several participants, the absent ones as well, in the evaluation of the management training program. Therefore some statements from the evaluation are included. The empirical material contains quoted expressions and reflections in the three Scandinavian languages. Here this is presented in a translated version. The quotations from the field are mainly directly translated. A few of hem few are slightly compressed, not unusual when handling qualitative material (Kvale 2007)

Tales from the field.

First of all, hardly any of the participants, the actors, expressed any negative attitudes to the experience neither in action, or reflecting on the actions (question 4) or in the overall

evaluation. They also remember very well the different exercises (question 2) 5 months later. Some of them said they felt insecure in the beginning.

I was a bit sceptical in the beginning and felt outside my comfort-zone. After a while I managed to relax and it turned much better (New business group).

No negative feelings, but performing to the others felt a bit uncomfortable the first time (New business group).

One statement connects the insecure feeling to some of the exercises:

I felt uncomfortable when walking alone through the wood. I tried to relax, but couldn't. Maybe I tried too much, I didn't manage to see and feel the wood. (Sourcing group)

Finally one of the participants (New business group) told the rest of the group that he/she was very tired at the moment due to different working problems and was in lack of energy. This person writes in the reflection note that he/she did not benefit much of the day her-/himself and felt a bit unprepared. Still he/she underlined the value of the day for the rest of the group and saw some advantages from it for the project group.

The overall feedback from the participants leaves behind an impression beyond dispute that the day was highly appreciated and positive regarding the outcome. *Everything was positive. Besides, it was fun!* While we could find 3 slightly negative statements in the reflection material written 5 months afterwards, 22 statements (question 3) have a positive character where some typical ones are:

All the exercises were positive, presented with charm and confidence.

To me the exercises were really out of the box.

Acting in groups produced a common experience. The physical contact helped to develop a team feeling.

When we were not allowed to talk to each other it was interesting to notice the importance and help from other senses.

The exercises on the floor showed the impact of my physical behaviour on the rest of the group. Small changes in my movements, gestures and motions influenced the rest of the group.

Without any doubt the actors had a good time the 15 of August 2007, but what kind of knowledge or learning did they develop during that day and in their reflections afterwards. Broekhuijsen and Ibbotson use the term 'acting knowledge' (2007:65) to describe the kind of

knowledge that organisational theatre offers as an alternative to the analytical, rational and academic way of building knowledge. I like this idea and it is in the extension of another one, 'working live,' introduced by Shaw and Stacey (2006). In our case the acting knowledge that was developed during the day was of four types: 1) Learning about me. "I learned another ME during that day." 2) Learning about you. "I learned another YOU during the day". 3) Learning about us. "We learned another US". 4) A new reality. This kind of knowledge was more general, not directly connected to the people present or the common project work. It is probably useful to see some more authentic documentations of these four types of learning from the reflections of the participants.

a. Learning a new me.

One of the participants (Food service) had been the member of a theatre company for about 4 years some years ago. For this person as he/she tells, the experience turned out to be a great reunion without much new learning. Most of the others though tell much of their personally output of the day.

I became more aware of my behaviour and body language and the way it affects upon others. I learned how to underline my messages with my body language.

I realized that I need to challenge myself unconventionally of being outside my comfort zone. It is good for me.

I was really out of the box. Pantomime and theatre exercises helped me to extend my comfort zone.

I learned something about building trust in group.

For me, I took a new role in one of the exercises where I was in the centre and had to improvise. Before I didn't think I could do that. Afterwards I have gone back to this experience and done the same in my professional role.

I learned a lot about catching the mood in the room. When doing that I can better see the overall picture in the situation I am into. I gives me more information.

I learned something about relaxing. Unfortunately, I have a tendency to frame a situation too fast. It's a pity because it limits my action. When I learned to relax, everything went out much better. I had a really good time.

Another person was inspired by some of the exercises and was encouraged to use at least one of those in the team of leaders he/she was responsible for. Finally one writes about a relational effect of the day. The relation to one of the colleagues changed in a discernable way during the day. It became more open and positive. This turns attention to the next learning area.

b. Learning a new you.

About a quarter of the actors speak about changes in perceptions or opinions about colleagues in the project group. Although this is not a dominant message in the material, still it is important. The theatre day gave the group members possibilities to see and learn new sides of each other, special more creative and playful sides. One of them (Sourcing group) says that he/she perceived X playful and felt this very liberating. Another one in the same group learned the same X and another Y being *supercreative* giving the whole group a lot of energy. The same observation is mentioned by several others in more general words. It is likely to believe that changes in interpersonal opinions in some way or another will influence upon behaviour.

c. Learning a new we.

In the reflection material, the impact upon the different teams, the team climate, spirit and cooperation is the most mentioned effect from the theatre day. This is mentioned from all the groups and almost every one of the actors.

We in the group became much closer to each other during the day. A lot of humour and a strong team spirit developed. The physical contact in the exercises helped to develop a we spirit.

Our "natur travel" strengthened our feeling of belonging together.

The trust inside the group and to each other increased noticeable.

It helped to be a part of the group when I (sometimes) felt foolish. A safe group climate developed that day.

It was important to listen and to show respect to each other.

It was energizing to create something together and the interplay between the different group members improved. We could see new competencies in the individuals. This was beneficial later in our work.

Our behaviour turned more informal and a fundamental trust aroused. In the continuation of our work we felt like a "dream team."

Afterwards we got more personally and group oriented and less production oriented.

More creativity and "out of the box thinking" developed which was good for the project work later on.

The last quotation is written, not coincidentally, by one of the members in the Sourcing group. We might see a difference between the Sourcing group and The New business group

regarding this area of learning. Both groups report a distinct effect upon the team climate. They also agree upon the learning effects regarding their project presentations later on.

In our presentations, more attention was given to presentation technique, body language and articulation.

We changed our project presentation later that evening in a more creative direction.

I think the theatre day influenced the final (January 2008) project presentations from all the groups.

In both groups we even find opinions about the feedback climate in the groups which was improving as a result of the day. The Sourcing group are however more precise and positive regarding some other effects, especially regarding their explorative and creative behavior.

When we (in the group) are looking back to Hurdal we see this as a great "out of the box experience." Not as isolated exercises, more as an event or a milestone.

Partly we created other "out of the box experiences" ourselves (for instance driving co-cart) and partly we continuously worked to strengthen group solidarity.

We became much more familiar with bringing new perspectives and references from totally different lines of business into our project.

This change in behaviour could even be observed afterwards in their project meetings. After a meeting one month later they write an e-mail to their learning coach telling "*in accordance to the out of the box experience at Hurdal, we have arranged meetings with IKEA, Nokia and Inex*" in order to find new perspectives and "pearls" for the project.

d. A new reality.

Here and there in the reflections from most actors you find statements telling about learning something new, another ontology, like an eye-opener, giving the possibility to see the "world" in another ways. Some people comment upon the production oriented climate in the group up to this day emphasizing how refreshing it was to be allowed to "disconnect" the head for a time, as one of them writes. Others are very concerned about the playfulness and the effect this had upon breaking barriers and non flexible behaviour in the group. The theatre day was a result of demands from the whole group themselves. Afterwards several write in more or less the same way that they got a common reference to the concept "out of the box" and to be out of the comfort zone. This was also commented on by one of the other learning coaches in her reflections five months later. *The concept "out of the box" got a visual, tangible and emotional anchor. Afterwards I am surprised by how often I hear people refer to the event and the 'out of the box' concept.*

Communication without words and voice was another area of learning. Several noticed the impact of other senses (hearing, seeing and feeling) when they were not allowed to talk. *Still the communication went very well.* The impact of the body language is often mentioned as well.

When you move around it is obvious very important how you do it. I see a parallel to a workplace situation. If you are bored or feeling down, your body language affects others and removes energy from the room.

Several of the exercises were collectively oriented without any kind of predefined structure or leadership. The initiatives and leadership grew spontaneously from the interplay between the actors assuming willingness to be aware of the local or individual initiatives. Still they were able to develop the exercise, co-ordinate themselves and produce a performance. This is mentioned in the material, not surprisingly since this happened as a part of a management training program.

We succeeded behaving with conformance and as a reconciled group without having a leader. The guy who was accepted or taken as a leader in the group was the guy who was seen at the right place with right expression.

Afterwards we talked about the lightness of collective leadership.

Learning from the tales

In the *Organisational Theatre – Thin Book* (Darsø, Meisek and Boje 2007), the authors emphasize the importance of the ‘moment’ in which something new becomes possible. *It can be found in expressions such as ‘magic’, ‘silence’, ‘the space of possibility’, ‘nedslagspunkt’ and being in the moment’.* *There is no doubt that the theatre can create that moment. The main question seems to be whether people have the courage to stay with that moment and the wisdom to seize it (Ibid:13).*

Our case tells about a group of people, unfamiliar with the theatre based exercises they were presented, with the courage to stay in the moments where new learning was possible and with the ability to seize it. This is shown to be probably in the tales from the field.

Shaw and Stacey (2007) introduce the concept “Working Live” meaning a creative way to bring dilemmas and emotions in organisations into the dialogue. Boje and Larsen (2007)

comment upon the same describing the concept *as working in the moment with all the surprises that emerge*. In our explorative situation, we wanted to encourage the participants to feel and think with their body in situations where the logical and rational way of problem-solving was not the obvious and natural way of behaviour. Does then our example deserve to be categorized under the label 'working live'? I think it does, definitely. As mentioned before, the ambition of bringing change to the project works that was the background of the case was of a rather indirect character. Still, as we have seen in the interpretations and reflections from the actors, many parallel processes were established between the theatre exercises and their own project work. The theatre day had an immediate effect upon the group work, for instance later the same evening when the groups presented their project situation to each other.

Therefore we might conclude that there is no need to focus on a specific organizational dilemma or problem when working with theatre based training. When people, as in our case, have a working relation, they themselves transform their common experience from this situation to their ordinary working challenges. The theatre improvisation increased their awareness, spontaneity and risk taking. They saw some new possibilities outside their ordinary box and a possibility for change occurred.

The ability to improvise in the moment, without using the verbal language requires trust and courage. We have seen that this trust existed in the group. Though it should be mentioned that the group of people were not unfamiliar to each other before the exercises. The whole group had earlier met in two four days' workshops. One of those was very personal oriented with many interpersonal conversations and involvement. Additionally the project groups had met a couple of times. Therefore, as a group, they did not start from scratch. They all were a part of a career-oriented training program and there existed some trust and relations between the participants when the day started. This was obvious a reason why they relatively easily could catch the moment. Borrowing an expression from Boje and Larsen (2007:38) one could say that a moment of time was opened and a space for change was possible. We have seen most of the Coop managers describing moments of change in their reflections.

It seems to be strong connections between change, innovation, new learning and feelings or emotions. This is for instance one of the main findings in the research of the American couple Root-Bernstein. After studying people in innovative professions (artists, inventors and scientists, etc.), at work, they claim that creative behaviour is strongly connected with intuition and aesthetic experiences. *It is very difficult to find any major figure in any art or*

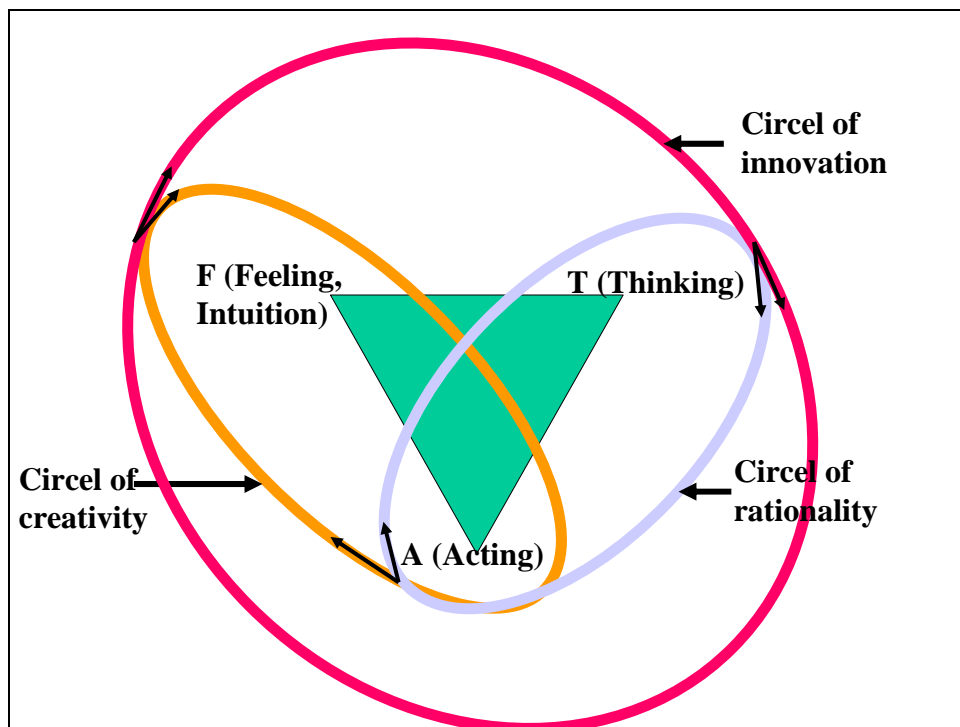
*science who has said that creative work is done using words, mathematics, logic or any of the other higher order forms of thinking that are supposed to characterize intelligence. Even the most verbal poets and mathematical scientists maintain that their creative work emerges from feelings, emotions and sensual images (Root-Bernstein & Root-Bernstein 2003:377). New ideas exist before they are conceptualized verbally, as emotional and metaphorical forms of knowing (Darsø 2004). Consequently, you would expect many feelings in rooms where innovative learning happens. This has not been mentioned so far in the paper. Still, it is frequently reported in the reflections from the actors (question 5). And it is not only frustration and negative feeling, positive feelings as well, are in fact more often mentioned. The following words are cut and pasted from their reflections: Competitiveness, delighted, energy, empathy, feeling of community, feelings of success, frustration, humour, laughter, irritation, joy, open minded, power to influence, out of comfort zone, relaxed, relief, tired. One of the learning coaches has this interesting reflection about the observed feelings from her position: *Laughter grew in the room, but also stillness. I believe emotions became a little more distinct during the day.**

Darsø, Levy, Bond, Friis, Finnestrand and Skarhol (2007:49) make an interesting connection between Organisational Theatre and Action Research claiming that the aim for both are to *achieve collective learning and change through involvement and reflection. Moreover the members of the organisation are themselves responsible to make change happen - through collaboration with theatre and/or researchers.* In our case the long term relations were between the actors and the learning coaches, but the responsibility to conclude about the lessons learned lied undoubtedly in the hands of the actors themselves. As mentioned before, the theatre workshop was part of a management training program run by a consultancy firm building upon Action Learning philosophy. The connections between Action Learning and Action Research are quite close (Rennemo 2006). In the first one you might say that the obligations of bringing back the lessons learned to the "state of art" are less emphasized. This is the aim of this paper, sustained by one of the learning coaches - not the actors themselves. In both Action Research and Action Learning traditions there are value oriented principles concerning learning methods and the role of the researcher or consultant in cooperation with the field. When working with organisational theatre it is probably very important where to put the responsibility for the learning process. Artists/professionals and action oriented researchers/consultants have different roles to play and probably different competencies to build upon. In our case this became visible a couple of times when the external professional

was more oriented towards commenting on a concrete level from a professional basis and some quality criteria, whereas the learning coaches were more oriented towards reflecting on a meta level. The different orientations and competencies turned out to be a supplementary cooperation.

Summing up in a model

There seems to be an increasing understanding from both innovative practitioners and academic researchers that thinking and feeling or rational and intuitive processes are inseparable in innovative processes. Root-Bernstein and Root-Bernstein (2003) give an overwhelming illustration of this in their study, quoting a huge amount of innovators, among those Henri Poincaré, the mathematician. *It is by logic that we prove, but by intuition that we discover* (ibid:246). This innovative interplay could be illustrated as in the model below.



Appreciated acting is what helps the world further. What becomes an appreciated or a good act is of course nothing absolutely, but could be seen as a result of negotiations or the result of network translations. In this post historic "struggle" defining the result of acting, network

elements or effects of both rational and emotional characters will be of great importance. These elements are also important in the initial production of the act. Problem solving could be seen as interplay inside a triangle between feeling, thinking and acting (Sewerin 1996). The final act is hopefully a result of mutual inspiring processes between those three. Quite often though, we see in problem solving processes examples of misalliances where two exclude the third resulting in an insufficient or rejected act. This triangle could even be used as an analytical tool, not unfamiliar to consultants, when describing organisational cultures. Weakness in one of the areas is compensated by the consultant's intervention. However, in our case, it was the Coop managers themselves that asked for help when wanting to strengthen their creativity. The instrument this time, introduced by the learning coaches, was the theatre entrance. It turned out to be a rather helpful entrance and a good learning experience for those participating.

Looking back to the model, the innovation process could be seen as integration between rationality and creativity, justified both theoretically and practically and even supported from our case. In the model this is outlined as circles because of the ongoing character of the processes. Sometimes we are turning around in the circle of rationality, sometimes in the circle of creativity, sometimes we move from one to another and maybe sometimes we even manage to handle both in an united circle of innovation. We also might see this as learning cycles and different kinds of learning loops. Then it is valuable to focus upon methods helping the learning process, for instance reflection as we did in the presented case. Still, there is an ontological, unmentioned and challenging issue in this unifying effort between the two basic circles.

It is likely to consider the circle of rationality being based upon rational and consequently substantial logic (March 1995), closely related to a separable cause and effect thinking and to the modern paradigm of science (Latour 1999). When moving to the circle of creativity, working with feelings, emotions and intuition favourably supported from the field of art, it could be argued that we have moved into another "world" of in the being of constantly changing relations. It seems much easier to find relational oriented logic in this world. If so, it demands an ontological shift in behaviour, from a rational and substantial to a relational (Emirbayer 1997). Chi and Hausmann (2003) raised the question if radical discoveries require ontological shift. Their own answer was affirmative and this paper supports their findings. For the individual, this could be rather challenging because being in the moment of different

“worlds” where unexpected things may happen requires *courage and boldness* (Boje & Larsen 2007:34). Probably this was the reason for some of the resistance felt by some of the actors. It is appropriate to end up here with some of their voices and finally thank them for their help.

I was a bit sceptical in the beginning and felt outside my comfort-zone. After a while I managed to relax and it turned much better.

I learned something about relaxing. Unfortunately, I have a tendency to frame a situation too fast. It's a pity because it limits my action. When I learned to relax, everything went out much better.

There are many opinions about the Hurdal workshop. I myself think it was here the project work turned into a new direction (Participant in the overall evaluation)

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