

## **Arts Scene Theatre of Leadership** – David M. Boje Jan 1 2009; Revised Jan 5 09

As you immerse in the Arts Scene, do interviews, study the Rio Grande archives (4<sup>th</sup> Floor Branson Library, NMSU), attend *Arts Ramble* (1<sup>st</sup> Friday (5 to 7) downtown Las Cruces, and enjoy events of *Love of Arts Month*, and crafts markets in Cruces and Mesilla you will get a sense of recurring situations of cooperation, egoism, altruism, vengefulness among leaders and organizations. You will enter what I call storytelling theatre of leadership. Your challenge is to do a skit of compelling controversy in class that brings out several sides of storytelling. Our task is to move from past (narrative) scripts and living story nowness that is stuck to find antenarratives for a better future of cooperation and ethical answerability. The purpose of skit is to apply Paulo Freire's (1970) **emerge from submersion to intervene**: *emerge* from *submersion* in situation-limits of problem-saturated controversy to find antenarrative ways to *intervene* in deep-rooted patterns of Arts Scene leadership.

An antenarrative (Boje, 2001a) is defined as a *before narrative*, a *bet on the future* and its potentiality. The goal of skit in relation to intervention (term) project is liberatory cultural action and intervention in the Arts Scene to improve its economic vitality by generating acts of cooperation and ethic-answerability among leaders.

Answerability ethics is defined in Bakhtin's (1990, 1993) and my own work (Boje, 2008a, b) as hearing a living story, and understanding one's ethical answerability to be that one person in-the-moment-of-Being that is answerable to act, to intervene, to not be the bystander, and to be complicit in accountability to act.

Cooperative behavior does not evolve on its own because it's vulnerable to exploitation (Mathew & Boyd, 2008: 1), apathy, and stuckness in past hurts and grievances. Answerability ethics does not happen on its won. Freeriders enjoy benefits of inter-leader cooperation and others' answerable ethical action without paying costs of action. Others have obligatory cooperation without action (paying inactive membership fees) and ignore their own complicity. And those with complicity who are not cooperating with volunteerism, obligatory fees, or ethical intervention can be punished (being ostracized, costly rituals of atonement in wider socioeconomic context).

I need to acknowledge something Nielsen (2005) called "*The Myth of Leadership*." There is this superstition that America won't work without these heroic egoistic leaders to manage everything and everyone. There is a struggle in the Arts Scene to have leaders pushing *egoism*, rank-based, command and control, even *vengeful*, rather than the more leaderless peer-organizations, and *cooperative* or *altruistic* interorganization patterns. In their ideal form, public and private organizations are more egoistic, rank-based, whereas, cooperatives and some grassroots member-organizations are more peer-based, full of egalitarian ethos of altruism and cooperation. In addition, instead of ethical answerability there can be revenge or egoism that gets best of cooperation or altruism.

The idea of a lateral, more flexible, less rank-based egoistic organization has been popular since Galbraith (1996). But it does not address answerability ethics. And you find some inklings of it in Richard Cornuelle's (1975) "*De-Managing America*." Media and movies reinforce the myth that we really need leaders to run our lives and just be the

bystander. Something Piers Ibbotson (2008) calls “*The Illusion of Leadership*” seems to persist. “Theater and oratory and eloquent speech and poetry have been separated off from business and politics and the marketplace” (Ibbotson, 2008: 101). We can trace complicity in Arts Scene with a cooperative and an ethical answerability. We will need to get beyond the surface storytelling (Arts-speak), where everyone says they are answerable, and look at actual behaviors. I am most persuaded by Corinne Maier’s (2005) “*Bonjour Laziness: Jumping Off the Corporate Ladder.*” Leadership has become a business-speak vocabulary that is gibberish with empty-jargon pretending to be universal, emptied of storytelling power, and not an answerability or cooperative acts.

The point of doing the theatre is so people will rethink their leader-myth assumptions as they see the action and interaction on stage, in its answerability for ethics and dialogical cooperation that leads to action. The ideal is for leaders in the Arts Scene to “critically reflect upon their existence” and then “critically act upon it” (Freire, 1970: 100). This could mean less rank-based top-down leadership and more peer-based bottom-up leadership. Both are present here. What this means to students, is you must investigate the situationality, talk to men and women in the situation. Only in this way is *Leadership*

The goal of *Leadership is Theatre: emerge* from their *submersion* and acquire the ability to *intervene* in Arts Scene. It is expressed in the word, *Conscientizacao* - [http://en.wikipedia.org/wiki/Critical\\_consciousness](http://en.wikipedia.org/wiki/Critical_consciousness) Theatre a way for people to “emerge from their *submersion* and acquire the ability to *intervene* in reality as it is unveiled” in your skits (p. 100).

**Arts Scene as Limit-Situations** – set in XYZ of Leadership is Storytelling Theatre! The Arts Scene persists in *submersion*! XYZ is a box that we can jump out of.

### **X PLOTS (TRANSACTION/TRANSFORMATION BEHAVIORS)**

Transactions are down, galleries are struggling, and artists are not making enough exchanges to quit their day jobs. To make a meager living, and artists craft what sells by popular demand of unsophisticated consumers who prefer ‘Organ Mountain’ reproductions to anything original or artistically exciting. Here’s a limit situation: Arts Scene mimics fine arts authenticity, but ironically done everything in its power to crush authentic art under a steamroller of mass production (Maier, 2005: 50). The game of the Arts Scene transactions is to make bogus art look authentic. These are ‘real’ Organ Mountains! Time to reintroduce the reality of capitalist mode of production into an Arts Scene that has emptied it. Artists rarely abide business sense, or tolerate economics. So their transactions do not conform to capitalist logic. They have no significant experience in marketing, accounting, finance, or administration. The Arts Scene is full of the rhetoric of transformational leaders who keep everything just the same. *Status quo rules!* Arts Scene has many organizations with quite similar goals, which few organization bother to implement. Having the goal-rhetoric seems more important than making it workable. Transactions are fractured, with few crossovers between university, town of Mesilla, and City of Las Cruces (see Cooperation below for some examples). The youth stay away from the Arts Scene and do not transact with it. Ironically, it’s the fighting spirit of the youth that could bring transformation to the Arts Scene, and enhance it with novel transactions. Imagine Hip Hop Music Arts, Tattoo Visual Arts Scene (actually

there is a Tattoo exhibit at Branigan Cultural Center). Yet, your typical artist is over fifty. The limit situation is easy to see: there's just no place for any artist in this Arts Scene. Artists are excess, a left over from colonized Native world, from retirement work, from alienated youth, and from those artists who best not quit their day job. Artists have their favored transactions in non-local Arts Scenes. Artists that are nomadic and do not put down local roots. Yet, the local Arts Scene is hanging on, if only by a thread. The red badge of courage for any 'real' artist is to be disillusioned with the transactions and transformations of the Arts Scene. One more limit-situation: Arts Scene is perfectly organized to get the results it's getting! If your art is not selling, must be your fault. Arts Scene is an economy that embraces the few artists and craftspersons it needs and discards the rest. That introduces you to X (Transaction/Transformation) plots of leadership. Let's address Y and Z.

### **Y THEMES OF POWER (WILL TO POWER & WILL TO SERVE)**

The will to power is centralized. "Rarely are decisions made collectively" (Maier, 2005: 51). When a decision is made the power structure is so invisible, it's impossible to see who decided. Nobody knows! In theatre of invisibility, it's decided behind the scenes, in the corridor of power. We hope there is a benevolent will to serve, deciding in favor of the common good. It's the 'Myth of the Leader' to believe some virtual character, some leader on high, is taking care of the common good. French and Raven (1959) tells us people attribute leaderly power to position, expertise, charisma (referentiality), or to those with reward and punishment power. A limit situation is status ranking: The weekend Crafts Market is vital, but alienated from the pompous fine arts groups. The fine artists call it 'hobby art' or 'farmer's art' or just plain 'bad art.'

### **Z DIALOGUES (MONO-VOICED PATERNALISM & POLY-VOICED DIALOGIC LEADERSHIP)**

Artists are free to talk as much as they like, but nothing ever changes. This is a lack of answerability to intervene to voice an ethical complicity and to intervene to change the pattern of Being. They can talk all they want, but there's this catch, they have no voice in decisions. Dialogue is cheap. What do artists talk about? There is talk of petty rivalries and conflicts that are never resolved, and slights never forgiven. And this is where an ethics of answerability comes in. Arts Scene that avoids dialogues that allow parties with different views to participate and move beyond frustration to answerability is needed. This can also lead to co-generativity, change, or even compromise. No significant decisions happen in collective dialogue. Arts Scene contorts normal dialogic conversation so there is no possibility of concerted action. The limit-situation is that any genuine public dialogic is so overdue it erupts in outbursts that upset good taste, propriety, and conviviality. The tragedy is apparent: Best to be polite, and keep your mouth shut, just be voiceless! What can we do to create different dialogue, a more answerable ethics?

The main X-transition is from egoistic and revengeful to altruistic and cooperative transactions. They also have their Y and Z dimensions. An Arts Scene is composed of groups with leaders and followers that engage in behaviors that are egoistic, cooperative, altruistic, or quite often revengeful. Fitness is an evolution ethology.

**Table 1: Classification of Arts Scene Ethology Behavior Plots – Adapted from <http://en.wikipedia.org/wiki/Ethology>**

Type of Plot Behavior	Effect on Leader	Effect on Followers
Egoistic	Increases fitness	Decreases fitness
Altruistic	Decreases fitness	Increases fitness
Revengeful	Decreases fitness	Decreases fitness
Cooperative	Increases fitness	Increases fitness

**Egoistic leaders** are everywhere. This Arts Scene is no exception. Capitalist free market says the best Arts Scene is where leaders behave in self-interests, but ironically if every follower behaves in self-interest that would destroy the market. A business often behaves with egoistic heroic CEO and followers shackled to wage slavery. Practical or instrumental ethics relies on self-interest of leaders in mythical free market. Egoistic leader patterns are other-destructive, and benefit business in short-term. Letting go of old patterns (scripts) happens slowly. X is transactional; Y is will to power for leaders with will to serve for employees; Z is mono-voiced, owners speak.

**Altruistic leaders** are hard to find. Everyone claims altruism, and then acts egoistic. Selfless concern for others is one of Aristotle’s virtue ethics. There are quite a few philanthropic leaders practicing altruism in an Arts Scene, most obvious is Doña Ana Arts Council, City Government and NMSU. Government bureaucracies and Universities are supposed to be altruistic. More are espousing altruism, but turning egoistic, with market forces mentalities. Altruistic organizations constrain leaders and followers with the strangest rules: At NMSU all printing must go to four approved printers who have not ties to any university employees; It’s illegal in New Mexico for city government to promote artists (some law against gifting); Universities charge the public to use their facilities, more so, as universities try to imitate egoistic corporations; firms donating scholarships cannot give them to students of university, state or city employees. The point is that sustaining altruistic means a stiff set of rules.

**Revengeful leaders** behavior has been noted to be symptomatic of this local Arts Scene. There are artists that have not talked to other artists in twenty years, continuing some forgotten feud. I think we can all agree that Revengeful leadership, nowadays, decreases fitness of leader and follower. Revengeful leaders spout justice creeds, and engage in punitive acts of power (see Y). It’s biblical ethics confusion: is it ‘Eye for an Eye!’ Or, ‘Vengeance is mine!’ In the Wild West, with its weak judicial systems, letting the victim’s family avenge a killing was a way to deter more murders in the community. Hang that cattle rustler, on the spot. Problem with vengeance is that if families disagree you get a sort of gang blood feud. Vendettas are cycles of provocation and retaliation.

**Cooperative Leaders** – It’s the cooperative leader (Table 1) that increases effect for both leader and followers. In Arts Scene there are grassroots member organizations. Some elect their leaders, rotate leadership every few years, to keep things egalitarian. Other

grassroots organizations devolve into more egoistic leadership (like any business), where the leader and handpicked boards make all the important decisions. The downside of cooperative is that it's temporary, unstable, and ready to turn egoistic at any moment. Some kinds of cooperation, such as cartels for price-fixing are against the law. Some galleries are organized as cooperatives. Artist coops organize around common economic, cultural, and social needs. Each member is expected to put in some time at the coop gallery cash register and sales floor. There are examples of Cooperative leadership in local Arts Scene that are changing deep-rooted egoistic and vengeful patterns of interorganization relationships. For example, *City of Artists Promotional Association* (email Jan 3 2009):

“Cooperative projects with other art organizations – Joined ArtForms so we could participate as a group in For the Love of Art Month in February 2009, worked with the Doña Ana Arts Council by having a non-profit booth at the RenFaire, and working with the Las Cruces Public Schools art teachers as they develop their curriculum and goals, and shared the Cottonwood Gallery with the Las Cruces Arts Association for their member shows. We have also worked cooperatively with several non-profit organizations to promote art: Farm and Ranch, Southwest Environmental Center, LC Homebuilders, LC Chamber of Commerce and the Hispano Chamber of Commerce.”

This pattern of cooperation among leaders is X-transformative, Y-will to serve, & Z – polyphonic-participation. Another example of Cooperative leadership is the 1<sup>st</sup> Annual Arts Convention held Sept 2009 (see <http://talkingstick.info>). Nine taskforces formed to develop cooperative leadership initiatives that over next several months were implemented such as university, city and state museums combining in scavenger hunt, city departments and Las Cruces Downtown cooperating to do Winterfest events that brought in new customers. Let's add one more ethology of leaders plots.

**Authentic Answerability Leaders** – There is a struggle for authenticity and answerability in this Arts Scene. Visit Wed/Sat mornings (8-noon) the Crafts Market & every Sunday/Thurs the Mesilla outdoor market! (Thurs) 11 a.m.-4 p.m.; (Sun) 12-4 p.m. You will find artists selling arts and crafts they do not believe is authentic, in order to make a sale to Crucens or Mesillans with no arts appreciation. The behavior-ethology involves ways artists can stand out while not making a living. The principle way for artists to have identity is to do juried public exhibitions, but the art is not selling. If your art is not showing in any exhibitions, you're not as good as those hobbyists selling at the weekend crafts bazaar (whose craft is not selling all that well either). No wonder the Arts Scene is such a mess! TO resolve the mess, more understanding of answerability and cooperation needed to bring about a prosperous arts economy is needed. This will take a different kind of education, a move from banking to more dialogic participation and action.

### **The Banking and Dialogic methods of education**

Banking education centers on lecture, where professors deposit knowledge in the bank-head of students, and later redeposit it in a quiz or exam. It is antidialogical! It's anti-answerability! The Dialogical teacher assembles interdisciplinary teams to work on a thematic universe revealed in thematic investigation that leads to answerability, to intervention to improve Being. The Dialogic leader seeks transformation and better transactions, will to power that brings change and will to serve that does it lovingly, and ways of participation that are collective ways of deciding, developing, moving on.

To develop Dialogical 388-theatre skit, means doing an active thematic investigation in the realm of the Arts Scene. Otherwise, the theatre will be a mechanical act, meaningless in terms of antenarrative bets on some better future. The successful skit links meaningful themes, that results from investigation, focusing in on most critical (conflict-ridden) aspects of historical cultural context (to keep it interesting & relevant), then resituates, or rescripts the Arts Scene to craft answerability and greater cooperation. You will need a method to construct a skit. I suggest thematic investigation, decoding, and thematic fan in skit development sessions (after work by Paulo Freire).

**Thematic Investigation** - A suggestion is to develop informal meetings with people in the Arts Scene. Explain you are doing a thematic investigation. Ask them to volunteer to participate as assistants to the class. Interview them and enter the scene to observe its life. Develop mutual trust and respect. Register everything in a notebook; if you can record the dialogue of the people, their vocabulary, syntax, pronunciation, etc, it will help you reconstruct believable authentic dialogue (Freire, 1968: 103). Taping some dialogue and transcribing it will be a big help. After each trip to the field, develop a brief report to be discussed by your entire team (including local assistants or volunteers from that scene). Codifications identify the felt needs of participants in the Arts Scene, in their limit-situations by coding up an interview with themes you sort out.

**Decoding Session** – In a decoding team session, field reports and interviews are reconsidered to identify occurrence and recurrence of unique living stories or coded patterns you see recurring such as narrative fossilizations. You can then identify blocked antenarrative and ethical-answerability potentialities that break out of embodied scripts you observed and experienced first hand. The point is to develop the decoding into your 3-act skit, and in the commentary and discussion with your audience evoke yet another analysis by co-investigators. And finally, to take what you learned back into the field, and do intervention, that changes emergence from submersion.

**Thematic Fan** - As a team of decoders reflects on trips to the field, the codifications and decoding can be organized into a thematic fan (Freire, 1970: 107). The thematic fan displays the dialectical relationships that exist between themes (& their opposites). For Bakhtin (1990, 1993) its not dialectic, but more a matter of putting the themes into dialogical interplay, where the themes are embodied by the actors, and act out on the stage in scenes that bring out an interanimation of points-of-view. Rather than the synthesis of dialectics, there is the possibility of co-generative newness, some now horizon of antenarrative potentiality comes into Beingness on stage. A group of actors expresses a generative thematics. One of the dramatic themes is the "*theme of silence*" (Freire, 1970: 97). Such, as where are students in an Arts Scene? Who speaks for whom,

and who is remaining silent (grumbling on the sidelines, but with no answerability for their own silence).

**Skit Development Sessions** - Successful skit development depends on each team member going into the field and doing their observations, and codifications to explore possible decoded thematic facets of the thematic universe of the Arts Scene. If each team member prepares initial dialogue samples and decodes material, then the interdisciplinary client members are better able to reconstruct and produce intervention based upon the inquiry of the skit.

Arts Scene is a site of cultural action, history, and generative themes. The meaning of the thematics is expressed by leaders and followers, and in a given moment of dialogic expression (or dialectic if you are staging debate). A three-act play lets actors and spectators explore how the leaders of Arts Scene differ in dialogic expression from one scene to the next. Later in Forum, its more of a one act play that repeats a controversy or conflict, with a new leader strategy invited each time, such as different ways of being assertive.

The most interesting theatre traces out a conflict among leaders and invites the spectators to enter the dialogical existential Arts Scene reality by proposing new futures, new strategies, and different scenes. The actors exteriorize their view of Arts Scene. Some leaders are status quo, wanting things to remain as they have been. Others are dynamic and want change. The conflict needs to be presented in a way that is sympathetic to the situation, goals, and orientation of leaders and organizations of Arts Scene.

### **A PURELY FICTITIOUS PLAY – NOT MEANT TO BE REAL!**

**Act 1 – Rising Action** - presents a description of the limit-situation as spectators discover how leaders interact in the Arts Scene. A limit-situation is a set of contradictions that involve themes, as people are initially unable to separate themselves from their situation, and cannot change their concrete reality by imagining potential antenarratives to some new brighter future or seeing a way to enter into answerability intervention to get to ethical complicity. A limit-situation is ways people in the Arts Scene think and act about obstacles put into opposition in their reality. For example, the phrase “town and gown” expresses a basic split between town people who do arts and crafts and the gown people who prefer high-end art such as opera, expensive paintings and sculpture, and more classic theatre. A theme of silence is the ‘students.’ There is a gown culture on the campus, but not many students participate. Few students, until recently ventured to Arts Ramble or Love of Arts Month.

The skit’s purpose is to present thematic investigation, apprehended from the points of view of Arts Scene participants. For students to apprehend a complex of limit-situations or contradictions and conflicts, does not authorize them to ct such content out on the stage (p. 106). Rather, the thematic investigation needs a critical analysis, a preparation of the codifications, and representation of scene familiar to the Arts Scene participants, so they can recognize it as their own (p. 107).

EXAMPLE – A scene where a group of students enter a 1<sup>st</sup> Friday Arts Ramble as a group of elderly scene residents discuss the woes of arts economy.

Elder Artist – “You are telling me my paintings are not selling!”

Elder Gallery Owner – “Not a one. Traffic is down from what it was. Either lower the prices, or get me some junk that locals will buy.”

Elder Artist – “I hate myself when I produce Organ Mountain art. Its not really art is it?”

Elder Gallery Owner – “No, but it sells.”

Student 1 – “Another trip to the Arts Scene. Is Boje crazy?”

Student 2 – “What Arts Scene? Is he kidding us?”

Student 3 – “I hear there is a tattoo exhibit at Branigan Cultural Center. Let’s go there and leave the retirees to themselves.”

**Act 2 – Conflict** - Sets out a specific concrete conflict episode as a way to explore the thematics of one limit-situation. Conflicts express difference in perception, point of view, aspiration, goals, and mindset. It’s important the act in ways that lets spectators visualize the givens, the conflicts, the process of transactions and any transformations. Two or more antagonists face off with a protagonist. The point is to deepen the spectator’s critical awareness of reality, as the dialogue of participation; themes of power; and behaviors of the plot take possession of Arts Scene reality. One common conflict is between public, private & grassroots organizations. Public ones (like universities & governments) operate with bureaucratic rules, hierarchy, and lots of constraints on what can be done. Private organizations that operate for profit with separations between owners and employees

Act 2 - EXAMPLE – the *Conscientizacao*

Gallery Owner B – “I am going to go out of business.”

Student 2 – “Is there a way to confront the obstacles.”

Gallery Owner B – “I’ve tried everything I can think of. I went to the Chamber’s Small business seminar on goal setting. Now I make S-M-A-R-T goals.<sup>1</sup> I went to the Advertising Federation luncheon. Even ran an ad on radio.”

Gallery Owner C – “Did you do the SMART goal work and actually put it into action?”

Gallery Owner A – “No, not yet. I don’t have time.”

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<sup>1</sup> SMART is specific, measurable, achievable, realistic, and timely goal setting method. I actually went to the SMART goal setting training at Greater Chamber meeting on Wed Jan 7 2009. Great session. At issue here, is are leaders actually doing it.

Gallery Owner A – “I think we need to join together to create a Gallery Association.”

Gallery Owner B – “Is that a SMART goal?” (Being facetious).

Student C – “I did some hunting on the Internet. Seems like Silver City started one and its doing pretty good.” (Note: there is an antenarrative forming here, taking shape, of future potentiality).

Gallery Owner B – “I am already part of three other arts organizations in this area. I don’t have time for one more.”

Gallery Owner C – Ignoring B “What kinds of things did Silver City do?” (Note: narrative retrospection done to identify pattern)

Student C – “They set up tours. They worked with Bed & Breakfasts to work out a place to stay. And a bus company to have vans to take Arts tourists from one event to the next.”

Gallery Owner A – “I think if we organized it along with Love of Arts Month, we would have a way to bring them here.”

Gallery Owner B – “People have been talking about that idea for years and so far no one stepped forward to run the van. I don’t see it working any better now.”

Gallery Owner C – “I say we give it a shot. Maybe we can get some media coverage, and hit up Visitor’s Bureau for some ad spots in Albuquerque.”

Gallery Owner B – “You’re nuts. You think people are going to come to Cruces from Albuquerque. They’ll just cut costs and go to Santa Fe!” (Note: continues to not be answerable and is uncooperative).

**Act 3 – Resolution** – Some theatre has no ending, and the limit-situations just recycle. The themes of power exist in the characters; the plot exists in their behaviors, and the participation in the dialogue, which hopefully generates insights into ways to go beyond the limit-situations. Perhaps (but not always) a point of view, a way of perceiving reality of arts Scene has changed.

EXMAPLE – Resituation

Gallery Owner B – “I want to join the Cruces Galleries Association. How much?” (Note: finally the hardest nut to crack, is being answerable, and cooperative).

Gallery Owner A – “Now you want to join. Where were you when we needed you?” (Note: bit of revenge here)

Gallery Owner B – “I never thought you’d get off the ground. But you did. Now, I am in.”

Gallery Owner C – “Our next event will be a RenFaire Tour in November, then two Winterfest tours in December. You will need to do S-M-A-R-T goal setting before we accept your application.”

Gallery Owner B – “I went to the Chamber’s training in S-M-A-R-T, but did not do anything.”

Gallery Owner A – “We know. Fill out this sheet that those adorable leadership students left for us. Begin with S – specific, then M – measurable....”

The complexity of the 3-act play is its sense of constant becoming, its improvisational, adaptive, and interaction between actors and spectators.

**COMMENTARY** -After a skit, each of the actors (& director) does some brief commentary. **EXAMPLE:**

Actor 1 – “When I went to Arts Ramble, I visited several galleries. I noticed that there were few college students there. When I asked some basic questions, I kept getting the same focalized theme, ‘we tried it all before, we can not change, his scene is not making an money, we need to market.’”

Actor 2 – “Boje writes about narratives stuck in the past versus living stories in the now-ness. I think both were kind of stuck. There were fossilized narratives coming out of the past to keep the present from unfolding. The living stories were kind of dismal, not a lot of potential to move into any new way of relating.”

Actor 3 – “I’m supposed to comment on XYZ. I’ll say that X – the behaviors in the plot where all about keeping the status quo. The transactions that I saw, were pretty much flat. There was not a lot of energy for transformation. Lots of carping about why this or that could not be done. A lot of people who were burned out.”

Actor 4 – “I’ll comment on Y. Y is defined in our on line text as will to power and will to serve. There are a lot of wonderful volunteers with will to serve. And there are gallery people who take time and talk to customers, another kind of will to serve. But, I keep hearing this power theme, ‘its all politics in Arts Scene.’ I am not sure what they mean by that.”

Actor 5 – “I can unpack it a bit. There is politics in City, University, and competition among the arts organizations. Each has their point of view; each is out to do it their way. Everyone says the way forward is more cooperation, but no one seems to be able to bring it about.”

Actor 6 – “We did the thematic investigation, tried a Decoding Session but did not get anywhere. To be honest half the team did not go into the field, so when we met for Skit Development Session, it was chaos. Everyone glommed onto the one person who actually did something. They became the leader. For a while the hangers one were content, but then they started to sabotage the whole project. I hate groups! Anyway, we had it out, and started over. Everyone did their homework, and we got some good thematic investigation.”

Actor 7 – “I was the person that did her homework. I wonder if being a leader is just being that one person who actually does something, gets the information, does the job. But then why do we need followers? They don’t really do anything but get in the way.”