DRAMATURGY AND THEATRE AS STRUCTURE INTERVENTIONS

IN DRIVING ORGANISATIONAL CHANGE

- A QUALITATIVE STUDY

By

Anil Reynold D'Souza, B. Com, MBA

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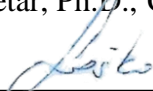
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ABSTRACT

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The application of drama in a sociological context was influenced by Erving Goffman and Kenneth Burke through their development of understanding human engagement through social action. When change is not systemically driven at the level of individual values & beliefs, there continues to be tension due to the gap caused by current behaviour in the workplace and what is 'desired / preferred behaviour'. This tension, which is largely mitigated through external symbols and reward, creates a lack of authentic relationships and behaviours that people are compelled to demonstrate. Since these behaviours may not authentic, the effectiveness criteria requires external levers and authority to drive performance. Performance is thus, not a joyful process of authentic self-expression, thereby causing anxiety, stress and greater potential for conflict, confrontations, lower job satisfaction and attrition. The study emanates from the submission that change management interventions need to employ a greater focus on developing value congruence through a significant emotionally compelling device rather than a pure cognitive learning devices. The Theatre Arts are an art based dialogic intervention and can applied as a distinctive change inducing intervention that emphasizes on changing the nature of conversations that usually take place in an organization. This research study applies the principles of Augusto Boal's 'Theatre of the Oppressed', as a Participatory Action Research

framework, to engender and build value congruence by reimagining images, narratives and social constructs that are held by individuals within the workplace and enabling a mindset that is ready for values driven change. Working through a form of psychologically embedded story-telling which is both emotionally and cognitively satisfying, Boal's Theatre of the Oppressed, through its various devices can bring in an intimacy and authentic engagement that is largely missing in traditional methods of working on change initiatives. Structured theatre based interventions for 150 participations using purposive sampling, were designed, which focussed on personal values reflection and impact on developing congruence with work values. Participants participated in the theatre based interventions which had 'organizational change' as the primary outcome by collecting data through interviews, focussed group discussions and observations to be made on cohorts during the interventions, including audio visuals recordings. Data was analysed through emerging story themes & patterns – interpretations through triangulation & saturation of data collected. Through these interventions and literature reviews, the exploration of Boal's Theatre of the Oppressed as a participatory device in behavioural discovery through dramatic form have demonstrated time and again that dramatic participative research can provoke change in individuals and groups who work together through this form authentic action research. This study aims to supplement existing tools and devices with theatre based artistic devices which have historically influenced and driven civilizational change by not merely theorising the problem but by authentically examining deeply held personal beliefs that determine how people engage with each other and impact performance effectiveness.

In summary, the exploration of Forum Theatre as a participatory device in behavioural discovery through dramatic form have demonstrated that dramatic participative action can provoke change in individuals and groups. Participants, more than often, experience an increase

in their self-image, confidence nurtured by this drama based medium creating possibilities for managing a more wholesome determination of the Self and group assimilation.

In continuation to the study and studies in the domain of theatre in industrial practise, further research in the area of readiness to organizational change can be conducted using various forms of theatre and the performing arts on specific areas of performance effectiveness including leadership assessment and development. In bringing about a symbiosis with organizational culture, Theatre as an intervention form can design a more open exploration of the human experience.

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CHAPTER I: INTRODUCTION

This qualitative study applies an exploratory approach to study the application of dramaturgy & theatre as structured interventions to drive organizational change. The study acknowledges and draws from the work done by prominent sociologists, management theorists, practitioners and importantly drama practitioners in the evolution and development of the art form in order to invoke and drive incremental and radical change in the socio-cultural and political arena that dominates individual & organizational action.

Through various established studies on values and culture (Cameron, 1986), this study acknowledges that change in an individual's value orientation and cultural schema (Hofstede, 2011) is desirable for redefining and embracing performance effectiveness criteria that determine a competitive advantage (Bissett, 2014). Most organizations and institutions continue to face challenges in addressing culture change, and the development and acceptance of effectiveness criteria which can determine desired organizational outcomes (Newton, 2006). The literature review in this proposal introduces the theory on culture and values, the key frameworks and models that this research refers to and the existing gap in value alignment interventions. The literature also reviews how elements of the Theatre Arts have been used as devices in driving critical consciousness in social and cultural change and the application of the Theatre arts for individual change in an organizational context (Matthew Kaplan C. E., 2006).

This study recognizes (through the various studies available) the importance of *value congruence, culture and performance effectiveness* criteria as key variables / constructs which inter-relate with each other and which drive organizational design & strategic change (Hofstede, 2010). This study proposes that the Theatre Arts provide an action agenda through effective sets of reflective (see Schon), reflexive tools and devices (Boal, 2002) for application

in developing individual readiness to organizational change. This qualitative study uses an exploratory approach with a primary purpose in studying the meanings that people make as they engage in social interaction within their community and how these meanings shape their labour and give purpose to community action. In using a relativist ontological (Kanyangale, 2009) interpretation, the study acknowledges that the researcher's personal construct of the participants constructs or word views, through a high level of intensity of interaction and engagement, will naturally blend in the findings and interpretations of individual readiness to cultural change.

RESEARCH PROBLEM

Most of the studies in the literature review indicate that a sustainable change in organizational cultures is an outcome of a clear value alignment between the core beliefs that individuals hold and the operating values that the organization desires for effective fulfilment of performance criteria.

1. Through the literature survey in the preceding pages, what is evidenced is that all individuals in organizations hold core beliefs and values that are unique to their geographical, environmental and social context. These individuals get together in teams within organizations and are expected to act in cohort towards a common organizational agenda.

2. The organizing of such people within a tangible value framework can be experienced, observed and whose actions determine certain 'performance effectiveness criteria' as an existential reality.

3. Given the development of a new growth-based strategy, the existing organizational culture values needs to be suitably prepared for these strategic outcomes which are defined keeping in mind market realities and future possibilities and consequently a future desired state.

4. Therefore, any new strategy and business outcomes require a change in operating culture values if the existing values are not aligned with the desired / preferred state. And so, a change in culture requires strategic change management interventions to be initiated. Any *change management* intervention that is attempted, is faced with tension in the workforce, the density of which depends on the size of the gap between current operating behaviours and desired behaviours. The organization needs to re-align or reinforce individual values with the desired cultural values so that any new performance effectiveness criteria that are defined, are clearly understood and behaviours are suitably aligned.

5. For individuals in the organizational context, the process of recognizing and clarifying the existing values and beliefs framework and building congruence is critical in bringing about any desired change.

6. *Change management* interventions need to employ a greater focus on developing value congruence.

7. This study builds on current change related interventions which are more focussed on reinventing practises, rituals and in determination of conduct which is enforced through a rule book and external rewards and symbols.

8. When change is not systemically driven at the level of individual values & beliefs, there continues to be tension due to the gap caused by current behaviour in the workplace and what is 'desired / preferred behaviour'. This tension, which is largely mitigated through external symbols and reward, creates a lack of authentic relationships and behaviours that people are compelled to demonstrate. Since these behaviours may not authentic, the effectiveness criteria requires external levers and authority to drive performance. Performance is thus, not a joyful process of authentic self-expression, thereby causing anxiety, stress and greater potential for conflict, confrontations, lower job satisfaction and attrition.

PURPOSE OF RESEARCH

Theatre as a change medium can provide a meaningful action template through its various tools and devices in developing individual readiness to organizational change. The exploratory study examines how people find purpose and meaning in the institutional agenda and how this agenda can converge with their personal search for meaning.

➢ In any situation where a culture change is desired, how is 'value congruence' established?

   o Here the researcher refers to the alignment of institutional or organisational values to the personal values held by members of the organisation and how the alignment between these has a causal effect on finding 'meaning' for its members.

➢ How are performance criteria identified?

   o The various parameters on which performance is measured is a necessary ingredient in 'sense-making' for organisational members and in enabling behaviours.

➢ What are the 'change' interventions applied?

   o The various tools and devices that the Institution employs to initiate readiness to change and the change process.

Can the application of elements from the Theatre arts enable deeper reflection and realization of how individual values, hopes and aspirations are engendered and nourished in an organizational context?

And by consequence, can the implications of this new awareness and acceptance bring about redefinition of these deep-set behavioural constructs towards a more authentic relationship with performance effectiveness criteria?

The work done by Kaplan, Cook and Steiger at the Centre for Research on Learning and Teaching at the University of Michigan suggests that the Theatre arts can provide an effective set of interventions to augment alignment between individuals and organizational goals (Matthew Kaplan C. E., 2006).

The Theatre Arts are an art based dialogic intervention and can be a distinctive change inducing intervention that emphasizes on changing the nature of conversations that usually take place in an organization. The intervention methodology attempts build value congruence by reimagining images, narratives and social constructs that are held by individuals. The process of change, most importantly, is free from the coercive styles and techniques that attempt to indoctrinate the workforce or attempt to regulate behaviour through a rule book or external levers that attempt to force outcomes irrespective of individual willingness or internal motivation (Richard J. Badham, 2015).

SIGNIFICANCE OF THE STUDY

There is limited study done in this domain in the context of organizations in the private sector applying Theatre Arts for organizational change by developing value congruence.

The uniqueness of the Indian subcontinent is its diversity across states and intra-state, which makes the Country unique and highly dissimilar from most other nations and geographies. Organizational culture values in the Indian context are significantly multi-faceted and multi-layered vis-à-vis cultures in the west, or even in the east where the demographics are more largely homogenous in how they share their habitat and relatedness. Values and beliefs in India are driven through this immensely layered social strata. How people engage with each other in the defined Indian hierarchy and how Indian society webs this hierarchy into its multiple layers and matrixes determines how power, affiliation and decision-making is distributed. The 'change agent' needs to address these layers and stratifications while attempting to bring in cohesiveness and a singular sense of organizational purpose through a re-examination of core beliefs and the values that these beliefs give rise to.

The following image illustrates the existing existential position according to the DBA research scholar, the need that has been identified and how Theatre as a performing art can provide the tools and devices to create a meaningful set of interventions in bringing about a readiness to change.
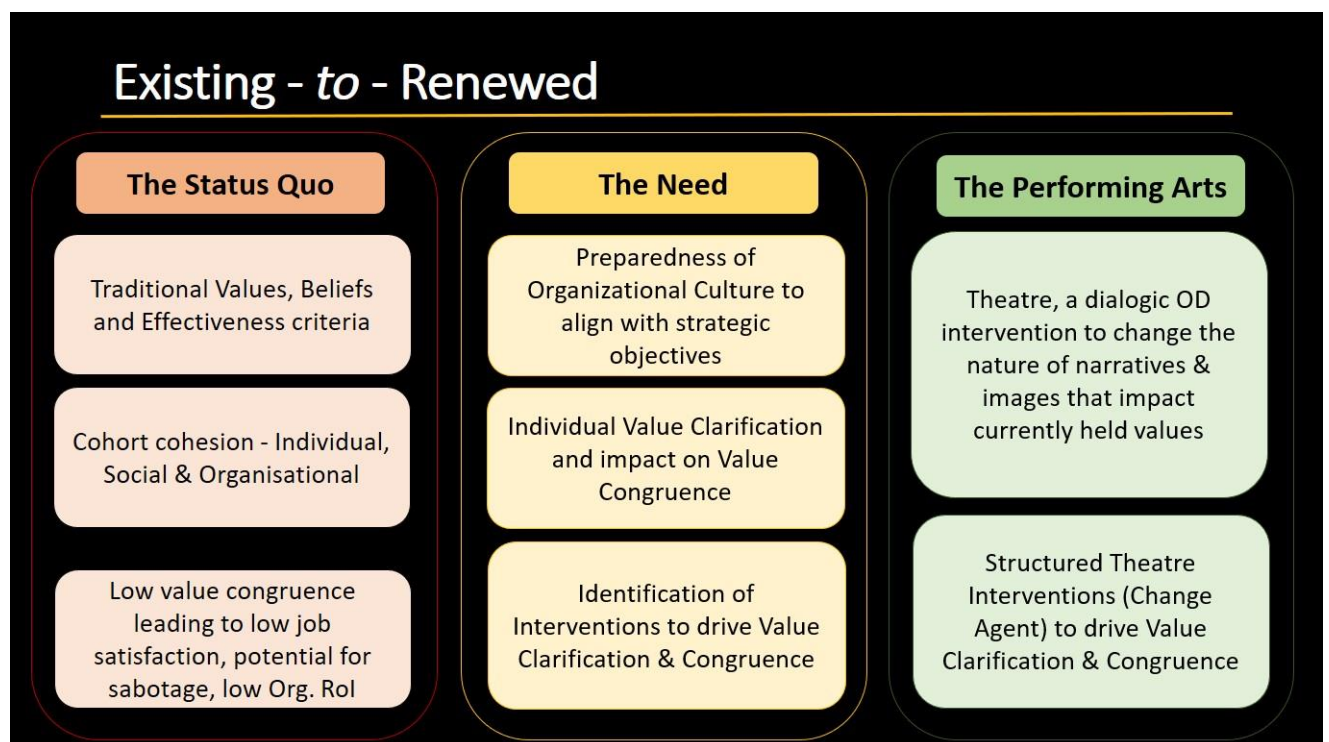
FIGURE A1. Existing to Renewed

Change based Interventions in the Indian business context are observed to predominantly maintain existing hierarchical & protocol structures and messaging norms. Consequently, *Change management* programs that are instituted using traditional design, tend to give rise to greater stress among workgroups creating anxiety and uncertainty (Richard J. Badham, 2015). The uncertainty due to conflict between traditional rules of engagement and performance effectiveness criteria which are grounded in the prevailing traditional culture values can derail

the best of business strategies or obstruct re-development of performance effectiveness criteria that are aligned to a desired organizational design and culture framework. Prevailing culture and relatedness interventions have limited capability to drive change and enable a cohort to move forward in union and towards a common purpose.

This gap, in the Indian Organizational context, requires the 'change agent' to create interventions or augment existing interventions by using innovative interventions to examine value congruence; why people do what they do, and what drives them to make decisions that have a bearing on performance effectiveness criteria and ultimately on performance outcomes. The Theatre arts as a change management intervention which can have a direct impact on values and beliefs has not been explored fully in the Indian academic context. It has been used in a limited form in the west in adult education, mainly in childhood and adolescent education besides its usage in psychotherapy and medical settings to reduce anxiety, agitation, muscle tension, improved respiration, decreased length of stay in a hospital, reduced doses of medication and the need for more time with professional care-givers.

This proposal postulates that the Theatre Arts can have a reflexive impact on re-examination and development of values and belief systems in determining individual effectiveness in an organizational context (Matthew Kaplan C. E., 2006). Rather than having external experts determining process and behavioural improvements, the participants will change the nature of the internal dialogue and create self-organizing change in the way processes are managed and authentic behaviours are exhibited, by redefining the problem statement and finding solutions.

LITERATURE GAPS OBSERVED (INDIA)

1. Value clarification and congruence for organizational change in academia in the private sector continues to be an unresolved challenge.

2. Values clarification as a precursor to value congruence is not actively examined.

3. Existing research and practices on readiness to change - emphasis on externals; *Org. Policy, Operational elements, Resources & external reinforcers*.

4. Few reported studies on using Theatre Arts as a 'change management' device' in the Indian private sector.

5. Few reported studies on Theatre Arts to examine value congruence and readiness for change in organizations in the private sector in India.

RESEARCH OBJECTIVES AND QUESTIONS

- Examine the application of Theatre Arts to drive Individual and Organizational Change in private sector organizations in India.

- Effectiveness of the Theatre as an Intervention in driving Individual and Organizational Change in private sector organizations in India.

Ontological and epistemological significance of the theatre arts as an intervention in effecting organizational change;

- Qualitative conceptualization of Individual and Organizational Change using a post-positivist approach.

- Primary purpose in exploring and studying the meanings that people make as they engage in social interaction within their community and how these meanings shape their labour and give purpose to community action (Creswell, 2014).

- Systematically study human interactions through interrelationships between action, environmental conditions, and consequences of taking action (Goulding 1998).
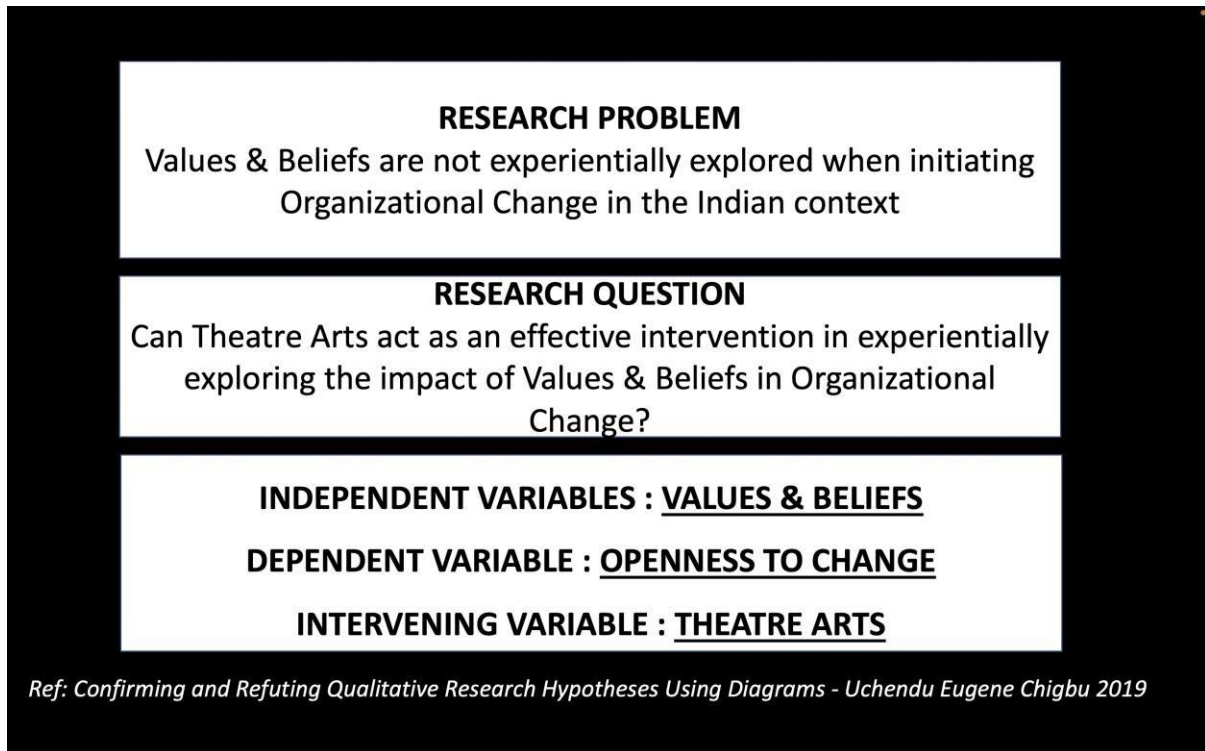
FIGURE A2

Anil Reynold D'Souza – Final Dissertation to SSBM

The Theatre Arts in the organizational context include the development and application of theatrical devices and tools that allow reflection and determination (Boal, 2002). The tools do not require that the participant is a proficient or even an amateur actor. In fact, the tools do not require any experience of acting or dramatics at a stage level. The design of the Theatre Arts considers that the participant is in a constant state of manipulation of his natural environment, his physical and ideological space through which he is in continuous communication with himself and with his environment. The Theatre Arts is the application of devices, tools and games that allow self-exploration and self-determination through a continuous reflexive process of reflection and action within the space that is created to explore and examine his values, beliefs and response mechanisms.

This proposed study will explore organizational culture and value frameworks and the resultant change management interventions that are directed towards redefining value congruence.

The study primarily intends to explore the effect of using the Theatre Arts as a set of tools to help reflect on leadership and individual values and beliefs, since these values and beliefs have a fundamental impact on determining individual effectiveness in the organizational context.

The Theatre Arts deviate significantly from the currently established change management models used in India. Current design in most situations, relies on an exchange of information and inherently stops short of examining the psychology of the participants using experiential design to bring about any emergence of renewed value congruence. This study aims to supplement existing tools and devices with theatre based artistic devices which have historically influenced and driven civilizational change by not merely theorising the problem but by authentically examining deeply held personal beliefs that determine how people engage in a social system, how behaviours develop and impact performance effectiveness. In bringing about a symbiosis with organizational culture, Art could design a more open exploration of the

human experience and embed this experience into a culture change program very naturally and authentically.

CHAPTER II: REVIEW OF LITERATURE

THEORETICAL FRAMEWORK

BRIEF HISTORICAL DEVELOPMENT AND MEANING: *VALUES* TO *CULTURE*

Culture is defined as cognitive constructs which are inculcated through social interaction and which determine a belief system consequently giving rise to patterns of behaviour (Spencer-Oatey, 2012). -

The word derives from the French term *Colere* which means 'to till the ground' (Hofstede, 2010) and is rooted in the Latin *Cultus* which means *'to care'*. *Arthur Asa Berger.* (Berger, 2000).

Culture values are learned, shared, symbolic, holistic and integrated. They are evidenced through various studies that the way operating values are imbibed and held together have a direct bearing on how people interpret the environment and engage with it. These inherent values drive behaviour and become unconsciously applied.

Values cannot be seen directly and are evidenced through behaviour *vis-à-vis* how people make decisions, engage with others and how they build communities. People tend to seek like-minded individuals and group together when commonly held values become apparent or evolve. People cultivate contexts through their values, giving shape to a distinct pattern that helps them identify with themselves; as individuals and as a collective. Where people live, work, play and how they do what they do are determined by the values that lie cultivated within and which are held dearly over time.

Interestingly, Culture values are also referenced to the *Theatre Arts*. Cultural aesthetics bring to mind the influence of the works of painters, dramatists, poets, musicians, philosophers, cinema and such artistic forms of expression of the human spirit. Art in this context is an appreciation of human existence and explores the complete range and flux of human emotions,

intellectual ability, vision, drive and motives. Practitioners suggest that since such Art confers a richness into cultural landscapes, and continuously reshapes them, it often challenges deeply held values and social constructs and is reflective and reflexive by design. Berger suggests that art can terrify as much as it can heal. It can bring joy as well as disturb the soul. Art emerges from the depths of what is infinite within us and which manifests itself through various forms of expression (Berger, 2000).

Franz Boas, the German American anthropologist, drawing on the German concept of *kultur*, developed a working definition of Culture as; "*an integrated system of symbols, ideas and values that should be studied as a working system, an organic whole" (Kuper 1999:56)*. Culture development includes rituals, heroes and symbols as its working practises however at the core, sit our 'values and deeply held beliefs' which drive these practises (Hofstede, 2010). While a study of the importance of values becomes important in developing effectiveness criteria, the work of Hebert Blumer becomes relevant, especially his criticism of work on human behaviour where theoretical frameworks are used to explain the nature of social life and relationships between dependent and independent variables, with no attention paid to the *process* by way of which a person or a group of people construct behaviour and carry out action (Shepherd, 1970).

Herbert Blumer's tenets of *symbolic interactionism* draw heavily from George Herbert Mead's ideas that people are social products and assign meaning to things through their conversations, and in how they organize themselves into communities. Blumer suggests that social constructs are created by people who act towards things based on the meaning those ' *things'* have for them such as symbols, rituals and practises and that these meanings are derived through interactions with others and these meanings are managed and modified through self-reflection and interpretation (Pearse, 2009).

Historical development of organizational culture values includes the *Rational System Model* which branched from the work of Frederick W. Taylor who suggested that there was one best way to perform a task if certain mechanical and scientific principles were applied. The approach focussed on the process, hierarchy and was strictly directive. The task dominated everything. *The Natural System* or *the Human Relations Model* that followed, diverged from this task-led approach and attempted to holistically embrace the human element in systems design and its influence on desired output. W. Richard Scott distilled a third view, *the Open System Model* (Rohrbaugh, 1981) which operates as a *meta model* interacting wholly within and without as against the isolated structural idea of the early organizational effectiveness models. What is evidenced is a likely convergence between the *Open Systems Model* and the Markets and Networks evolutionary and competence-based elements in David Ronfeldt's *TIMN* framework.

In Kim Cameron's paper *A Study of Organizational Effectiveness and Its Predictors*, 29 organizations were studied. Results indicated that leadership strategies were found to be more important in determining organizational effectiveness than structure, demographics, finances, and other factors. Cameron views *'effectiveness'* mainly as a product of individual values and preferences, (Cameron, 1986).

Values and preferences are consistent over time and determine 'how' and 'why' individuals do what they do. Hofstede points out similarly that human values are at the core of our conduct and when we organize ourselves into coherent groups. Our values and beliefs determine how we engage with other groups who may have different beliefs and values. This forms the basis of human confrontations and worldviews which determine the outcomes of our engagements with each other and how we also relate to other cultures (Hoppe, 2004).

David Ronfeldt argues that the world has evolved from rigid organizational constructs and geographical demarcations that determined social engagement and is evolving into overlapping

and interplaying markets and networks which transcend nations and geographies. It becomes imperative for decision makers and leaders in the domains of people / team management to understand the core beliefs and values that govern behaviour and trade, and how these need to evolve and align better with the dynamic world order because existence and commerce in isolation is not an option anymore. Countries and societies that try to reinforce their isolation from the rest of the world are usually economically and intellectually weaker with less opportunities for economic abundance and social growth.

THEATRE ARTS AND INFLUENCE ON VALUES & CULTURE

'Nothing grand or superior to the voice of the common mortals be spoken, except by the agitated soul, Aristotle (Gupta, 2017). The Theatre Arts such as drama, balladeering, music, poetry, debates, and dance forms among others, have, by evidence, significantly influenced human behaviour and action towards certain outcomes from the beginnings of recorded history. Street theatre continues to enact narratives on social responsibility and in challenging ritualistic dogmas by constructing animated vignettes working on issues of gender, hierarchy, environment and human conflict. Theatre is used in colleges and universities as well, to facilitate reflections and discussions on current issues that impact student life as well as teaching methodologies.

The application of drama in a sociological context was influenced by both Erving Goffman and Kenneth Burke through their development of understanding human engagement and how communities build meaningful existence through social action (Boje, 2003). While Goffman suggested dramaturgy as a metaphorical study in social action, Burke believed that life was actually a theatrical playout where people conceived of the characters which they would like to put on display so a to extract a more favourable outcome in situational engagement. Burke believed that people derive motivation to act in a certain way given their interest in the outcomes that are attached to these behaviours which leads them to construct their social characteristics for social engagement.

The Centre for Research on Learning & Teaching at the University of Michigan has developed a program that uses theatre based devices for faculty development (Matthew Kaplan C. E., 2006). Since 2000, the CRLT has applied theatre based interventions as instructional learning in faculty and student development. Applying the principles of interactive theatre design, the participant can experience alternative 'second or third chance' based scenarios. As they engage with the narrative that is played out in the sketch, the different characterizations, with

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themselves and with each other, the participant is drawn into gaining insights into the issues portrayed, by relating them to personal experiences and exploring how to redefine or reconstruct a difficult situation / dilemma. The studies established that learning outcomes of such exercises can have a deep effect on participant attitudes and behaviours (Matthew Kaplan C. E., 2006).

Various schools of theatre such as the Classical Theatre, Theatre of the Oppressed, Absurd, Cruelty, Grotesque and Anti-Theatre have explored the contradictions of society and human values through creative motifs and symbols.

As stated in the previous pages, Joseph L. Badaracco, Jr., the John Shad Professor of Business Ethics at Harvard Business School effectively applies serious fiction, celebrated theatrical works such as Arthur Miller's *Death of a Salesman,* and Sophocles's *Antigone, to* examine questions of leadership and decision making, using value based assessment and judgment of situations and actions. (Joseph L. Badaracco, 2006).

Some historic examples of social transformation using the Theatre arts:

- Balladeers travel across villages and cities singing against oppression and caste based subjugation.

- The *tamasha* form of theatre uses dance, dialogue and innuendo to give a voice to the distress & aspirations of the common man.

- In Japan, the Kabuki form builds narratives on moral and ideological conflicts, love, war and tragedy.

- Across civilizations, various forms in dance, music, and poetry have given a voice to the aspirations and angst of youth and resentment against authoritarian establishments.

- In Shakespeare's Julius Caesar, Mark Anthony brings about a revolution with his evocative and strategically constructed monologue.

- In ancient Greece, the tragedian Euripides is credited with building narratives that showcase the indomitable spirit of man when placed in extraordinary circumstances. Along with Sophocles, and Aeschylus the three were foremost in expressing human frailty and endurance often shocking contemporaries with moral heresies when they spoke through their characters and what was referred to as 'decadent intellectualism', (markedly Euripides).

- The Indian Epics have been a rich source of material for expression through various artistic formats and have shaped our thought, lifestyles and our sense of identity.

- In the sub-continent, Saadat Hasan Manto's and Ismat Chugtai's writings boldly questioned societal conscience during the Indian partition and its terrible aftermath. Even today, their dramatized works continue to have relevance (Joseph L. Badaracco, 2006) in understanding social rules and ideologies that shape behaviour.

- Eva Ensler's Vagina Monologues explore the question of identity and gender prejudices in society.

Theatre Arts in this study draws significantly from the works of Classical Dramatists, Sociologists and radical practitioners such as Goffman, Burke, Boal, Bennet, and selected radical elements from Artaud schools of the theatre of cruelty and similar *avant-garde* schools of theatre which break convention and stretch the existing sensory and perceptual canvas.

These Arts include the development of new and of established of theatrical devices and tools that allow reflection and determination (Boal, Games for Actors and Non-Actors, 2002). In the application of these styles and theatre methods, workplace stressors for individuals are explored and reflected upon for performance effectiveness and which may bring change in the larger work place design.

The Theatre Arts are less on 'right answers' and more on 'method / mechanism' to help the Practitioner change fundamental elements of behaviour through the application of a systematic strategy for the Practitioner to facilitate foundational change that supports other kinds of change initiatives.

Theatre Arts explores and examines various civilizational and social narratives to explore and reflect on how the individual narrative has been built and how this acts out in the organizational context. This 'acting out' is a value derivative of overt behaviour which shapes organizational performance and prepares the stage for status quo or change; a quest to hurl the spectator and turn him into a participant by forcing him into the centre of action, compelling him to engage with the performance and contribute to the shape that the performance occupies in space and time.

Through the application of theatre devices that are designed for reflection and reflection action seeking new interpretations to existing realities and where breakthroughs can become 'possibilities' through the web of human contradictions and congruencies (Boal).

LITERATURE SURVEY

The researcher has reviewed 250+ literatures including Research Articles, Journal Articles and Reports on Culture, Values & Beliefs, Readiness to Change and Theatre Arts as an intervention in effecting reflective and reflexive action in social action and behavioural change - mainly referencing the works of Erving Goffman, Kenneth Burke, Augusto Boal, Paulo Friere and Quinn & Rohrbaugh.

A few studies in the exploration of Theatre in the Organizational & Educational context with summarised inferences are also stated below (Inferences cited from literature surveyed).

These studies suggest relevance of theatre art to organizational change interventions, however the area of readiness to organizational change in India in the private sector reference to values & beliefs needs to be explored further.

The established link between culture and bottom-line performance measures is examined through; *"Culture Eats Strategy For Breakfast, Operational Excellence for Lunch and everything else for Dinner"*, a statement attributed to the management Guru Peter Drucker.

Through various studies of Organizational Culture over the decades, this statement underlines an unequivocal truth and a fundamental precept to understanding organizational effectiveness, evidenced through various studies and frameworks, a few of which identified as more befitting to this study;

a) Qinn's *'Competing Values Framework'* (Rohrbaugh, 1981), and Nadler & Tushman's *'Value Congruence Framework'* examine the fit between individual and organizational values and the other significant working parts of an organization's architecture, for performance effectiveness (Tushman a. N., 1989).

b) *'Denison Framework'* puts beliefs and assumptions at the centre.

c) Barret *'Values Spiral Dynamics Culture Framework'*, a value driven framework looks at 7 levels of consciousness.

d) Hofstede's *'6 Culture Dimensions'*, a seminal work Culture's Consequences and Cultures and Organisations, Software of the Mind (Hofstede) established the impact of national culture values on organizational culture and value systems that determine assimilation and effectiveness.

VALUES & CULTURE ASSESSMENT MODELS & APPROACHES RELEVANT TO THIS STUDY

1. Diagnosing and Changing Organizational Culture: Based on the Competing Values Framework by Robert E Quinn & Rohrbaugh. *The Competing Values Framework* developed by Quinn and Rohrbaugh uses the *Organizational Culture Assessment Instrument (OCAI)* and classifies culture into four dimensions, indicating how an organization employs structure and how employees collaborate and work with each other. Thompson, McGrath and Whorton submit that the model is a powerful diagnostic instrument for organizations who want to understand their operating culture and how it impacts their goals. As with most models, the *Competing Values Framework* also clusters 'effectiveness criteria' into defined categories. The categories help explain the characteristic themes of the organization (under study) while attempting to provide answers to the following;

   a. *What are the cultural values that define its identity?*

   b. *How does it do what it does?*

   c. *And why it chooses a way of doing things?*

   d. *Where do these values place themselves within the model's framework?*

The model assumes that in every organization there are competing values at play. These values determine where the organizational energy flows and how things get done. The model is so named since there exists continuous tension between opposing dimensions such as the need to be adaptable and flexible & to be stable and controlled within a hierarchy, and a need to focus on internal cohesion and the well-being of the people and the need to

focus on the external world and organizational scale. The framework is not prescriptive and only diagnoses the existing values construct and a future desired theoretical state that can propel the organization forward towards desired goals in the future, in line with organizational strategy.

2. *Cultures and Organisations – Software of the Mind. Intercultural Cooperation and Its Importance for Survival* by Geert Hofstede, Gert Jan Hofstede, Michael Minkov.

Geert Hofstede conducted one of the most comprehensive studies across nations and their impact on organizational culture in how values at the workplace influence culture. He defines culture as *'the collective programming of the mind distinguishing the members of one group or category of people from others'*. Six dimensions of national culture are developed based on extensive research done by Professor Geert Hofstede, Gert Jan Hofstede, Michael Minkov and their research teams and published in his seminal work titled *Cultures & Organizations; Software of the Mind* and which derives from his initial research published as *Culture's Consequences*. Hofstede's research describes the impact of cultures on individual values and beliefs. Hofstede originally developed his model through an extensive study of employee values while he worked at IBM in the early 70s later extending this research to over 70 countries. His research in cross-cultural psychology and communication has majorly influenced subsequent research work in both professional management and academic settings and is used by many multi-national and multi-cultural organizations to understand how values and beliefs impact organizational outcomes. The Hofstede model (Hoppe) explore six dimensions of national culture summarised as follows;

1. PDI: Distribution of Power and its impact on establishment of a social and organizational hierarchy.

2. IDV: Need for Individual expression or collectivism.

3. MAS: Need for singular assertiveness and where heroes and material success are celebrated as against the feminine virtues of care, support and concern for many with a higher consensus orientation.

4. (Cable, 2009)UAI: High tolerance towards ambiguity and unorthodox ideas or a high need for structure, predictability with highly rigid codes of conduct.

5. LTO: Preference for time-honoured traditions and norms or those which look into the future and are willing to innovate and invest in long term projects such as education and thrift in preparation for the future.

6. IND: and finally those which prefer to suppress gratification and those which are happy to indulge their basic and natural tendencies of sensory pleasures.
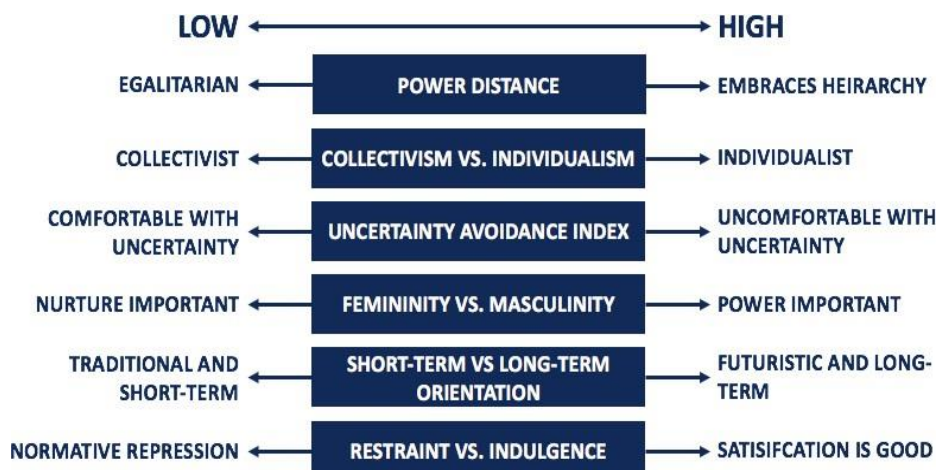

Image Source: (Hofstede, Cultures and Organisations, Software of the Mind, 2010)

The six national dimensions have a significant bearing on how individuals from different cultures engage with each other and how their core values are expressed through behaviour that may demonstrate incongruence within the working group and where the group is required to create actionable towards certain expected outcomes.

3. Questions of Character, Illuminating the Heart of Leadership Through Literature, Joesph (L. Badaracco, 2006)

Badaracco argues that basic challenges of leaders reflect two foundational and enduring facets of effective leadership; their Personal Humanity and the Organizational Agenda – developing a goal, plan, working with and through other people to make their strategies succeed in a VUCA world. *Serious fiction* helps us understand leadership by giving us an inside view of a leaders mind. Serious fiction provides renewed, forceful perspectives on the fundamental dilemmas facing today's managers through compelling stories where memorable protagonists grapple with questions of character. Baradacco suggests that since personal experience is narrow and skewed, in a world of 6 billion people and 1000s of years of recorded history, the lessons of personal experience can also be costly and often learned too late. *Serious fiction* gives a unique inside view of leadership in a wide range of circumstances revealing what they are thinking, feeling when they act the way they do allowing the observer to explore the 'why' of human behaviour and motives, thereby confronting their own. Through insights of characters who are tested, reshaped, strengthened or weakened, the contemporary leader is induced to treat such narratives like a business case study, but one which deals with emotional resilience and human frailty (Joseph L. Badaracco, 2006).

Studies on *Individual Value Congruence* examine awareness of existing values and how these impacts individual effectiveness in an organizational context. Studies by Posner (Posner, 2010) that considered 711 managers as a representative sample in the United States with adequate representation from genders, age, education, managerial experience, and function. Personal values congruency was assessed using the two-item scale of *'shared values'*;

a. My personal values are generally compatible with the values of the organization.

b. I find that sometimes I must compromise personal principles to conform to my organization's expectations.

'b.' was reverse scored. Both items examined the attitudinal and behavioural perception of alignment of individual values with those of the organization on a 7 point rating scale. The study found that the longer the tenure of the managers, the greater was the congruency between personal value and those of the organization (Posner, 2010). This can also be a double edged sword where deeply held values by tenured managers can create greater resistance to any re-examining or change in the organization's operating which may be required if the organization needs to move from a certain state of functioning to a new state of functioning based on expected outcomes. Individual effectiveness criteria may need to change and the fundamental operating values of the individual and that of the organization will need renewed reflection and awareness building in preparation of that change.

4. David A. Nadler and Michael L. Tushman's 'Organizational Value Congruence Framework' looks at the congruence between the working components of the organization, chiefly being People, Formal Structure, Work, Informal Structure. Organizational change moves across a continuum from low level incremental change to strategic change, both being either anticipatory or reactive (Tushman a. N., 1989). All of this requires a re-examining of the 'what' and 'how'. The 'how' requires a renewed value assessment at the individual and the organizational level. Congruence between these two value systems becomes essential.

Current approaches to organizational culture development in the pursuit of effectiveness, struggle to determine their values framework and effectiveness criteria that creates a desired pay-off in the multidimensional marketplace (Rohrbaugh, 1981).

Change Based engagements with 3 large organizations in the private sector in India showed that the methodologies applied to bring about change are mainly through transfers of theoretical inferences of culture value studies via information sharing, reorientation of display rules and by asserting covert authority through these rules. Structured growth programs for High Potential candidates in two such organizations focus on administrative skill development for managing mechanized parts of the job with no correlation to any clearly defined effectiveness criteria. In one of these organizations, effectiveness criteria were ambiguous. None of the organizations identify the influence of deeply held belief systems as effectiveness drivers. Many of these belief systems and motives have their roots in national as well as community ideologies and inequalities as identified by Hofstede (Hofstede, 2010). These are the deeper layers of our identities and determine how we work together and get results through common purposeful activity.

KEY LITERATURE REVIEW

A few studies in the exploration of Theatre in the Organizational & Educational context with summarised inferences are stated here below (Inferences cited from literature surveyed). These studies suggest relevance of theatre art to organizational change interventions, however the area of readiness to organizational change in Indian Academia in the private sector reference to values & beliefs needs to be explored further.

Author	Journal	Paper Details	Inference	Relevance
David M. Boje, John T. Luhman, & Ann L. Cunliffe (2003)	American Communication Journal	A Dialectic Perspective on the Organization Theatre Metaphor	Organization studies uses "theatre" as a metaphor for organization life in two ways: first as organizing-is-like-theatre, a perspective adopted by those who subscribe to a Goffman approach to organization dramaturgy; and second as a literal organizing-is-theatre, a Burkean approach. This paper explores theatre as being both life and metaphor from an organizational study perspective. Implication is the possibility of critical consciousness and praxis transforming formal spectacle through	Demonstrates application of theatre in an organizational context which can be explored in a pedagogical and academic context.

			experiments in emancipatory carnival-like theatre.	
Beirne, M. and Knight, S. (2007)	University of Glasgow	From community theatre to critical management studies: a dramatic contribution to reflective learning?	Reports experiences from student-focussed theatre arts. Study provides insights and innovations associated with community theatre which can promote a critical pedagogy in management education, through personal experience in exploring tensions and dilemmas in management activity. The scope for realizing these benefits and extending the reach of community theatre innovations is heavily influenced by institutional contingencies and constraints, including conservative assessment and accreditation systems and the pressures on staff, notably from research and other commitments.	Impact of Theatre Arts on change through reflexive participant engagement.

| Claudio Baccarani, Angelo Bonfanti, University of Verona (2016) | International Journal of Managerial and Financial Accounting | Business theatre in management studies: A structured literature review and future research directions | This conceptual paper aims to provide a structured literature review about business theatre in management studies to reveal potential gaps in the existing background and suggest directions for future research on this performing art-based training method. It suggests: (a) to extend the research areas on business theatre to creativity, communication, generational change, marketing, corporate social responsibility and higher education; (b) to highlight the importance of theatre-based training for developing self-awareness, awareness of others and creative abilities in managers and students; (c) to create relationships among scholars and practitioners from different nationalities to extend the studies at an international level; and (d) to undertake qualitative and | Demonstrates application of theatre in an organizational context which can be explored in a pedagogical and academic context as a qualitative study. |

			quantitative empirical studies as well as further conceptual research, through survey and interviews.	
Sunil K. Pandya, MCh, Professor of Neurosurgery, Jaslok Hospital & Research Centre	Disarming Dialogues: Reviving Humanities in Medical Education - 2016, University of Chicago.	A personal experience of Theatre of the Oppressed	Workshop in collaboration between the Medical Humanities Group, University College of Medical Sciences, University of Delhi, and Bucksbaum Institute for Clinical Excellence, University of Chicago, Illinois.	The study demonstrates the value of theatre based interventions in patient centricity.
Katarina Swahnberg 1,* , Anke Zbikowski et al. (2019)	International Journal of Environmental Research & Public Health	Can Forum Play Contribute to Counteracting Abuse in	Assesses the potential of the training method to increase staff awareness of obstetric violence and promote taking action to reduce or prevent it. Category of study was Abuse in Health Care (AHC). The intervention appears promising for improving abilities of	The study demonstrates the value of theatre based interventions in behavioural change.

		Health Care? A Pilot Intervention Study in Sri Lanka	health care providers to recognise obstetric violence, the first step in counteracting it. The study demonstrates the value of theatre based interventions in developing further studies to assess the longitudinal impacts of and to reduce obstetric violence and, ultimately, improve patient care.	
Richard J. Badham1, W. Richard Carter2, et al. (2015)	The Journal of Applied Behavioral Science	Beyond Hope and Fear: The Effects of Organizational Theatre on Empowerment and Control	Study on the degree to which organizational theatre has the effect of increasing levels of empowerment. Organizational theatre interventions have become established as a pervasive and influential arts-based method of dialogic organizational development, yet effects are controversial and contested. While praised for their potential as a tool of empowerment, they have been criticized for possible use as a more or less insidious form of control. Study explores and evaluates such	The study demonstrates the value of theatre based interventions in empowerment and power dynamics.

			claims / counterclaims, supported by an in-depth longitudinal quasi-experimental field study of customer service staff in a regional Australian bank. The results of the field study indicate that organizational theatre interventions may increase both empowerment and control but also suggest that the outcomes may be more lightweight than supporters have hoped and critics have feared.	
ARNO K. KUMAGAI, CASEY B. WHITE et al. (2007)	Medical Teacher	Use of interactive theatre for faculty developme nt in multicultu ral medical education	The workshop used Forum Theatre techniques in which the audience was directly involved in determining the course of a simulated classroom discussion and conflict. Workshop's impact gauged through 2 surveys: one on immediate impressions, and another, 9–15 months later, to assess impact over time. 72% reported that the workshop led to changes in their behaviour as facilitators.	The study demonstrates the value of theatre based interventions in Facilitator Development on critical consciousness & gender sensitization in

			Conclusions: A workshop using interactive theatre was effective in training faculty to facilitate small-group discussions about multicultural issues. This approach emphasizes and models the need to foster critical consciousness in medical education.	medical education.
Norberto Costa, Elena Faccio et al. (2014)	Procedia - Social and Behavioral Sciences (Science Direct)	Drama Experience in Educational Interventions	The effectiveness of using theatre as a means to promote change by capitalizing on its strong emotional component has been attributed to two main functions: a cathartic function and a performative one. Theater represents a powerful method for facing important social and health issues by stimulating creative problem solving, emotional involvement, and empathic role assumptions. As Feyerabend pointed out, theater is first a "form of knowledge" (1984), in which human experience is analyzed in a total way. The expression embraces	Use of drama in educational institutions and efficacy evaluation. Drama represents a valuable way to improve health behaviors.

			mind, body, language, relations, history, and culture in a holistic and comprehensive way.	

SUMMARY

These studies suggest relevance of theatre art to organizational change interventions, however the area of readiness to organizational change in India in the private sector reference to values and beliefs needs to be explored further.

CHAPTER III: METHODOLOGY

OVERVIEW OF THE RESEARCH PROBLEM

Theorists have suggested that *'organizational values and culture'* are at the centre of organizational study and key determinants of performance effectiveness. Quinn suggests that organizational effectiveness can be defined as a value-based judgement about organizational performance principles (Rohrbaugh, 1981).

Geert Hofstede examines the influence of national culture on organizational culture and operating values that lead to a form of cultural integration which determines effectiveness. According to Hofstede, "cultural integration is a top leadership responsibility, but if top leaders don't know what culture is, then disasters are predictable" (Hoppe, 2004).

Having diagnosed organizational culture, the role of the researcher is to identify *'effectiveness criteria'* and the underlying *'values and preferences for action'* in individuals at the workplace. The influence of values on culture is studied and known. Culture models also allow the researcher to make a systematic diagnosis of organizational behaviour and identify *'effectiveness criteria'*.

However, in spite of all the theory available, it is pertinent to examine why organisations continue to struggle in aligning individual values to organizational outcomes.

And to examine how do organizations identify and communicate indicators of organizational effectiveness.

Researchers struggle to identify reliable indicators of performance effectiveness, and which relate to organizational performance (i.e., the indicators possess validity), and that these may have theoretical utility. Much debate continues in the literature regarding which are the best criteria for assessing organizational effectiveness; example, Cummings 1983; Schneider 1983; Weick and Daft 1983. (Cameron, 1986)

Both, Quinn and Hofstede suggest that *'shared leadership values'* determine organizational culture and effectiveness criteria. Since values are determined by core beliefs, cultural change takes place when the appropriate operating values held by the leadership team are examined and renewed in alignment with desired effectiveness criteria.

Leadership gurus Warren G. Bennis and James O'Toole point out that due to the dominance of the scientific model in business research and pedagogy, there is a difficulty faced due to the excess of emphasis on mathematical rigor of research rather than its relevance in understanding behaviour and decision-making that may often be irrational and based on human beliefs and values which have a strong emotional basis. Therefore students in business schools end up highly trained in mathematical and management tools which may appear appropriate for financial valuations and modelling but less useful when studying and researching leadership and organizational behaviour (Bennis & O'Toole, 2005). This assumes significance since managers in organizations are recruited from business schools and their understanding of organizational effectiveness is determined by what is taught there.

The elusiveness and intangibility of values and beliefs and the lack of focus on a study of values and beliefs in business schools, also restricts students of business from appreciating the implications and impact of culture and values on performance effectiveness.

Working through a form of story-telling which is both emotionally and cognitively satisfying, the Theatre Arts through its various devices can bring in an intimacy and authentic engagement that is largely missing in traditional methods of working on change initiatives therefore aggressively asserting Brecht's well-worn dictum of the 'spectator as a man capable of change' (Geddes, 2015).

People express themselves deeply through intimate narratives which are built through our artistic expressions. As an example, Barrie Keeffe's A Mad World, My Masters, engage more

explicitly with interpretation, insisting on a recognition of the role of the theatre in shaping national consciousness (Geddes, 2015).

Implications on civilizational culture:

The Theatre Arts have held a mirror to civilizations over the ages, compelling society to investigate their reflections, unmasking their true operating values hidden deep under layers of superficial verbiage, rituals and games so artfully illustrated by Oscar Wilde in his Picture of Dorian Gray.

Through these mirrors, social landscapes have reformed, - sometimes with a struggle and sometimes with an easy fluidity. But always, the process of reformation entailed a deep emotional conflict which engendered social change.

MOTIVATION FOR & SIGNIFICANCE OF THIS STUDY

- The literature studied indicated the relevance of the use of theatre arts as an intervention in change programs in institutions.

- Readiness to change in India largely remains unexplored and does not indicate use of Theatre Arts to drive such change.

- Initiating a study to examine the impact of Theatre Arts on Readiness to Change in the private sector in India as a determinant variable would be very significant for better understanding it's impact on values & beliefs and building value congruence in this context.

- This will provide some valuable empirical data for Organizational Development.

- Limited research conducted in India using the Theatre Arts.

- Enhance the use of creative and innovative solutions involving the performing arts in the organizational context.

Similar studies, as undertaken, will provide empirical and descriptive data to better understand the challenges faced by Indian institutions in understanding Readiness to Change and in establishing Performance criteria.

RESEARCH PURPOSE AND QUESTIONS

- Examine the application of Theatre Arts to drive Individual and Organizational Change in private sector organizations in India.

- Effectiveness of the Theatre as an Intervention in driving Individual and Organizational Change in private sector organizations in India.

Ontological and epistemological significance of the theatre arts as an intervention in effecting organizational change;

- Qualitative conceptualization of Individual and Organizational Change using a post-positivist approach.

- Primary purpose in exploring and studying the meanings that people make as they engage in social interaction within their community and how these meanings shape their labour and give purpose to community action (Creswell, 2014).

- Systematically study human interactions through interrelationships between action, environmental conditions, and consequences of taking action.

RESEARCH PROBLEM
Values & Beliefs are not experientially explored when initiating Organizational Change in the Indian context

RESEARCH QUESTION
Can Theatre Arts act as an effective intervention in experientially exploring the impact of Values & Beliefs in Organizational Change?

INDEPENDENT VARIABLES : VALUES & BELIEFS
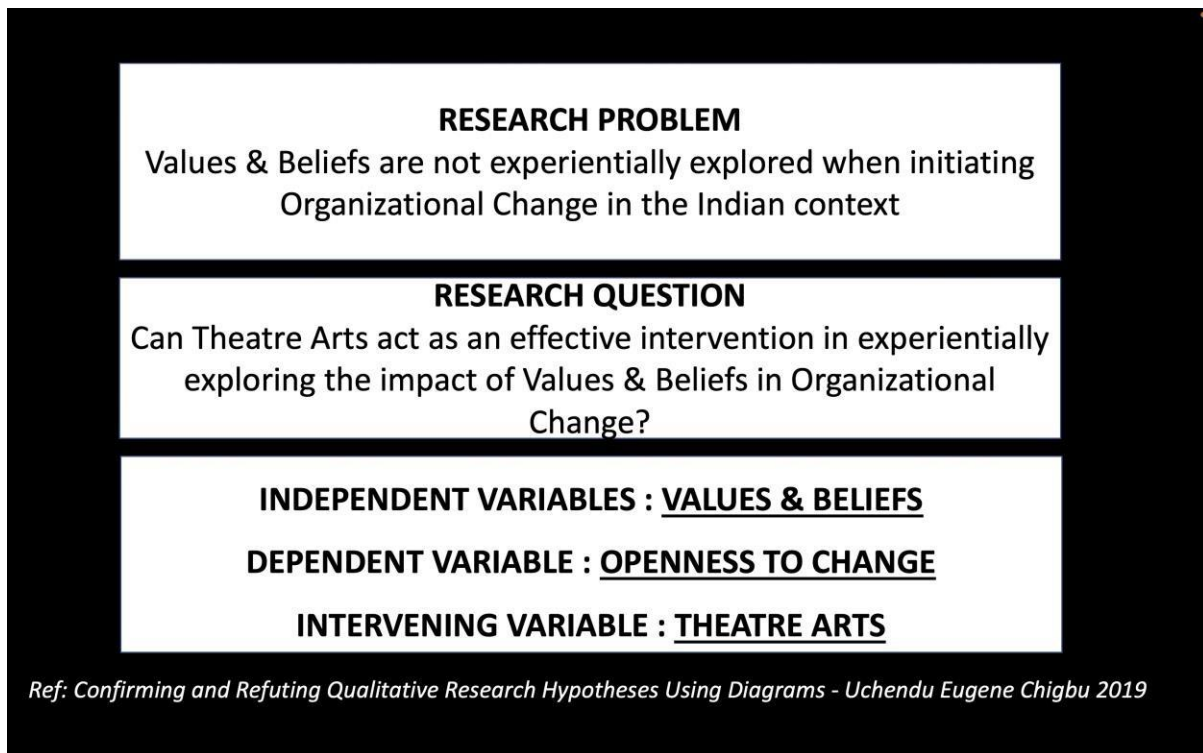
DEPENDENT VARIABLE : OPENNESS TO CHANGE

INTERVENING VARIABLE : THEATRE ARTS

Ref: Confirming and Refuting Qualitative Research Hypotheses Using Diagrams - Uchendu Eugene Chigbu 2019

FIGURE A3

FIGURE A4

RESEARCH DESIGN - INDICATIVE STRUCTURE

1. Structured theatre based interventions which will focus on personal values reflection and impact on developing congruence with work values. The tools and techniques used will be embedded in the Theatre Arts design and will involve exposure of values and belief in an experiential design (Boal, 2002).

2. Exploratory semi-structured interviews, Questionnaires & FGDs to assess;

   - Personal Values, Perception of Desired Organizational Values & Organizational values

     (examples; Achievement, Adventure, Authority, Autonomy, Compassion, Determination, Democracy, Equality, Fairness, Friendship, Joy, Mastery, Openness, Peace, Wealth)

   - Perception of 'effectiveness criteria'

     Indicative elements; impact on – *formal performance and career growth management indicators, job satisfaction, intent to stay, meet stretched targets, deliver quality based outcomes that enable upward movement in Institutional credibility indicators, contribution to Creativity & Innovation, Stretch towards more research grants / Publications, identification with Org Identity and Ambition (for academicians), Communication style, Symbols, Reward and Recognition, preferred Throughput style – work ethic, Trust in leadership, Inspiring leadership, Institutional heroes that are admired.*

SAMPLING AND INCLUSION CRITERIA

- Purposive sampling of 150 participants who participated in theatre based interventions which have 'organizational change' as the primary outcome.

- The study was conducted in institutions in India.

- Participants were included in the study on a voluntary basis.

METHOD OF DATA COLLECTION

Primary data collected using;

1. Interviews and Focussed Group Discussions

2. Administered questionnaire

3. Observations made on Cohorts during theatre based interventions on Change Management outcomes and Audio Visuals recordings.

4. Hand written notes / documents on reflections / ideas noted by Research Scholar.

DATA ANALYSIS & VALIDATION

Narrative development through emerging story themes & patterns – interpretations through triangulation & saturation of data collected and analysed.

a) Content Analysis (FGDs / Interviews / Audio Visuals)

b) Documentary Analysis & Observational Reports (Interventions / Audio Visuals)

c) Descriptive statistics

SETTING FOR CONDUCTING INTERVENTIONS

The interventions for study took place in designated training rooms and in open spaces. The design of the intervention determined the nature of site used, whether closed training room or an open space / amphitheatre where available.

LIMITATIONS TO THE STUDY

- This study focusses on Institutions in the private sector in the Indian context.

- Practise requires the researcher and facilitator to be well versed with concepts and practise of Drama.

- Drama as an intervention or an interpretative methodology in exploring change through reflective and reflexive exploration of values and beliefs, may augment and complement existing practises and may not replace them entirely.

WHAT THEATRE ARTS IN ACADEMIA IS NOT

1. Theatre Arts that are being explored in this study draw do not subscribe to the colloquial meaning ascribed to theatre in the conventional sense.

2. Theatre Arts in the context of this study does not refer merely to Organizational Theatre which is a form of theatre where commissioned and customized plays are enacted professionally as a planned and staged demonstration of organizational traits or situation as a current reality (Schreyögg, 2001).

3. Theatre Arts in this context also does not refer to role plays, amateur dramatics or skits that are often used as devices to present problem situations of organizational conflict and moral lessons to a passive audience.

CONCLUSION

Theatre Arts as an intervention methodology in the organizational context include the development and application of theatrical devices and tools that allow reflection and determination (Boal, 2002). The tools do not require that the participant is a proficient or even an amateur actor. In fact, the tools do not require any experience of acting or dramatics at a stage level. The design of the Theatre Arts considers that the participant is in a constant state of manipulation of his natural environment, his physical and ideological space through which he is in continuous communication with himself and with his environment.

The Theatre Arts constitute the application of devices, tools and games that allow self - exploration and self-determination through a continuous reflexive process of reflection and action within the space that is created to explore and examine his values, beliefs and response mechanisms.

This proposed study will explore organizational culture and value frameworks and the resultant change management interventions that are directed towards redefining value congruence.

The study primarily intends to explore the effect of using the Theatre Arts as a set of tools to help reflect on leadership and individual values and beliefs, since these values and beliefs have a fundamental impact on determining individual effectiveness in the organizational context.

The Theatre Arts deviate significantly from the currently established change management models used in India. Current design in most situations, relies on an exchange of information and inherently stops short of examining the psychology of the participants using experiential design to bring about any emergence of renewed value congruence.

This study aims to supplement existing tools and devices with theatre based artistic devices which have historically influenced and driven civilizational change by not merely theorising the problem but by authentically examining deeply held personal beliefs that determine how

people engage in a social system, how behaviours develop and impact performance effectiveness.

In bringing about a symbiosis with organizational culture, Theatre as an intervention form can design a more open exploration of the human experience and embed this experience into a culture change program very naturally and authentically.

CHAPTER IV: RESULTS

RESEARCH QUESTION:

Can Theatre Arts act as an effective intervention in experientially exploring the impact of values and beliefs in Organizational change?

Where the independent variables are values and beliefs, with openness to change as a the dependent variable, and where the intervening variable are the theatre arts specifically Augusto Boal's Theatre of the Oppressed.

The initial working proposition submitted examines the effectiveness of theatre as interventions in driving individual and organizational change.

DISCRIPTIVE EXPLORATION AND FINDINGS

Core concepts and techniques adopted when devising and facilitating theatre interventions.

The following four articles, researched and written by the DBC scholar *(myself)* have been submitted to articulate the fundamental premise on which dramaturgical interventions as devised by the researcher. These articles detail out key concepts, and strategic narratives used while devising and facilitating workshops using a drama based design for reflective and reflexive action on individual and institutional value congruence.

Concepts, strategies and activities devised by Augusto Boal's Theatre of the Oppressed play a significant role in the theatrical interventions through which reflections on values and beliefs are made immanent through participatory action among participants.

DRAMA AND ORGANIZATIONAL CULTURE: ARISTOTLE'S 'POETICS' AS A METAPHORICAL FRAMEWORK IN DESIGNING CHANGE MANAGEMENT INTERVENTIONS FOR ORGANIZATIONS

Paper submission and literary devices employed while examining readiness to change amongst institutional executives during theatre-based interventions conducted (currently under review by publication).

INTRODUCTION

An exploration of Aristotelian 'Poetics' can be significant towards building a structural understanding of socio-political dimensions in the development of institutional narratives and how thought-coercion and oppression may be applied to define action. The Poetics can also help the interventionist understand how concepts introduced by Augusto Boal in his 'Theatre of the Oppressed' are applied in enabling readiness to change and provoking emancipation.

The use of drama in social and organizational development and as a change management intervention is growing in management practice. However, most dramaturgy in organizations is presented through professional theatre artists by staging performances or game-based activities for participants which serves to bring in lighter moments during intensive training workshops. This is also partly due to Business Management professionals experiencing difficulty in understanding dramaturgy, and how its fundamental design principles can be wielded as wholesome change-management interventions.

Aristotle's Poetics is a seminal commentary on dramatic theory and its various structural devices that converge to create a compelling narrative by illustrating the best kinds of plot structures and the use of its various component parts. The Poetics can be used to explain how

a well-structured plot design influences the development of a social and institutional narrative and its impact on well-being, identity, role development and productivity.

Drawing from the similarities and discussions illustrated in the context of organizational values and culture, this article explores how the Poetics can be referenced as an allegorical device in the study of organizational values and the design of cultural change driven interventions.

This essay examines the 'Poetics' as a theoretical framework for studying organizational culture and values and as a reference point in developing change management interventions for organizations.

No precise date can be fixed to the Poetics, (Heath, 1996) however given that Aristotle's death occurred in 322 BC, the collection of notes that make up parts of the manuscript and which have been preserved for over 2500 years continue to enlighten and provoke serious debate.

More recently, in the post-modern era of multidisciplinary study, interpretations and inferences are continually drawn to understand the impressions and implications of theatrical devices on a diverse range of social (McKenna, 2014) and organizational issues (Stefan Meisiek, 2007).

This exploratory essay is a study in drawing and examining metaphorical parallels (Cornelissen, 2004) between the design of a definitive theatrical theory adumbrated in Aristotle's Poetics and the range of creative expression this literature provides for developing a culture map for organizations in a contemporary setting (Schreyogg, 2001). The essay explores the relevance of our anthropological myths (Heath, 1996) articulated in an Aristotelian perspective on theatre art and one which infuses a new language in the juxtaposition of cultural change-based interventions with the dramatic form, in building a renewed organizational narrative.

The application of drama and dramaturgy in a sociological context was influenced by both Erving Goffman and Kenneth Burke in the study of human engagement and how communities build meaningful existence through social action (Boje, 2003). While Goffman suggested

dramaturgy as a metaphorical study in social action, Burke believed that life was actually a performance-driven theatrical playout where people conceived of the characters which they would like to put on display so as to extract a most favourable outcome in situational engagement. Burke believed that people derive motivation to act in a certain way given their interest in the outcomes that are attached to these behaviours. This leads them to construct their personal social characteristics for social engagement (Nick Nissley, 2004).

Theatre Arts as an intervention methodology in the organizational context include the development and application of theatrical devices and tools that allow reflection and self - determination (Georg Schreyögg, 2004). The Centre for Research on Learning & Teaching at the University of Michigan has developed a program that uses theatre based devices for faculty development (Matthew Kaplan C. E., 2006). Since 2000, the CRLT has applied theatre based instructional learning interventions. Applying the principles of interactive theatre design which primarily employs the Forum theatre technique (Augusto, 1985) the participant can experience alternative 'second or third chance' based scenarios. As they engage with the narrative that is played out in the sketch, the participant is drawn into gaining new insights into issues portrayed, by relating them to personal experiences and exploring how to redefine or reconstruct a difficult experience or dilemma (Boje, 2003). The study established that learning outcomes of such exercises can have a deep effect on participant attitudes and behaviours (Matthew Kaplan C. E., 2006).

Various schools of theatre such as the Classical Theatre, Theatre of the Oppressed (Augusto), Absurd (Alsharadgeh, 2018), Cruelty (Artaud, 1938), Grotesque (Remshardt, 2016) have explored themes in critical thinking, creativity, disruption and the contradictions of society and human values through creative motifs, symbols and allegorical devices. At one end, drama could become a potent source to enforce rules of engagement for the Establishment and at the

other, it could become an instrument of anarchy or adhocracy (Tripney, 2017) to engender creativity and innovation in individual and group decision-making situations.

Theatre Arts explores and examines various civilizational and social narratives to explore and reflect on how the individual narrative has been built and how this acts out in the organizational context. This 'acting out' is a value derivative of overt behaviour which shapes organizational performance and prepares the stage for status quo or change (Schreyogg, 2001).

Boal provides an eclectic assortment of theatre devices (Boal, 2021) that are designed for reflection and reflexive action which seek to provoke new interpretations to existing realities and where breakthroughs can become 'possibilities' through the web of human contradictions and congruencies.

The role of Aristotle's Poetics as an allegorical tool-kit in 'Management as a Performing Art'

Through the examination of dramatic devices theorised in the Poetics (Heath, 1996), this essay proposes that the Poetics can act as a metaphor and demonstrate how our myths and forms of storytelling can shape the language of constructing organizational culture (Boje, 2003).

'Enterprise Culture' and the '*Poetics*'

Organizations today, both for-profit and non-profit, invest considerable time and effort in the development of a cultural identity immanent through organizational design (Hofstede, 2011). An enterprise's character dimensions determine how action is driven through the acquisition and deployment of resources in a manner which is unique to itself or to such entities who demonstrate a similar approach in gathering and disseminating their produce or output (Rohrbaugh, 1981). The *Poetics* through its various devices allows a clear adumbration of core personality and design components of enterprise character which can be used to define culture and value drivers.

The *'Art'* of Crafting Culture

We now examine various plot structures and themes that the Poetics offers (Heath, 1996) and assess their structural alignment to the development of an organizational plot.

The *Metaphysics* opens with a fundamental premise that *'All human beings by nature desire knowledge'* (Heath, 1996). This premise can equally be referenced to an organization that is seeded, nurtured and grown to fulfil a destiny that is envisioned by its founder. Such a dynamic vision may also continuously develop and mature with age in the course of the enterprise life cycle.

The run for technological advantage allows enterprises to systematically appropriate knowledge in all its growing complexity in order to give it a hegemony in the politics of determining human destiny.

The *Poetics* refer to the art and craft of building a coherent narrative, skill in plot development, and richness in emotional content so that the end product allows for a '*pleasurable experience' (Poetics)*. This is *tekhne,* 'skill in craft' or more elaborately, the capacity to produce tangible value through a deep understanding of its intrinsic nature. The arts enhance the quality of human life since every human endeavour is to be a supreme artist (Augusto, 1985). Thus, the stoics argued that *virtue* is also *tekhne* (Parry, 2020). Enterprises through their organization, articulate fundamental principles or *virtues (Poetics)* which act as 'plot characteristics' in the development of the organizational narrative. These articulated virtues emanate from human attempts to excel as artists or designers of individual and or collective destiny.

The founder is always the 'hero' around which the cult of organizational virtues is developed. Culture as devised through the sophistication of human virtues - *as values and beliefs* - provides a knowable identity through character justifications in 'how and why' organizations do what they do. A *raison d'etre* is established and perpetuated. Therefore, it can be argued that a well-developed organization is one which is successfully able to explain its character and values through its actions to its stakeholders. Inconsistencies in stated values and action make for a

badly developed organization similar to a badly constructed and played out plot. It is therefore *'tragic'*, not in the Aristotelian sense of tragedy, but because it fails to excite a *catharsis (Poetics)* and fails in the development of a pleasurable outcome to its stakeholders.

Daniel Bell argued that the *tekhne* of cultural change, is a relentless search for an avant-garde sensibility (BELL, 1972). A sensibility that eschews the old and which radicalizes the operating principles through which culture displaces status-quo and renews it through a search for new aesthetics which would not ordinarily be visualised by the old guard. To this extent, the socioeconomic structure of a 19th or even early 20th century construct does not define the economic development of imagination and innovation in entrepreneurship today.

Moving forward from the time of Bell's seminal essay, there is little shock that a society can express today or restrict the rapidity of radical changes that are pleasurably *(Poetics)* manufactured and consumed by an avant-garde sensibility that defies class categorizations of the modern or pre-modern eras. In the emerging landscape, an entrepreneurial craftsman of change can emerge from any section of society and demonstrate her art more easily than it would have required even a few decades ago when social class and position determined access to opportunity and acceptance of new ideas (BELL, 1972).

Let's consider the building blocks of an enterprise. *Nadler and Tushman* suggest the inclusion of people, work, structure (formal and informal), and processes as fundamental components that can meaningfully converge 'enterprise output' to its 'strategy' (Tushman D. A., 1989). Each of these core components of organizational design are essential *'plot devices' (Poetics)* in the development of a coherent enterprise narrative. In an Aristotelian sense, the enterprise is a *mimesis (Poetics)* or a 'likeness' of the entrepreneurial vision, or the actual physical reality that is constructed by seamlessly weaving together fundamental working components to its strategic objectives and their collective realisation.

Heath in his commentary to the Poetics explains how human beings, as craftsmen, find pleasure in creating likenesses and are able to find participation from similar craftsmen or artisans in the pursuit of or celebration of their creations (Heath, 1996). From creating an enterprise structure and its workings which emanate from a heroic vision, the values which bind the cultural ethos of the enterprise also imitate particular character dimensions which the enterprise finds valuable as guidelines to key decision making and community living.

Thus the primacy of cultural values is invoked through a *mimesis* of actions that individuals orchestrate through organizational components as explained by Nadler and Tushman. These component-based actions with their consistent *diction* and *reasoning (Poetics)* create a natural *rhythm (Poetics)* that resonates as modes of conduct. '*Diction*' being the texture of the organizational narrative and 'reasoning' providing *meaning* to action.

'Imagination' in 'Poetic Design' in Constructing an Organizational 'Plot'

A *likeness (mimesis)* is not necessarily a direct copy (Heath) and may simply reflect core value elements which get interpreted in diverse ways reflecting a unique organizational character which many may find appealing. Such appeal to a set of codified enterprise values, may come from various sources such as philosophical principles of regional myths, its deities or those which derive from civilizational metaphors in determining cultural design (Inayatullah1). This sort of appeal results in active participation in the enterprise, as employees, investors and consumers. There is a sense of pride and joy in being associated with a culture in which a *catharsis* and *pleasure (Poetics)* can be found. What gets developed in communion is a cultural rhythm that *pleasurably moves* the community and its profiteering through intra-communal interactions. This rhythmic movement which gives an enterprise a singular identity allows it to express itself in terms of an Aristotelean poetic narrative.

Thus, imaginative *imitation or likeness, rhythm and melody (Poetics)* are intuitively human instincts which find poetic expression in the development of an enterprise culture. These can

inspire, find advocacy and evoke pleasure within the community of stakeholders who have chosen to participate in an organization's *Poetics*.

The 'Hero' as the Leader and Pleasurable Action

Those amongst men who are more predisposed towards imagining a radical enterprise model, shape its fundamental character and establish its primary reasoning are more likely to produce spectacular innovation in the dramatization of the enterprise plot (Amélie Rorty). Such an enterprise becomes a rallying point for others to find inspiration and join in this pursuit of happiness which can change how a '*good life*' is experienced within the ambit of the community which is developed by the enterprise and which it pervades as a primordial force. It therefore follows that a good life is a source of pleasure. Bertrand Russel in his essay *'What I Believe'* suggests that *"a good life is one which is inspired by love and guided by knowledge"* (Russel, 1961). *'Love'* is fundamental to the establishment of happiness within the constituent units of an enterprise and *'knowledge'* determines its purposefulness *(Russel primarily refers to scientific knowledge where the ethics of an action will be decided by its scientific purpose).* Through Russel's argument one surmises that it would be highly disastrous to exhibit love without knowledge or knowledge without love. Such equations would disallow the development of a *'good life'* where pleasure in the pursuit of knowledge is not advanced in the interests of humankind, thereby giving rise to a dystopian state or community. In an environment where Russel's maxim is advanced, an enterprise thus becomes admirable and allows for an energetic interplay between its various objects that deliver its Plot through a consistent narrative and one which advances this greater good.

According to Aristotle and as discussed earlier, the construction of a poetic design employs the creation of a *likeness*. This likeness is therefore of something that the poet finds inspiration and takes pleasure in, and which is a superior form of human endeavour. Economic value is

unlocked in defining a likeness that is worthy of development into an enterprise plot that appeals to our higher values.

The Enterprise 'Plot'

What sort of likeness is most appealing and pleasurable? An enterprise plot structure and narrative development carry a certain magnitude that determines its substantive worth. Enterprise life-cycle elements which have a *dramatic* flow are more impactful over a narrative which is insipid and lacking enthusiasm. In the case of the latter, the enterprise may get subsumed easily or apathetically plod along never achieving a relevance which could give it a definitive identity. An enterprise which recognizes the importance of building a *dramatic* plot creates an exciting existential substratum which feed everyday events and episodes through spectacular production values. This is an enterprise that is emulative and which uses a language that is original in its lyrical and rhythmic *mimesis* (Butcher, 1951).

Aristotle suggests that since the leader is the 'first actor' or prime mover in the construction of an organizational dialogue (Heath, 1996) along with the chorus *(by chorus I make an allegory to constituent units of the rest of the organization)*, it is the leader who orchestrates the nature of the spectacle. Some *spectacular (Poetics)* elements incorporate flamboyance as a symbolic representation of enterprise values. For example, operating values will be visible in how the enterprise defines and celebrates its successes, positions itself in the media and the nature and contours of its space and time utilization. Organizations which eschew an overt display of splendour build a *spectacle* which employs brevity in how it fashions external perception and internal functional ergonomics. In the case of the latter, the *first-actor* leading such narratives develops a plot design which is frugal and utilitarian as noticeable enterprise values.

Plot Structure: *'Tragedy'* and *'Epic'*

Is the development of a culture design and operating system to follow design elements that are identifiable with a *Tragic* plot structure or the *Epic* form with its *episodic* plot architecture?

Poetics (Heath, 1996) Should one employ elements that blend both, since Aristotle suggested that both of these forms commonly share certain sensibilities. Though according to Aristotle, the Tragic plot structure is the best form of building a narrative and though this form does share certain design elements with Epic poetry, it does possess certain peculiarities which are *greater* than what the Epic style employs (Heath, 1996). In style and design, a tragedy is taut, allows for greater depth in examining character, singular in its focus on primary objects, refrains from meandering into various side events which needlessly consume time and space, and allows the nuances of the singular plot to unfold with no unnecessary garrulity (Butcher, 1951).

Then again, an enterprise also functions as an epic, in that it aspires towards existential perpetuity. It is important for it to keep itself relevant within its community, expand consumption and subscribers which advocates its purposefulness through greater participation in its narrative development. Therefore, through episodic narration, the enterprise stays relevant and builds each episodic plot with the finesse of the tragic form by incorporating depth of storytelling and nuances which intricately explore each dimension of character and diction through impactful plot enactment.

In all of this, the enactment so orchestrated must justify the script and not dilute it (that would make a bad performance of a good script). What can become pitiable (Poetics) is an attempt to imitate plots that are successful in other enterprises with a low understanding of the cultural values built and deployed into that enterprise character which have made it a successful enactment in itself.

Primacy of the 'Plot'

We have seen that Aristotle considers the primacy of a plot design as a key determinant of its purposefulness or rather its soul (Heath, 1996). An important plot device is *praxis* (Heath, 1996) or *action (as a loose translation)* which demonstrates ideological coherence by disclosing its decision-making mechanism. The actions through which it works towards its

singular purpose are advocated through a chain of events that are strategically interconnected to deliver a harmonic narrative which is pleasant and satisfying. Thus, a unified enterprise rhythm with substantive magnitude resonates through all of the plot devices which work together to give it a completeness. Aristotle goes on to add that when any component part of the plot has no discernible effect on the whole, then that part is redundant and need not exist as part of the plot arrangement (Heath, 1996). The metaphor when applied to enterprise culture design and its operating principles is unmistakable. In as much as the poet or by extension, the first-actor employs a melodious rhythm into the cultural narrative, what remains core to the enterprise story is the strategic design of the plot and how it incorporates the vision and its guiding principles that nourish its purposefulness. The primacy of the plot remains sacrosanct (Heath, 1996).

Imagination and *Astonishment* in Narrative Development

What kind of guiding principles does a substantive plot hold immanent? The employment of radical imagination as a core component in design and development must have the power to bring about a sense of *astonishment (Poetics)* in the stakeholder community. A sensibility such as this one (astonishment) must be built into the enterprise's core operating values. Such astonishment emanates from the core enterprise plot and is not contrived when demonstrated in practise. Culture value drivers which astonish its stakeholders both during the act of developing solutions and in receiving them in the marketplace enable an 'enterprise relevance' which is effortless and seen as part of an intrinsic pattern in enterprise *characterisation* and *diction (Poetics)*. The art of driving radical imagination and innovation would require the first-actor to be either naturally gifted or a mad genius or perhaps both, in degrees (Heath, 1996). A radical mind with these traits would allow the enterprise plot to reimagine the future and establish a universal direction that becomes a metaphor for radical change (Inayatullah1, 2009).

An enterprise plot that tends to either demonstrate low imagination or have its imaginative abilities weaken over time, gives rise to indifference and a low subscription base. It follows that an enterprise which continues to flounder and slip into oblivion evokes *disgust (Poetics)*. How much of differentiation through the use of imagination in design and innovation and how much of control for a coherent integration of things and people? *Quinn and Rohrbaugh*, through the development of the Competing Values framework discuss fundamental components through which existing culture design can be diagnosed for decisive future action and the extent of reinvention that may be desired and required (Rohrbaugh, 1981).

'Culture Derailment' or '*Hamartia*'

This brings us to the concept of *hamartia (Poetics)* and how such a *mistake-of-fact* arises as a tragic flaw in the enterprise character through its designated first-actor, bringing about a fall from which any reversal would require a strategic shift from the existing operating system (*which is precipitously hastening the enterprise's downfall)* through a change process requiring a clean departure from the existing operating values bound by a dogmatic reverence to tradition which has become irrelevant. A less dramatic situation may simply require a cultural tuning to reorient components in the existing design which will revitalize the enterprise narrative and its socioeconomic relevance (Tushman D. A., 1989).

Tushman and Nadler elucidate recommend using a 'frame-breaking' approach when recreating an organization's operating framework or simply reworking the framework using a 'frame-bending' approach (Tushman D. A., 1989). The latter impressing less stress on the enterprise while the former which will require radical change management which will consume greater resources in its execution and which must have a rehabilitating effect on the enterprise.

In the eponymous Shakespearean tragedy, Julius Caesar's *hamartia* was his self-assured hubris resulting in an untimely and gruesome death. Equally self-deluding was Brutus's need to be recognized for his 'nobleness' with a similar outcome. In Arthur Miller's *'Death of a*

Salesman', Willy Loman's *hamartia* lies in his delusional sense of reality leading to a mediocre and irrelevant existence. Each of these narratives are constructed such as to deliver an abject sense of *pity* and *fear (Poetics)* in the audience. In the great Indian Epic, *Mahabaratha*, the warrior King Karna's *harmartia* lies in his hubris to be recognized for his limitless generosity. A tragic flaw emanating from a life-taking mistake-of-fact which even through a recognition afforded, is unable to effect a reversal that could have redeemed his destiny. In the same epic, in Ashwathama's acts of murder, there is no mistake-of-fact which may constitute a tragic flaw. He acts in full awareness of his evil actions and shows no remorse. Ashwathama engenders *disgust* in the audience. Therefore, he is not renewed nor can his humanity be restored. For a failing enterprise to experience *catharsis* through renewal and restoration, there needs to be an intervention through a powerful change catalyst; some entity which can initiate a new plot design or a restructuring of key plot elements by removing plot components which are redundant or debilitating and renew focus on components which require greater nourishment. In any such situation, a *frame-bending* rearrangement creates less *suffering (Poetics)* for the enterprise components and still demonstrates some recognition for a cultural reversal than a *frame-breaking* solution would call for. In either situation, the first-actor's courage to recognize enterprise vulnerability in either the plot's contemporary relevance or a renewal of the actor arrangement to enact a dramatic spectacle with the aplomb it requires, is what can resurrect a redundant narrative or rescue a bad enactment of a good plot from being performed by bad actors. A regeneration of an enterprise through a language made pleasurable can *astonish* as evidenced by the Apple enterprise story plotted by Jobs and a story which perhaps expresses Aristotelian Poetics as dramatically and as well as Oedipus Rex does.

In Conclusion

Aristotelian *Poetics* has its detractors, notably the playwrights Bertolt Brecht and Augusto Boal. Boal's *'Theatre of the Oppressed'* examines how the *Poetics* promotes a cultural

narrative which supresses free thinking and encourages a cult of feudal personality while relegating the proletariat to a servile status and therefore encouraging industrial and cultural oppression which he rebelled against through the development of his ' *Theatre of the Oppressed'* (Augusto). This was a new kind of theatre that discarded the Aristotelian way of thinking of art and how it must be put to use for the betterment of humankind and the institutions she creates.

However, the *Poetics* as a reflexive device in examining the development of organizational culture, through its plot devices, does provide definitive metaphors through which an enterprise culture and its value system can be examined and understood as an art form which, when if well crafted, can nurture and nourish '*the good life'*.

A THEMATIC ILLUSTRATION OF THEATRE AS A THERAPEUTIC DEVICE IN TRANSFORMATION ACTION

Paper submission and literary devices employed while examining readiness to change amongst institutional executives during theatre-based interventions conducted (currently under review as a Book Chapter).

INTRODUCTION

The human mind intuitively employs an orientation towards negative feelings and ideas through mental enactments of what is *wrong* in an individual (Salter, 2020). A conscious gravitation of cognitive elements which engender a revival of positive motifs and vignettes of what is *right* about the human condition allows for a catharsis by traversing pathways leading to emotional healing and happiness (Titova, 2016). Research on the principles of positive psychology suggests that positive emotions lead to therapeutic change (Salter, 2020). Nurturing positive emotions which are immanent in spirituality, creativity, and optimistic perseverance through autonomy and self-regulation, enable individual potential to come to meaningful fruition (Martin E. P. Seligman, 2000).

This chapter reviews the implications of applying theatrical interventions as positive psychotherapeutic devices (Falko von Ameln, 2020) to facilitate self-reflection and active-constructive responding (Titova, 2016) in enabling a rendering of positive patterns of thought and purposeful movement towards emotional and physical wellbeing (Martin E. P. Seligman, 2000).

Drama and Positive Psychology

The use of drama as an intervention for challenging recurring mental models of oppressive narratives is used extensively in experiential psychotherapy (Hod Orkibi, 2019) and as a socio-psychological integrative tool (David M. Boje, 2003).

The application of drama in a socio-therapeutic context is influenced by the work of J. L. Moreno on psychodrama (Hod Orkibi, 2019) which arose from Moreno's theatrical background (Falko von Ameln, 2020), the works of Erving Goffman and Kenneth Burke in understanding human engagement and how individuals build meaningful existence through theatre and dramaturgical action (David M. Boje, 2003). While Goffman presents theatre as a metaphor of everyday social discourse (Goffman, 1956), Kenneth Burke viewed such discourse literally as theatre (David M. Boje, 2003) making all the world a veritable stage where people conceived their personal life scripts through which social engagements and outcomes in situational engagement were determined. Boal developed his system of *Theatre Of The Oppressed (TOTO)* which seeks to revive the creative principles of human consciousness by recreating self-identity through a eudemonistic interface afforded by Drama in self-discovery and liberation (Boal, 1985) from self-inflicted or externally manipulated psychogenic oppression. Drama techniques in exploring one's *'daimon'* or 'true self' can drive meaningful action in self-determination, where, by harnessing a *vision of the good life* (Martin E. P. Seligman) we can *live in truth with our daimon* (Waterman, 2011).

Researchers as well as therapy practitioners have found it meaningful to reference and borrow from theatrical devices of role, script, enactment and performance while renewing self-identity and purposefulness by a reflexive action-oriented deconstruction and remodeling of consciousness towards purposeful action (Boal, 1985).

An encounter with Nora

For the purpose of this study, we begin with Henrik Ibsen's seminal play 'A Doll's House', (Ibsen) where the protagonist Nora Hemler is first introduced as an everyday housewife and mother, quietly cooing and fluttering about the house after her Christmas shopping. She is a lark and a squirrel to an overbearing husband who treats her with supercilious affection, playfully holding her by the ear to make his point as he converses with her on the merits of financial thrift. The play progresses, and Nora is unmasked as the distraught and perplexed protagonist who lives in constant anxiety. For Nora has secrets and a blackmailer alongside a bullying husband. Throughout the play, Nora struggles navigating between her *Scylla* and *Charybdis*. It is an uneasy series of conversations as she negotiates both these similar personalities who seemingly hold her identity and freedom in their vicelike grips. The indulgent conversational banter which she engages in, through the initial part of the play disguises her internal frenzy at being compelled to wear the veil of a dutiful and obedient spouse who cheerfully defers to the patriarchy of an established marital order.

Nora despairs at being unable to become who she truly is or allowing her courage in protecting her family to be revealed, if not celebrated. A revelation such as that would have disastrous consequences on her marriage and the affections of an egocentric husband. Nora's liberation is earned through a moment of epiphany and courage to confront the consequences of making a difficult choice. Nora eventually makes a choice to shed her veil of social propriety by challenging the role which her community has thrust upon her, as a person of no consequence. Nora's decision to engage in an open and brave personal discourse is a life changing experience, transforming her from being an ornamental doll, to one who stands liberated, and free to become herself. She is no longer someone who is defined by the artifice of a restrictive environment. She is finally a person of significance and identity, engaging stoically and resolutely with passion and a composure which brings dignity to her discourse. Her defining

moment becomes one that still resonates through the years since the play was written and where the play leaves off.

Having broken through her fetters, one can surmise that Nora's discourses and interactions will now embrace life with a greater confidence and poise. Perhaps she will not hesitate to confront her environment and the significant others she will engage with, with substantive poise and clarity of expression, which is both, honest to herself and compassionate to the other through meaningful self-expression. Unlike earlier, Nora will most likely find social discourse and relationship-building, a fulfilling and authentic experience. For her, henceforth, the politics of personal as well as social discourse will be less oppressive due to self-directed purposeful action. Nora will have begun *living in truth with her daimon and nurturing the good life* (Waterman, 2011).

Theatre in Social Discourse

A question that keeps surfacing in such situations of intrapersonal conflict is the structural politics of human discourse (Boal, 1985). To find a meaningful pathway through the socio-political labyrinth of human discourse requires an awareness of one's personal identity and the interlacing of systemically coded social hierarchies and power motifs which cast fetters on personal growth (Boal, 1985). Clearly such fetters are designed to restrict imagination by placing limitations on what one can think and how far one can curiously reach out towards what is unknown and unexperienced (Freire, 1993). For the inward-looking guardian of established ideology, curiosity and creativity are demonized as sinful since these faculties gnaw away at traditional social thought-structures and wade into the unchartered canvas of possibilities which lie outside existing and sutured boundaries. To the proponents of 'established order', such a person will suffer from an absence of doubt and the anarchistic tendencies of critical consciousness (Freire, 1993).

Curiosity to explore one's identity requires unbridled imagination and a carefree wandering outside the established social arena into new territory closer to one's sensory impulses (Freire, 1993). Such impulses when explored, engender delight through a sense of personal discovery and gratitude. What becomes crucial is the medium of instruction or the technique through which such a discovery becomes possible. Theatre as a reflexive medium through guided interventions can make the personal growth process through discovery and change, a deeply invigorating one (Boal, 1994).

Boal argues that all interactions whether intrapersonal or social, are socio-political (Boal, 1985). He proposes the art of theatre as an important device in self-determination, through what may be considered as, heroic conversations with the self (Boal, 1994). The mechanics of heroic conversations are immanent within situational discourse. Boal's assertion is that all human relations and action encompass the totality of the arts and sciences into a sovereign art, which is the politics of action, both individual and social (Boal, 1994). However such politics can entrap as well as liberate. Theatre, therefore becomes a useful and powerful device in establishing a new politics (Boal, 1985). A well-staged dramaturgical discourse has a narrative eloquence with carefully crafted impressions presented on-stage (Goffman). Breaking out of character like Nora chose to do, as the play comes to its conclusion, disrupts the steady and predictable flow of the discourse much to the astonishment and dismay of other players. Discourses which are socio-political facades require the oppressed character to break free and create a new context so that she can exist authentically (Freire, 1993).

The 'Noble' Brutus

Nora's political entrapment is different from that of *Shakespeare's* Brutus (Shakespeare). Brutus, in Shakespeare's historical play – 'The Tragedy of Julius Caesar' - is out next choice of a protagonist who we attempt to examine. The nature of Brutus's discourse emanates from an assumed inheritance of nationalistic pride cleverly exploited by his crafty ally Cassius in

furthering a subverted agenda. Cassius is driven by envy and desires to murder Caesar and his legacy which he views as despotic. Brutus with his nobility and known credibility amongst the Roman populace is integral in giving legitimacy to Cassius's assassination plan. Without Brutus the plan will derail.

What better way to induce Brutus to participate in the murder plot than to appeal to his honor and love for country? And what could be more difficult? This was Brutus's *hamartia*, his tragic flaw (Boal, 1985). If Nora gradually ascended into a heroic conversation which led to her emancipation from bondage, Brutus descended into the cowardly and fearful. From heroic aspirations, unhappy Brutus plunged to an ignoble death. His fault was *not in his stars* as much as it was in the design of his discourse which was contaminated by his conceit and a megalomaniacal aspiration to be known *'not as the man who loved Caesar less, but he who loved Rome more'*.

Nora and Brutus are polarities in the art of weaving a meaningful discourse. In defining meaning, it may be argued that a discourse must satisfy the artistic tendencies through a reflexive engagement within the operative environment (David M. Boje, 2003).

Viktor Frankl, the Austrian neurologist and holocaust survivor, quotes Nietzsche's axiom of first discovering '*purpose*' through which '*means*' would follow (Frankl V. , 2004). Frankl's experiential account of his days in various German concentration camps during the second world war, are reaffirmed through his school of Logotherapy, considered amongst the three influential schools of behavioral psychology along with Freud, and Adler (Stefan E. Schulenberg). Here, 'logos' or 'meaning' is the existential driver which propels the individual forward towards purposeful existence and psychological hygiene (Frankl V. E., 1955). Frankl proposed the term 'noogenic neuroses' (Frankl V. E., 2014) which emerges from existential difficulties rather than from conflicts between drives and instincts. Here logotherapy facilitates the '*noos*' or '*mind*' to find a '*will to meaning*' and thereby define one's existential position of

victory over one's suffering. 'Meaning' provides the essential ingredient not just for survival but through Frankl's own experiences, it becomes a gift which the individual gives to oneself and which provides a coherent structural scaffolding through which life can be fully appreciated and celebrated. Man's ability to withstand the terrible sufferings that life in the concentration camps wrought upon him are countered by an inner decision to will oneself to visualize a goal through which one could navigate through the quagmire of suffering and pain. The '*will to action*' requires a personal decision to direct oneself towards this defined '*will to meaning*' (Stefan E. Schulenberg, 2008) and from focusing solely on repairing what is broken and wrong with the human condition, to catalyzing what is beautiful for the human soul (Martin E. P. Seligman, 2000).

The Pedagogy of a Liberating Discourse

In the pedagogy of a liberating discourse, what does the individual conceive of the current operative environment and the art of developing a heroic discourse to transformative effect? The development of a transformative discourse requires a reflexive understanding of the socio-political constituents of the operating arena in order to remove the fear of freedom that a such liberation brings (Boal, 1985). Choosing empowerment requires courage to actively construct a new and heroic discourse (Freire, 1993). The art of developing dramatic effect in a learning narrative through heroic discourses can provide significant stimulus to the process of inspirational inquiry, one which leads towards meaningful outcomes. Therefore, one may surmise that the design of a dramatic discourse is a singular factor in augmenting the course of a personal narrative and making it a virtuous experience.

An artist brings out her virtue through her art (Boal, 1985). Illustratively, it follows that the virtue of an educator lies in perfecting the art of education and in designing academic outcomes through its institutional discourse. The development of a personal discourse lies in the construction of a series of guided conversations stitched into an inspiring and virtuous

storyboard gravitating closer towards and eventually integrating with one's *Damion or True Self*.

Karna's generosity

Karna, a hero in the ancient Indian epic, Mahabharata, struggles with his idea of *virtue* (Gurcharan Das, 2012). The tragedy of Karna is one of the most poignant episodes in the ancient epic. The conflict in Karna's discourse is in remaining true to himself amidst the various forces that attempt to pull him away from his idea of virtue. An idea seeded in his mind and which he has nurtured zealously, is the identity of '*a generous one without any equal*'. He will eventually die to protect this idea (Gurcharan Das, 2012). His *hamartia* lies in this idea, and one which leads him to his death. Karna's internal discourse is a difficult one. He has been spurned since birth and has had to fight to be recognized as a hero, being denied his birthright unlike his brothers. Having brought shame upon his unwed mother due to his untimely birth, he is cast out of the social hierarchy, put to innumerable hardships before finally becoming a King in his own right. The traditional south-Indian play *Karna-Moksham*, roughly translated as the *'Liberation of Karna'*, explores an event before his final battle, where Karna attempts to impress his virtue upon his wife. She scoffs at his presumed low-birth, until he discloses his privileged birth and gains her respect. As in the main epic, this adjunct narrative presents him as a victim, desperate to gain the respect of his wife, albeit in this case by disclosing his royal birth, while in the main epic, this is an inconvenient truth which has brought him much suffering all his life.

Hamlet's suffering and guilt

Karna's difficult discourse is different and yet similar to Shakespeare's 'Hamlet', another tragic hero. Prince Hamlet too suffers from anger and guilt. His father has been murdered suspiciously by his uncle who has usurped both, the kingdom and his mother, the Queen. Hamlet believes that inflicting vengeance on the usurper will be a virtuous act only when he is certain of his

uncle's guilt. Hamlet cannot commit murder unvirtuously. He is unable to decide where his purpose lies – in enduring his sufferings or in taking arms against his troubles and thereby ending them. Hamlet's difficult discourse is in his mind, where his continuous debate on what constitutes virtuous action eventually drives him mad and finally to an ignoble death.

Humanizing a Discourse

The phenomena of humanizing a personal discourse to allow for a catharsis and a healing, requires a participatory action framework, one where the individual resolves a personal conflict through personal dialogue and then integrates the conversation with significant others through social action (Boal, 1985).

In using theatrically devised themes to actively reconstruct congruent action leading to a transformative experience, the participant initiates a struggle with the established politicism of the current operative arena, which itself struggles between structure and imagination. Since imagination can be a fearful place for one who is accustomed to an established yet debilitating mental model of existence, the participant may initially find it difficult to position *imagination* within the virtue of the established political order. Conversely, the participant may struggle through the virtue of *imagination* to find meaning in an order that is not of her own making. One may find it meaningful to argue that the fundamental design of the existing operative environment excludes radical imaginative inquiry through a coercive socio-political strategy (Boal, 1985) which the participant needs to break away (Stefan E. Schulenberg, 2008).
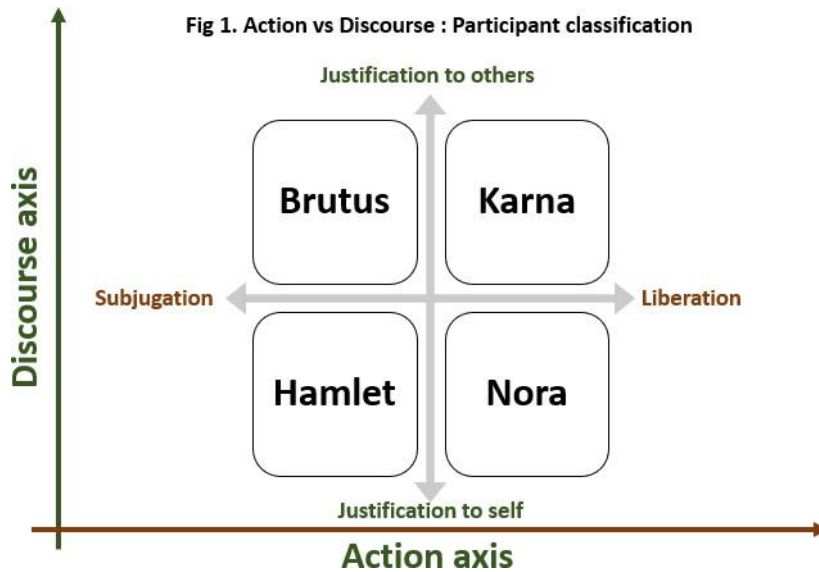
Fig 1. Action vs Discourse : Participant classification

Fig 1 explains the classification of the four protagonists of each narrative and their psychological constraints and emancipatory tendencies.

A fundamental question in the development of a transformative discourse involves a readiness to examine the constituents of a coercive narrative character. To achieve this, one may need to embrace radical creativity, nourished by a creative spirit (Martin E. P. Seligman, 2000). The primary cause in an unequal discourse is a fear of freedom since such a fear allows the oppressed participant to find safety and normalcy in the oppressive state. For the oppressor, the unequal discourse further asserts the normalcy of narrative development. For both, the fear of freedom allows status-quo to continue as part of prescribed behavior (Freire, 1993).

Freedom in building a meaningful discourse requires a cognitive and emotional breakthrough so that participation in the discourse is free from fear and political dogma. Referencing the Vygotskian school, one may understand this as co-construction of a situational discourse that allows a willful assertion of the participant without the inherent political dogma of 'narrative sickness' (Mammy M. Helou, 2018). The elimination of such narrative sickness comes through

imagination which engenders creativity and innovation as key Institutional design and nutritional elements.

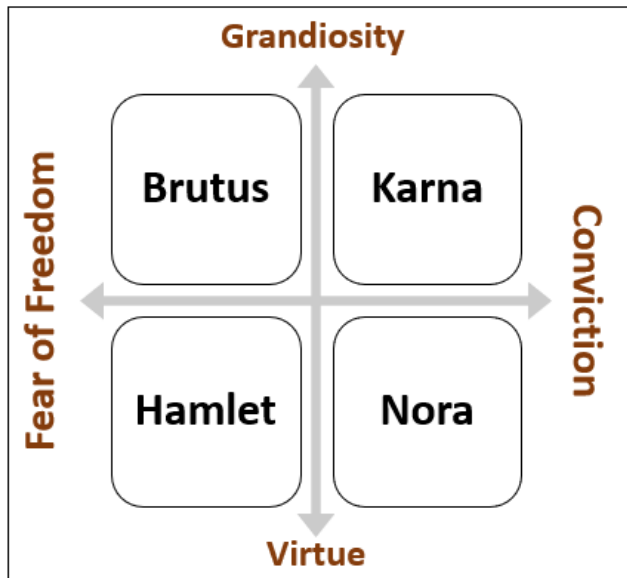## Fig 2. The Driver Sentiment

Fig 2 takes the narrative deeper into the examination of the individual psyches of each protagonist.

Toba Tek Singh, finding healing in a place in-between

Saadat Hasan Manto's powerful satirical tragedy 'Toba Tek Singh' constructs a series of difficult discourses in its narrative structure (Naqvi, 2007). A single country is being reorganized into two distinct States with unique characteristics, each professing to protect a coveted ideological framework. New political elites have emerged, and new narratives are being constructed. The old system is being brutally smashed out. For the citizenry, an existential crisis is developing, one which threatens to run across future generations. The metaphor is a mental asylum where in the new scheme of things, the inmates have the freedom to choose between the two ideologies in which they would prefer to be institutionalized.

Options appear to be rangebound, both ideologically and geographically. For the protagonist, the place where healing and liberation takes place is in the space between the newly drawn borders.

Nurturing a liberating discourse demands that the current narrative is not viewed as rangebound (Freire, 1993). In a repressive context, an opposing viewpoint must defer to an established order and keep within plausible appearances of agreement and consensus.

Thematically, an educator in such an academic system plays the role of being an instrument of an established hierarchy which essentially decides on *how* the institutional narrative gets determined. She may be allowed incremental progression in action that is permissible within the ideological ethos of established power. That is, up to the degree of autonomy she is granted. Consequently, undercurrents immanent in such repressive dialogues settle down as conversational dregs which are carried forward into uninspiring and resentful narratives down and around the hierarchical workflows. However, launching a *breakthrough* in conversational character requires a *philosophical war* (Boal, 1985). A key determinant is empathy by those with the power to decide the course of institutional discourse towards those who are compelled to yield. From empathy, comes compassion and a willingness to bring in change, as a shared possibility emerging through a renewed and humanized discourse.

Movement of Narrative Action & Character Development

The conversational character in the lives of each of these characters explored here provide powerful insights into the development of empowering discourses as much as that of disenfranchising and destructive ones. Figs 1, 2 and 3 examine individual values and the movement of their narrative action. The researcher's view is that Brutus and Karna share a common drive for personal aggrandizement and find it important that they are recognized for their virtue by the societies which they inhabit. Their narrative is less authentic since it centers on expectations from others with low emphasis on internal reflexive action. A value that

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dominates their personas is to create a self-image which must be venerated by society. Karna misunderstands his generosity as an instrument of catharsis, all along employing it as a device to suppress his angst and bitterness. Brutus is the proverbial hollow reed through which Cassius played a terribly bloody tune making Brutus a pliable instrument in a discourse driven by him (Cassius). There is a tragic dishonesty in Brutus's discourse fueled by misplaced idealism and ambition, which consequently derails '*the noblest Roman of them all*' (Shakespeare, 2014 reprint). If Brutus self-destructs due to his misplaced ideals, Hamlet suffers from his terrible indecision. His most famous soliloquy '*to be or not to be*' conveys his anguish and inability to make up his mind on what course of action to follow, action which would be virtuous and therefore justified to his troubled and fragile conscience. His indecision and fury drive the narrative to a terrible end; for himself, his family and the Kingdom.
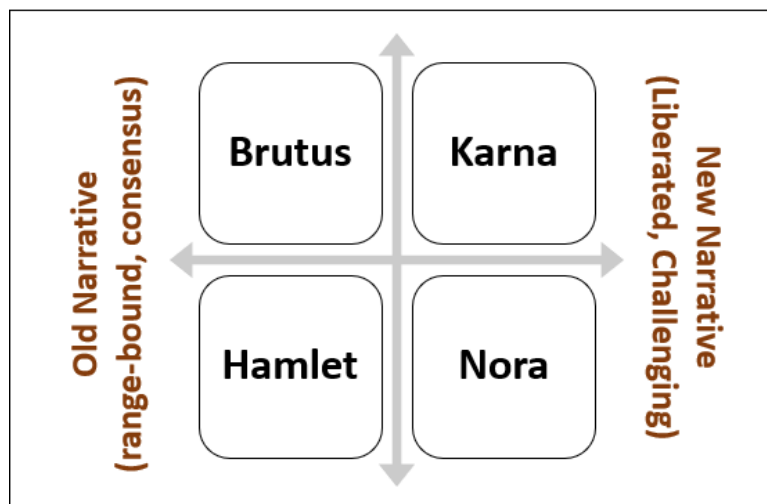
Fig 3. Movement of Narrative Action

Fig 3 separates the protagonists who are aiming for liberation and those who continue as victims of their constraints.

Nora's movement towards liberation is driven by a self-conviction and confidence to begin a search independent of social fetters. She is willing to let go and move towards the unknown in

search of new meaning. It is possible, she concludes that she may return if a life together with her husband meant a real wedlock. She is willing to take part in a discourse where both participants will engage willfully and respectfully towards each others interests. To her, that would be *'the most wonderful thing of all'* (Ibsen, 2016 reprint). Her world is now delightfully full of possibilities. Unlike the others, Nora brings virtue to her art easily. She feels no need to justify herself to society as much as she is driven to justify her action to herself. Nora will build a renewed discourse which is honest to herself and others she will engage with.
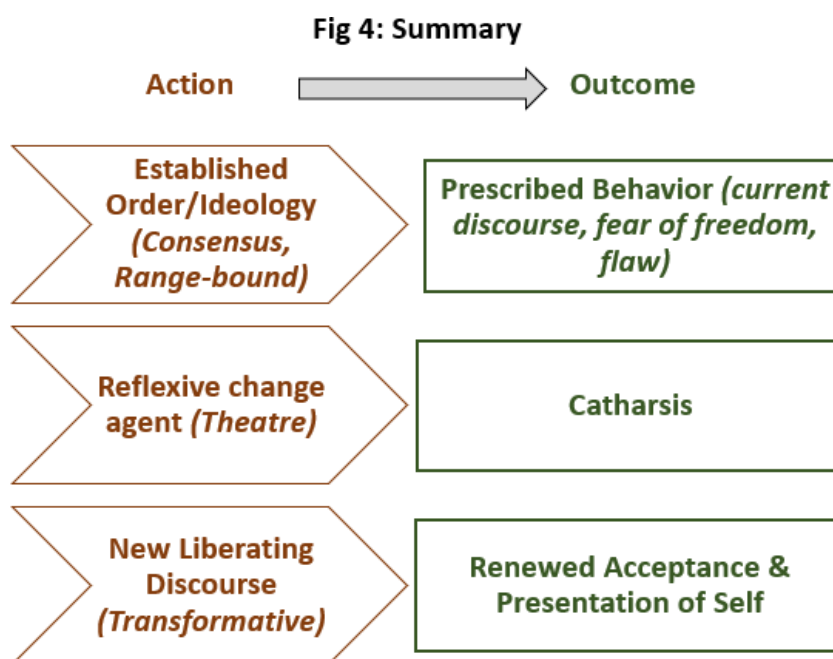
Fig 4: Summary

Action	→	Outcome
Established Order/Ideology (Consensus, Range-bound)		Prescribed Behavior (current discourse, fear of freedom, flaw)
Reflexive change agent (Theatre)		Catharsis
New Liberating Discourse (Transformative)		Renewed Acceptance & Presentation of Self

Fig 4 summarises cathartic action that the change agent (theatre) can create and thus enabling a transformative resurgence of the self.

	Action	Leading to
	Table 1: Summary	
	Action	Leading to
1	Established order / ideology *(consensus, range-bound)*	Prescribed behaviour *(current discourse, fear of freedom, flaw)*
2	Reflexive change agent *(theatre)*	Catharsis
3	New liberating discourse (transformative)	Renewed acceptance & presentation of self

Conclusion

Long before science established a connection between life experiences and the brain's astonishing ability to rewire itself both as a receptacle of maladaptive as well as a reinforcer of positive behavioural tendencies, Thoreau wrote *"The surface of the earth is soft and impressible by the feet of men ; and so with the paths which the mind travels. How worn and dusty, then, must be the highways of the world, how deep the ruts of tradition and conformity." - Walden (1854).*

The brain *is* able to restructure and reorganize its very nature (Celeste Campbell, 2009). This remodeling happens through various experiences endured as a person journeys through life. A single life changing experience can have a significant impact on how the brain adapts by rewiring itself both physiologically and in how it engenders new behavioral patterns. New neural pathways get created, old unused ones die, some remerge and create a synthesis towards new behavioral approaches in facing the ordeals that one is going through. The good news is that depressive tendencies which bring in unhealthy and maladaptive behaviors and feelings of

worthlessness can be effectively countered and neutralized (Hellerstein). A catharsis achieved through a newer life changing episode or personal reflection (Boal), can propels the individual in a new direction which gives a renewed meaning and feelings of purposeful fulfillment (Bergland, 2017).

This catharsis and a renewal of concern for self-efficacy requires the development of a competitive wiring of neural pathways (Cleary, 2015) to offset the maladaptive pathways that have tormented the individual through an anxiety filled existence. When one lets go of things unpleasant, it becomes necessary to create meaning in engaging with what is meaningful (Cleary, 2015). This renewal through a growth mindset (Dweck, 2016) necessitates the development of a competitive positive wiring which is healthy and nourishes the Individual to an action-orientation which is meaningful and fulfilling. This progressive wiring hence, brings forth feelings of self-care resulting in a vanquishing of the old maladaptive behaviors through which low self-confidence and daily anxiety driven actions are confronted and challenged.

Extensive research through diverse methodologies and participant profiles (Hod Orkibi, 2019) has suggested that psychodrama and its dramaturgical elements have seen an upward trajectory in promising results through the efforts of trained practitioners in creating positive implications on mental health and well-being and a readiness to change.

In conclusion, the researchers conclude that a guided exploration of the self and a movement away from oppressive tendencies and towards healing is less on prescribed 'right answers' and more on 'method or mechanism' to help the practitioner change fundamental elements of behaviour through the application of a systematic strategy to facilitate foundational change in consciousness.

Applying the principles of interactive theatre design and psychodrama, the individual can experience alternative 'second or third chance' based scenarios in developing a eudemonistic identity in the construct of the true self. As the individual reflects, engages and interrupts the

existing narrative that is played out or staged, she has the opportunity to draw herself closer towards her goal of living in truth with her *daimon* or her true self. A new meaning gets identified. And through the identification of this meaning, consciousness can now be directed towards purposeful action by finding opportunities to act in alignment with a stated purpose. In examining life *as* theatre or in viewing theatre as a *metaphor* for life, we are invited to explore an interpretative medium which allows the fullness of human dichotomies and operating values to be examined through both, a reflective and reflexive praxis of social action in a semi-controlled environment. This experiential methodology allows for an organic development and expression of themes and motifs by encouraging the individual to develop a deeper awareness into how she interprets her identity and that of the community in which she functions. The language of participative theatre can be considered immersive in the treatment of its dialectics where participants are engaging fully with their psychogenic dichotomies and values through a physical and psychological exploratory process where the individual commits to a transformation.

Since a theatrical intervention offers little place to hide feelings behind rhetorical language, the affective and psychomotor faculties are induced to interact and express *feelings and desires* rather than a purely cognitive expression of an existential reality which participants may profess to be experiencing. In the development of logos-driven meaningful discourses (Frankl V. E., 2014) and examination of its various constituent parts, the application of theatre as a creative template and one which mimics life, makes for an authentic change management experience (Boal, 1985).
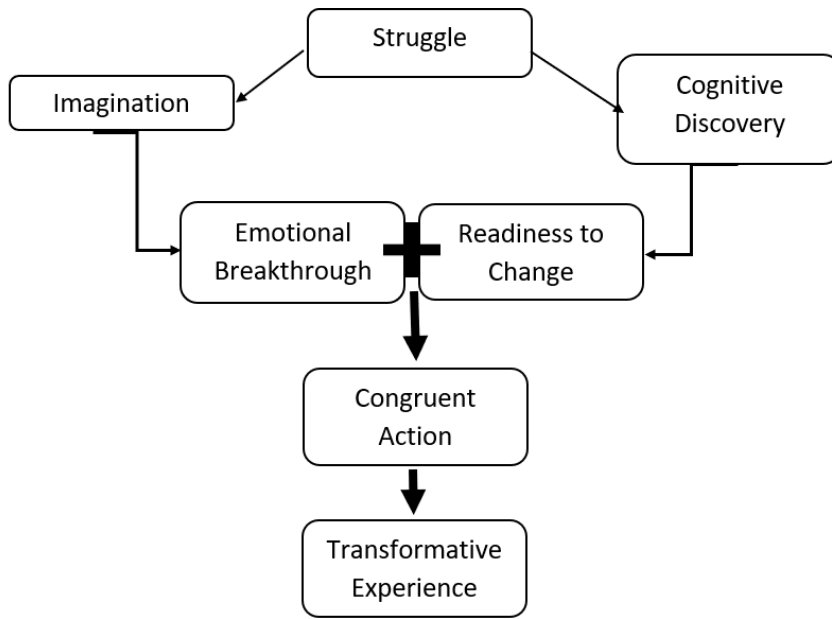
Integrative flow leading to a transformational experience.

Figure 5

In reflecting on the existential conflict in social action ween its constituent parts, the actor - individual reflects on the role that she assigns to herself. Through the reflexive action agenda that theatre provides, the participant is induced to seek out a thorough examination of her decision-making processes and the consequences of her role playing. Drama based interventions when guided through the efforts of trained facilitators allows the participant to define the scope and the level of immersion that is desired through an intuitive and malleable design. Social and intra-personal conflict mechanisms examined through a dramatized lens can bring in new heroic discourses and a renewed acceptance and presentation of the self. Drama thus acts as a reflexive device through a synthesis of its structural elements. It can provide definitive metaphors through which individual values and systems can be examined and understood as a continuous narrative which, when well crafted, will nurture and nourish 'a good purposeful life'.

BEYOND WORKPLACE SURVEILLANCE & INTRUSION: A CONTEMPORARY CULTURE PERSPECTIVE ON WELL-BEING @ WORK THROUGH AUGUSTO BOAL'S THEATRE OF THE OPPRESSED

(D'Souza) While sipping my morning cuppa, I chanced upon an intriguing article (Khaira, 2020) published in an online journal sometime back, which spoke of sanitation workers in Chandigarh who are compelled to wear GPS trackers as part of a 'Human Efficiency Tracking System'. The wearable tracker registers movement of the worker by geo-fencing their work area and alerting the supervisor if she strays outside the demarcated area of work. Therefore, if crossing the road for a cup of tea or using the toilet violates the geo-fenced boundary, the vigilance tracker transmits such transgression to the Supervisor. It also follows that the resting state of a worker is registered whenever the worker may decide to take a work break or indulge in *gupshup* within the immediate community. Since the tracker device needs to get charged every night which is usually done at the worker's home, it further follows that the microphones and cameras in the device may invade individual privacy. Resultant anxiety, panic attacks, nausea, other somatic symptoms of distress, from fear of using toilets or taking some time off just to 'stand and stare', and having every moment spied on have taken a toll on the socio-psychological wellbeing of the workers.

The ethics of imposing surveillance devices on a working group who are powerless to question the employer or refuse to participate in such efficiency tracking systems bears heavily on how performance culture is defined and managed today.

Are these phenomena evidenced only in the least empowered work groups such as menial workers or are these occurrences witnessed in work groups and classes across the organizational pyramids and social strata? How many individuals are actually empowered to

ask such questions from the Corporation, both for-profit and civic types? Here I refer to the individual, both as worker and as a consumer of services and utilities.

A financial services organization which I recently visited, has a timer device at its cafeterias and also at each work-bay and building exit. Strong arguments are made by Organizations in exhortations to provide data and participate in submitting one's individual privacy to authorities in the interest of safety, security and also to give credit to performing individuals and teams these surveillance tools. The 2017 movie '*The Circle'* has Tom Hanks playing an insidious Chief of a technology company who encourages people to go public with every aspect of their lives to create a proverbial 'circle of influence' on each other, secretly harbouring ambitions of controlling a 'global circle' across peoples and governments – a sort of world dominion of people over institutions.

In the 1998 movie '*Enemy of the State'*, the protagonist is running away from his pursuers who have sophisticated surveillance devices at their disposal. Now running away is not really an option since each point of communication or square inch of the city has 'eyes and ears'. On the other hand, getting lost is also quite impossible, unless one choses to, which again is impossible. Switch on a GPS device and you find your way to wherever it is you want to be. Archaic tools such as time-cards and attendance registers have all but disappeared from organizational logs. It is quite impossible to find a human who is not wearing some technology on her person, and behaviours surmised through immanent patterns via location and web stamps that are continuously left behind for big data profiling.

The dangerous invisibility of devices and software that spy on human activity cache our intentions, values, sexual orientations, prejudices, phobias and desires for perpetuity. Going *incognito* is impossible as tragically depicted in *The Circle*. All of these data-points rudely burst out from a technologically gregarious humankind who remain continuously wired and this data methodically flows into large knowledge repositories like the unsuspecting children

of Hamlyn who gleefully followed the Pied Piper into the cave of oblivion, even as their despairing parents watched them vanish beyond the boulder that rolled shut across the cave's devouring jaws.

Tech enterprises continuously showcase their capabilities in being able to track employee & customer behaviour with the least logistical resistance or any need to create physical infrastructure and process adherence. The *Mission Impossible* series of films and Nolan's unsettling movie *Inception* pose as both, a comedy and a gravely portentous outlook on the application of surveillance mechanisms in accessing spaces, lives and even dreams to determine consumption and life choices. Decisions *can* be made for people, as Dan Ariely points out in his book *Predictably Irrational,* even while people think that they are in-charge of their own decision-making.

Corporate surveillance through the desperately urgent 'need to know' every movement and thought of every single employee and customer is colloquially denominated as Surveillance Capitalism. As discussed and evident, AI does allow greater depth today to tell us not just what people are thinking and doing, but to even make them think in a way that can bring profit and increase the economic capitalization of the enterprise and the entrepreneur.

In the 1992 film, *Into the Wild*, Christopher the protagonist renounces all materialism, choosing ignominy and submission to nature in its purest form. The narrative has a tragic ending, however his journey from the city to the wild takes him through many conversations in his interactions with humanity where he witnesses compassion, friendship, grief and hate. His actions of wilful refusal to yield to a materialistic society are in a way similar to Steve Job's travels in India eschewing society, living on a fruit diet before re-entering the marketplace to create one of the largest symbols of technological transformation and yet, a concentrated circle of dependence. Job's journey was one of exemplary success in creating innovation and

economic value. Christopher's journey and absolute communion with nature ended tragically, bringing with it the tragic dramatic denominations of pity and fear.

How does it profit an enterprise to gain the world at the cost of losing the human soul? Or rather, how much is the cost of humanity that can be outweighed by capitalistic intrusion, for profit? Or is the yielding of everything that is personal and private a fair trade-off for the comforts and conveniences of post-modern capitalism? Is this a lobotomizing of the human spirit so that all human thought, action and aspiration is moulded and directed by a world order that strips bare the individual of all individuality and creates mass consumerism which is an index for human development and growth? Andre Gregory from the 1981 classic dialogic drama *My Dinner with Andre*, seems to think so.

How do arguments on the *ethics of oppression* through such organizational architectures sit within the organization and its decision-making constructs? Even as operational excellence in a technology driven marketplace has reached a high level of maturity, questions of diversity and liberty are now far more critical to employee well-being at the workplace.

Augusto Boal in his seminal *Theatre of The Oppressed*, quotes the Aristotelian view where the '*greatest good*' is the aim of all human action. This 'good' is not an abstract idea but is concretised in our art and science and directed towards happiness. But first, says Boal, we need to know what 'happiness' is. Boal's view of oppression is encapsulated in his argument that all of man's actions are political including the vision of the world being in continuous transformation and the means adopted in executing this transformation or routing it in a given direction.

In his study on liberating a mindset of collective and unconscious subjugation to oppression, Boal suggests that the theatre of human action became political once the spotlight moved away from the 'collective chorus of the proletariat' and held steady on a 'heroic persona'. This symbolised a tectonic shift in the development of social and institutional narratives.

The Theatre of the Oppressed suggests that finding an end to organizational oppression is in examining how this 'chorus or the 'collective whole' is held together by cultural ideologies that are driven by a few or by a single organizational hero. The chorus fades into oblivion and voices gets muted. The chorus is now forced to be passive spectators to the narrative that is driven by a protagonist with a singular organizational ideology, who holds the plot and uses all plot devices to further this ideology.

Developing fora for exploring ideas of emancipation in thought and action and allowing these ideas to determine a liberating and creative organizational culture are some dilemmas that must be courageously explored in institutionalising personal well-being at work and beyond.

THEATRE AS A MEDIUM IN MANAGING CULTURAL CHANGE

Paper published in Human Capital, March 2015 (www.humancapitalonline.com)

It is difficult to hold an opposite view to the one that *'you can discover more about a person in an hour of play than in a year of conversation'*.

Michael Boyd, Director of the Royal Shakespearean Company talks about theatre as an *'ice sculpture', in that it only lives in the memories of those who 'were there'* . It is a collective encounter, which exists and is held in trust between the actors and the audience, in *that* moment. While it is now widely accepted that creating learning spaces by 'moving the workstations away', helps create deeper learning experiences, theatre as an influential medium in bringing about change, is now being explored with a greater degree of confidence in the corporate world than ever before.

Maybe the medium is perhaps not understood as well as it should, given its tremendous power and influence over the ages. As a medium, theatre is now explored, more perhaps because of its novelty and freshness, aimed at a group of people already overburdened and saturated with too much of data and analysis that resides in the palm of a hand and on hyperlinked presentation slides.

With our world having shrunk into a palm sized series of icons, the range of phenomena that we have access to, is unimaginable. Inside this 'unimaginable', the range of human imagination is limitless. How we view and engage with the world around us is continuously and dramatically changing the nature of our experience and shape of the collective behaviours that make up our societies. The organization is now, not having its beginnings and ends inside a physical campus. 'Work from home' really means 'from just about anywhere' and since within the palm of my hand I hold a device through which I can go, just about anywhere, without physically going anywhere, I am able to take from, and also bring back to the work campus,

some of the effects of what I have experienced outside and which may be completely foreign to the behaviours that my campus understands, values and reinforces. What is predictable is ordinary. Which is why, a premium is always placed on those amongst us, who can anticipate change and create change drivers. These people become our leaders.

How can one organize change in a work campus that has begun to respect and value only those set of behaviours that may quickly grow defunct in a limitless world? In such a campus, thought-crime may exist, not cataclysmically as in George Orwell's '1984', but by thinking outside the limits of our shared experiences. Can the development of a shared narrative using drama as a learning medium encourage us to think more deeply about who we are?

Theatre is potentially, a medium that carries the power to harness diverse narratives into our existing physical space and organically expand our cultural boundaries.

But theatre as a medium is not new, and has been with us for centuries. The impact of drama on our lives is so apparent that it has been easy for us to miss the irony in the Shakespearean line adage 'all the world's a stage'.

For those of us who have enjoyed the classical Marathi drama form of *tamashsa*, the '*soungadya'* or the stage clown is perhaps the most sensitive and powerful member in the art form's ensemble. The *soungadya's* curriculum consists of critically appraising the local social and political construct using cheap satire and suggestive vulgarity to challenge the viewer's submission to social inequalities or reinforcing social values.

The *soungadya* laments the existing status quo. With his wit and double *entendre*, he sublimely conspires for change. Change in how personal relationships are held, in local customs and the influence of the corrupt politician in local subjugation to thought-boundaries that he exploits. The *soungadya* creates a 'tempest in the local tea cup' that he serves to his audience in every village where he performs. He is an agent of disruption, or '*tamasha*'.

Bernstein's classic axiom states that '*How a society selects, classifies, distributes, transmits and evaluates the educational knowledge it considers to be public, reflects both the distribution of power and the principles of social control*'. The ideological changes at the visioning level determines what will be taught and how. Changes in a Company's promoters and executive leadership will determine what will be formally instructed as learning curriculum and the means that are adopted for imparting this curriculum. The rules that get drawn at the decision-making levels will shape the local organizational construct by reinforcing those behaviours that are mandated and discouraging those that are considered as impediments to what we want to achieve, and how.

Disruption is an acquired taste. It may be included as part of the leadership ensemble, and how disruption operates, determines the nature of the disruption agenda. In the 2009 film, *Surrogates*, people vicariously live their idealized lives through remote controlled androids, from the safety of their homes. An anti-android character called the 'Prophet' propagates a more natural life choice by choosing to create a reserved settlement without surrogates, where people will live naturally and not vicariously through their shallow android machines. It is later revealed that the 'Prophet' is in fact an android, and a creation of the father of the android culture, created simply to provide a counter proposition to the existing dominant culture of leading a surrogate life, which is again created by him.

Theatre's influence in bringing about political and cultural revolutions allows us to reflect on a few works that demonstrate the power of drama and speech in bringing about these

revolutions. Mark Anthony's speech in the drama 'Julius Caesar' is a classic example. *"Oh Judgement, thou art fled to brutish beasts and men have lost their reason."* he laments, in his carefully constructed despair. With such immortal eloquence, Mark Anthony attempts to rouse the Roman populous soon after the assassination of Julius Caesar by imploring them to recall all the work that was done by Caesar for the good of Rome. Anthony was compelled to do this when he saw that the people were completely swayed away from Julius Caesar by the co-conspirators, Brutus and Cassius, who were able to, till then at least, get on the right side of the people by denouncing Caesar and justifying his murder. A quick Mark Anthony, was able to, by sheer brilliance of his monumental speech, appraise the reign of Julius Caesar favourably and win back the crowd. And in a moment, the perspective on Caesar shifted from an extreme left to an extreme right.

How would the Romans respond if Mark Anthony was not motivated by personal survival, ambition and his affinity towards his mentor? Would Caesar have been avenged or would his murders be exalted? What if Brutus had heeded the wily Cassius' advice and stopped Mark Anthony from making a speech?

Can theatre enable curricula and embed organizational values into a collective ethos? The play 'Julius Caesar' explores the cult of leadership and low level politics with considerable intensity. Hubris, betrayal, and friendship are examined as much as the farcical nature of misplaced notions of the 'greater public good' over 'personal affinity'. The subversive machinations of a Cassius played intricately against the noble aspirations of a gullible Brutus who is continuously in personal conflict, form an integral part of the narrative. The fickleness of public memory and group behaviour keep reinforcing the idea that the ability to effectively communicate a narrative, however plausible, has always been decisive in acquiring and sustaining power and wealth.

Theatre is about living truthfully in an illusionary world, as is often quoted. Like an ice sculpture that we create for the moment, which develops through an organic narrative of our own experience of the world that we create in that moment. No two experiences in a similarly recreated narrative can ever be alike even for the same person. Which is why every narrative is unique and has considerable power to shape our behaviour as we keep living our personal narrative. A theatrical expose is a personal experience. Not one that is explained by the professor on a podium via a power-point presentation. The experience is personally felt and upon reflection can bring about strategic shifts in thought and subsequent behaviour. Reflection is exercised, both as a collaborative exercise with the rest of the ensemble cast or even in isolation. Perhaps at the confluence of both such reflective exercises, our self-beliefs can be developed further and with greater precision. For, deep meaning lies often in childish play *[Schiller]*.

By creating an active approach to learning, an ensemble group can create a secure learning environment without making it a comfort zone. Luigi Pirandello's absurdist, '6 Characters in Search of an Author', is among other inferences, a strong commentary on the conflict of reality and art. Here each character is alive and looking for a director to help them finish their story with the lead character being horrified at the Director's submission that a drama is illusionary. Nothing can be more real to the Characters! In fact, reality is illusionary, submits the lead Character.

Each of us is an artist, playing out our art with great intensity and self-absorption. Each of us is a supreme artist, with a method in the madness with which we assimilate our art work into a gigantic organizational collage. Each of us is a superstar, refusing to age gracefully. Holding on to our art with a demonic hold that we will not relinquish and even in the narrative of our own death, we attempt to envision an after-world that fits within our narrative of how that after-world should be envisaged.

In the quest for a medium of learning that is not contrived or repetitive in its construct, theatre provides a creative opportunity for greater self-discovery and problem-solving for individuals and groups through interventions that are playful and yet deeply engaging. In its most simplistic form, theatre brings forth our natural inclinations which open the doors for a greater understanding of ourselves and the social structures that we create in our immediate work places and within the larger communities that we engage with.

My favourite group activity continues to be the 'spotlight' where the group is asked to give feedback to each member, one at a time, where the perceived spotlight is placed on the one receiving the feedback. Or so the group thinks. And as Gibran writes, it is in our giving, that we receive.

A 'SEVEN SAMURAI' TAKE ON TALENT ACQUISITION AND DEVELOPMENT

Article published in People Matters, June 2015

Though reams of statistics which explain the challenges of talent acquisition are continuously thrown at us, through this brief paper I have attempted to discuss a few ideas that typically develop into an organizational narrative which is quite often confounded by a maze of contradictions that define talent acquisition and development.

In Kurosawa's 'The Seven Samurai', *Kambei*, the first Samurai is a *ronin*, a Samurai without a master, who impresses the local villagers with his skills and who are looking for protection from bandits. A *ronin* is someone who is between employment with all the skills that has made him successful in duty to his previous master as part of a warrior team. A *ronin* has no identity and during the Edo period of great change, he was forbidden to take on a new master without his current master's permission. *Kambei* perhaps, desires a sense of identity though he has no desire left for war anymore. In his long life, he has fought many wars and won as many battles as he has lost. He is a good strategist and by the end of the film, *Kambei*, has once again successfully put together a motely team that wins for the every one of the villagers as co-shareholders, their battle against the marauding bandits.

The process of performing is painful though. But the villagers offer white rice. They offer more - a purpose. Even more - an identity from a meandering existence. Is this *identity* forged because of socio-economic dynamics that determined a class-based society or it is created through individual experience? What does a *ronin*, skilled in the art of strategy and execution do today? How does he prepare for a new master while in the service of an existing master? Or can he become his own master in a world full of opportunities of fertile fields with potential for sacks of white rice?

Kambei builds his team by selecting from what is available considering that timelines are restricted. The team is finally a collection of assortments; a loyal friend who has been with him in other wars, a mysterious and disciplined swordsman, the young awestruck disciple eager to call him *master*, another warrior skilled with the gift of foresight, the genial fellow who eschews direct combat but is good at engineering, and finally, the intemperate buffoon and initial reject who redeems the team when it is restricted by dogmatic codes of conduct to eventually do what is right.

Talent acquisition as a continuous process is evident throughout the film. The process of creating a formidable organization out of the villagers does not stop till the bandits are decimated. The enterprise architecture is revisited again and again, from fortifying the village boundaries, to training the villagers to fight. In this journey many relationships are forged, defeated and harmonized across various intra-cultural divides.

Kambei is a samurai in the true sense. He is not unduly delighted or perturbed by short term wins and defeats. His vision carries his convictions further than most. He is beyond short-term gains and when he engages with his team, his ability to convey a sense of common purpose gets participation from all, even the one who desires to prepare for killing him in battle after this common purpose is achieved.

Often, the initial reject who gets included due to material constraints emerges as a match winner. As much as each warrior joined up due to personal values or randomness that somewhere coincided into a common working group, their individual experiences gave them their individual identities. But the villagers recognized them through their social construct of being a group of warriors. One that is intended to take them to victory so that instead of eating millet, they all eat nourishing white rice from the fields that they plough every day.

PILOT STUDY

CULTURE VALUES ASSESSMENT OF SENIOR PARTICIPANTS AND THEIR PERCEPTION ON THE UTILITY OF USING THE THEATRE ARTS AS A CHANGE BASED INTERVENTION

The OCAI (Organizational Culture Assessment Instrument), a validated questionnaire developed by Kim Cameron and Robert Quinn was used to assess the participants experience of their organizational culture values as it exists in the current, and in parallel, a desired preference in organizational culture values (which constitutes a future state). The OCAI is currently used by more than 10000 organizations worldwide and is a valid method for indicating core dimensional handles for change. Based on the results of OCAI, the researcher can determine what areas of change are preferred more than the others and design future progressive steps to change.

The OCAI, being an instrument to assess culture values, was used instead of an Individual Values Assessment questionnaire primarily to explore organizational value dimensions and initiate an appreciative inquiry into personal value preferences, current change management intervention styles, and the exploration of the Theatre Arts as a change device on individual readiness and organizational outcomes.

OCAI ADMINISTRATION

Objectives, Methodology, Results, Discussion and Conclusion

The instrument was administered to 17 participants as a pilot who were initially explained the purpose of the exercise and the implications of values on Culture and performance effectiveness measures and consequential performance outcomes. Post completion of the questionnaire, a discussion was facilitated on the influence of core values on culture and how values determine effectiveness criteria and final outcomes. Each participant is asked to distribute 100 points over four alternatives that correspond to the four culture dimensions. One set of responses for the current experience and another set of responses for a desired cultural preference (the future state). The OCAI suggests the extent of difference in the existing experience of each of the four dimensions and how it layers over a desired state, indicating the changes that the group as individuals and as a collective would like to experience in redefining performance effectiveness criteria. The participants were encouraged to ask questions so as to clarify their understanding of the instrument. A FGD was conducted using an appreciative inquiry framework to explore individual values clarification and congruence. Impact on organizational effectiveness criteria and change was also explored.

THE LIST OF GUIDING QUESTIONS *which was prepared as a discussion enabler while initiating discussions with the cohort is listed here below for reference:*

1. What is the Purpose of your Institution as you know it?

2. Does the Purpose resonate with you as being meaningful?

3. What are the core values of your institution?

4. How do you see these core values resonating with your own values?

    a. Do you see any disconnect / variance? Elaborate…

    b. What about your institution are you proud of?

5. How is performance measured and rewarded here?

6. Do you think that the performance measurement and reward criteria are clearly understood by all?

7. How do you currently learn / what sort of training programs have you participated in?

8. Can you share some details about the structure and methodology of the training programs?

9. What did you like best about these programs?

10. What did you just not like or felt did not add value to the time invested?

11. What do you think, can be improved?

12. Do you see yourself working here over the next years? Why?...

PILOT STUDY: Organizational Culture Assessment Instrument - tabulation of participant data									
n = 13	Now	Future	Now	Future			%	Now	Future
	Total	Total	Avg	Avg		Diff	change		
Collaborate	365	468	28.08	36.03	Inc	7.95	0.28	1	1
Create	235	291	18.08	22.37	Inc	4.29	0.24	4	2
Compete	351	265	26.99	20.38	Dec	(6.60)	-0.24	2	4
Control	347	284	26.67	21.86	Dec	(4.81)	-0.18	3	3

The dominant values preference through a culture dimension appeared to be 'collaboration' with 'adhocracy' being the least demonstrated from the existing culture dimensions. The future desired state continues to allow collaboration to remain dominant however adhocracy moves up significantly while hierarchical controls and result orientation see a downward shift. Though the research by Cameron & Quinn show that strong culture values correspond with homogeneity of efforts, a clear sense of direction and a predictable and unambiguous environment, strong culture values as they exist also require greater efforts to bring about change since resistance would be higher.

An interview with 4 of the participants post administering the instrument was conducted. The Interview Guide is attached as Annexure. The questionnaire was structured on the lines of an appreciative inquiry based dialogue to examine the participant's understanding of the implication of values on effectiveness criteria, their awareness of their core values and the value driven behaviours that shape culture and consequential implications on performance effectiveness criteria. Participants were also asked to reflect on existing methodologies and practises in employee training & development and their experience of particular methodologies which work best as change based interventions.

The Theatre arts as a change based intervention was discussed in addition to the existing approaches and methodologies that are being used. It was acknowledged that the dominant form of teaching and training continues to be the lecture method. Case work and group projects are also significantly used as learning methodologies. Participants did tend to agree that using narratives which are story-boarded and include strong elements of physicality and expression of feelings, allows for greater and more meaningful reflection of 'why' we do 'what we do' and how do we 'feel' about our workplace and the people we work with.

It was acknowledged by all interviewees that getting closer to knowing 'why' through structured reflection & reflexive exercises, may allow the participant to yield to change and strengthen value congruence.

These indicators correspond with the experience of the researcher having conducted 3 day training workshops for over 350 middle and senior managers using an experimental crossover approach and which included case studies, games, presentations, group discussions, music and theatre based interventions.
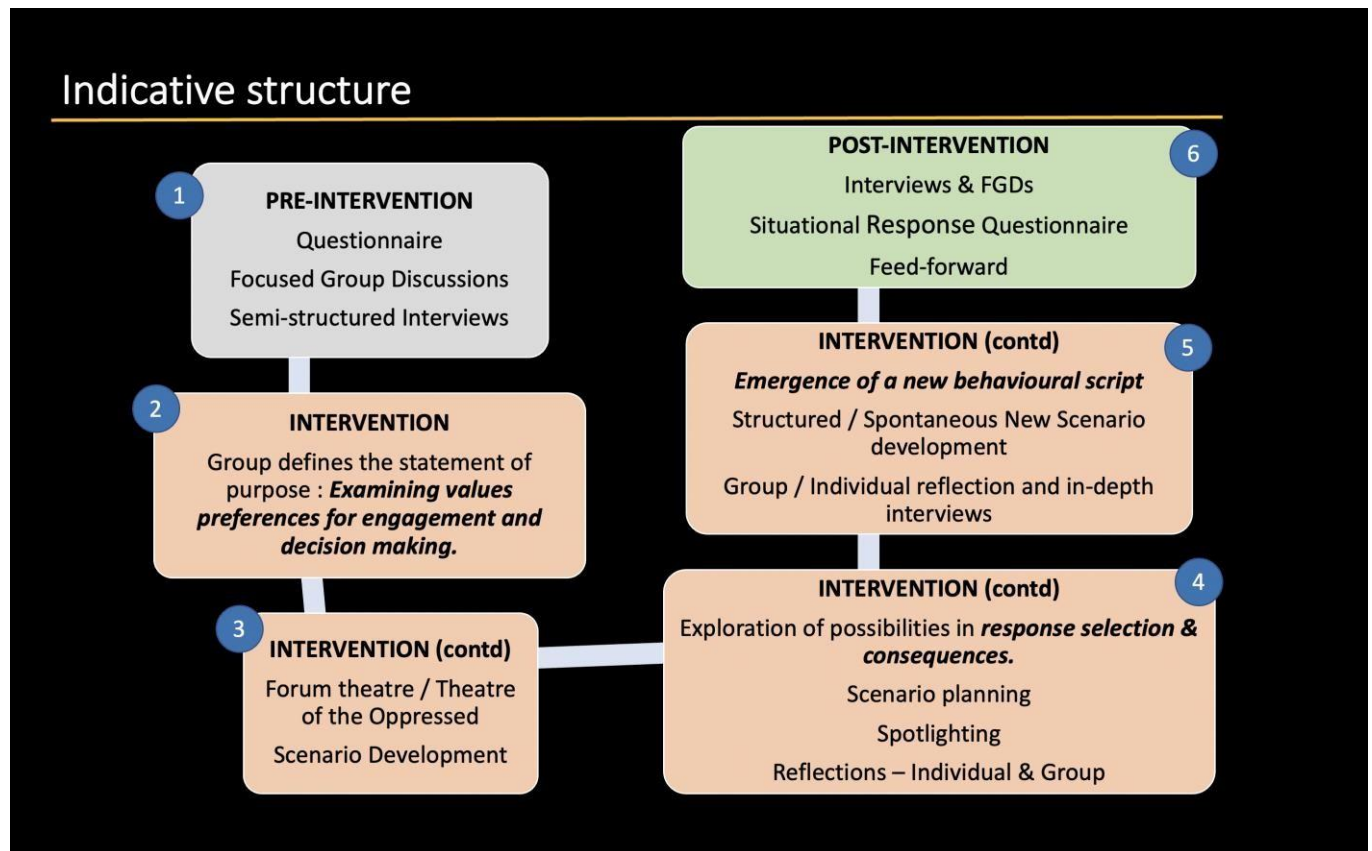
Fig A6 - Intervention structure that was employed by the research scholar.
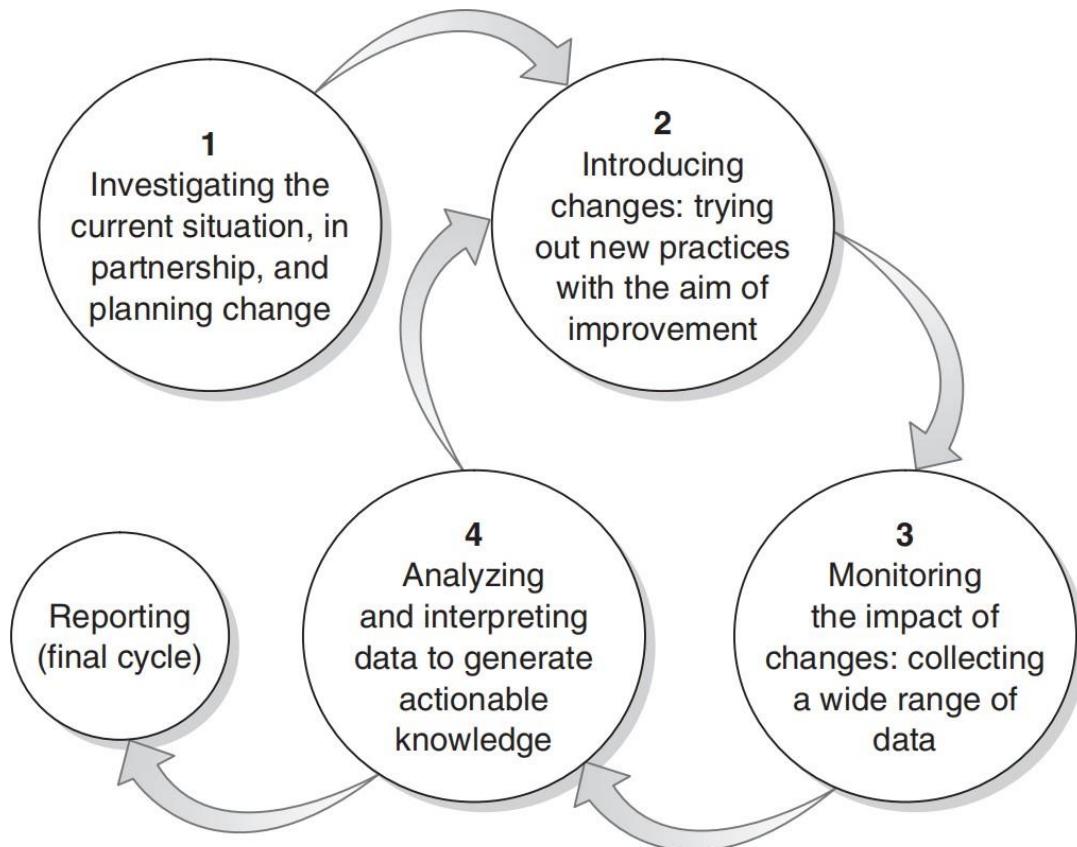
Figure 1   Model of Action Research

Reference: Lisa M. Givens, The SAGE Encyclopaedia Of Qualitative Research Methods

FORUM THEATRE - THE THEATRE INTERVENTION

For the purpose of this study, the researcher designed and deployed change management workshops using Forum Theatre [also recognized as an interactive performance technique] (Wrentschur, 2021) to be the primary delivery medium. According to Gipser (1996, 2007) 'Forum Theatre is an emancipatory process of research and awareness that is based on the connection between research and action'.

Forum Theatre in this contribution as a dramatic and participatory research process, has similarities with action research and participatory research and also advances social change by initiating, provoking and advancing such change. (Wrentschur, 2021).

In juxtaposing narrative action defined in Berne's transaction analysis (Ian Stewart), the Researcher suggests that Forum Theatre provides a space for examining the Individual and the social context thereby creating an *'integrating experience'* for the self. In allowing for self-reflection and reflexive action through dramatic form, the individual and the group are able to develop a new understanding of their behaviours and how these behaviours can create both, inhibiting or liberating outcomes. Taking a specific episode and stringing episodes into a coherent whole, allows the 'Adult' (Ian Stewart, 2012) to come face-to-face with ways to create new experiences. This means that '*I can change the story that I write'* (Stuthridge). Thus, an integrated Self is embedded within a story that the individual can write for him/her self or one which a group can write for themselves.

My interventions which consisted of a series of structured theatre-based interventions focused on 'personal values reflection' and worked towards developing congruence to work values. As mentioned above, the tools and techniques used were fundamentally embedded in Forum Theatre concepts and techniques which were pioneered by Augusto Boal (Boal, 2002).

The objective was to create a participatory ecosystem where participants collectively brainstorm and experience each other's personal stories, and provoke reflection and reflexive action on core values and belief that each of them hold, and how these values and beliefs influence a willingness to change and embrace emerging possibilities *willingly*. Exchanges shared by participants are contextualised within the institutional and local cultural milieu and anthropological myths so as to create social relevance for every participant and the emerging possibilities (Wrentschur, 2021).

Semi-structured interviews & Focused Group Discussions;

1. As a preface to initiating the theatre-based intervention with participants, the researcher undertook a series of semi-structured interviews with identified participants.

2. In addition to interviews, Focused Group Discussions with these participants using a thematic approach based on the interview questions were also conducted.

3. These focused group discussions were conducted with 50 participants using a purposive sampling strategy, where responses were recorded and collated.

4. The approach used was to primarily state the question to the group and record and observe how each question was responded to and in which direction each question took the discussion for each individual or the group forward.

5. Efforts were made to avoid creating any bias or prejudice when eliciting responses to the questions by the researcher.

6. The objective was to engender from the interviewee what s/he believed to be her or his understanding of the reality which was felt and experienced.

7. These experiences and reflections were then recorded for analysis later.

8. Efforts were taken to ensure that all participants were encouraged to speak and give their subjective view of their experience to each of question.

9. Data from these interactions were codified and developed into Themes through a categorization and analytical reflection of participant emotions and values that made up the categories.

CONTENT ANALYSIS: INTERVIEWS AND FGDs DATA (post-intervention)

Post Intervention questionnaire using a Likert scale;

1. The exercises encouraged me to generate active problem-solving strategies

2. I learned that I can work on my coping and planning strategies more effectively than in a classroom

3. I felt the interest to express myself through the exercises

4. I learned a new way to relate to relational conflicts at the workplace

5. I reflected on my core behavioural values as I went through the exercises

6. The exercises aroused my interest in the course being taught

7. I felt motivated to participate in the drama based exercises

8. The method had a positive effect on my readiness to learn
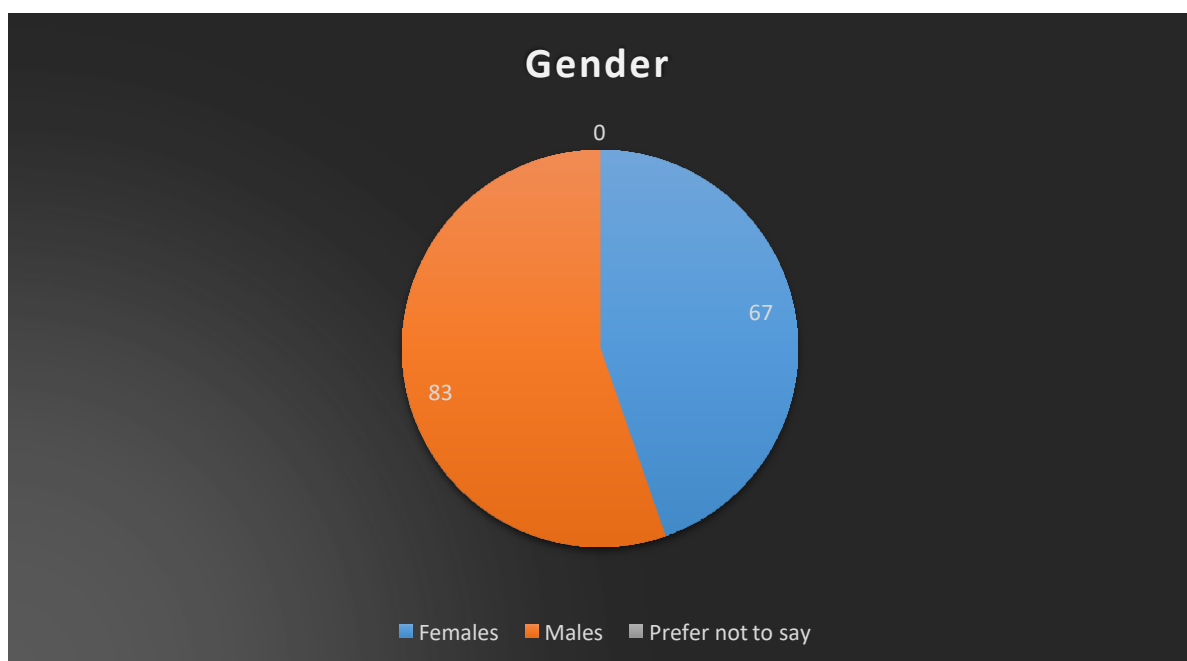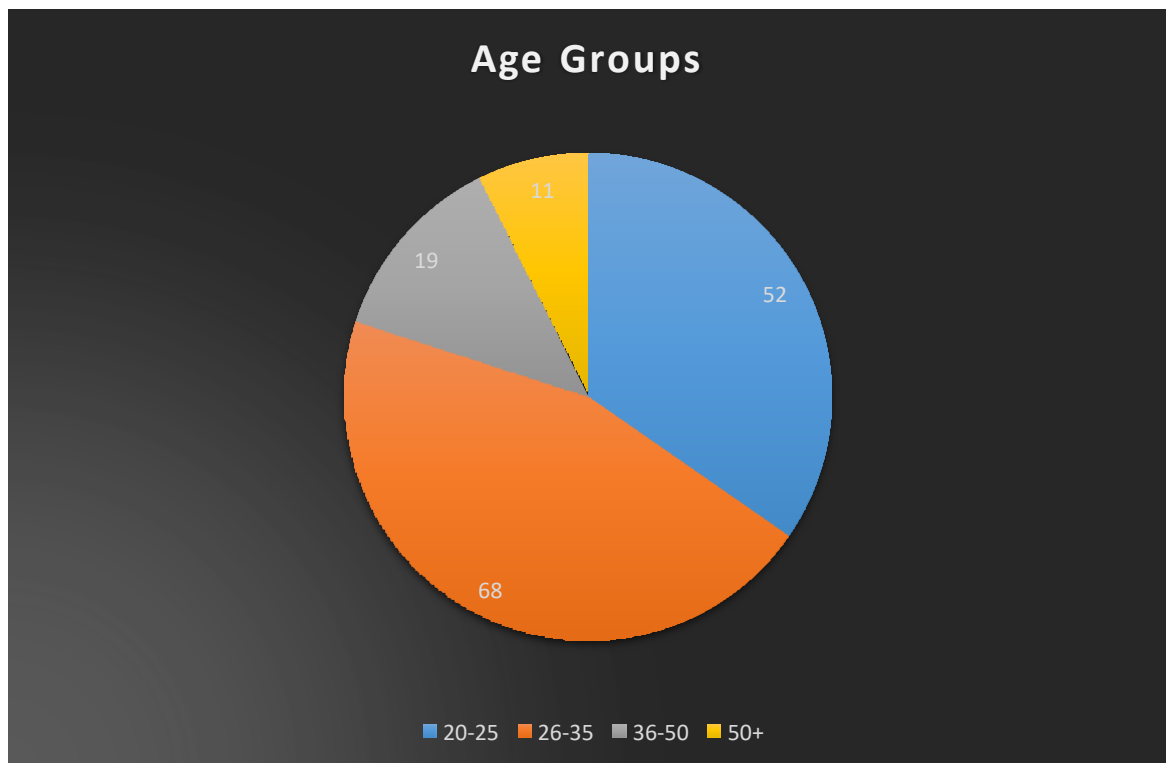
Highest Qualification

23

49

78

Graduate MBA Engineering

The exercises encouraged me to generate active problem-solving strategies

5	4	3	2	1
80	70	0	0	0

I learned that I can work on my coping and planning strategies more effectively than in a classroom

5	4	3	2	1
106	42	2	0	0

I felt the interest to express myself through the exercises

5	4	3	2	1
125	17	8	0	0

I learned a new way to relate to relational conflicts at the workplace

5	4	3	2	1
112	38	0	0	0
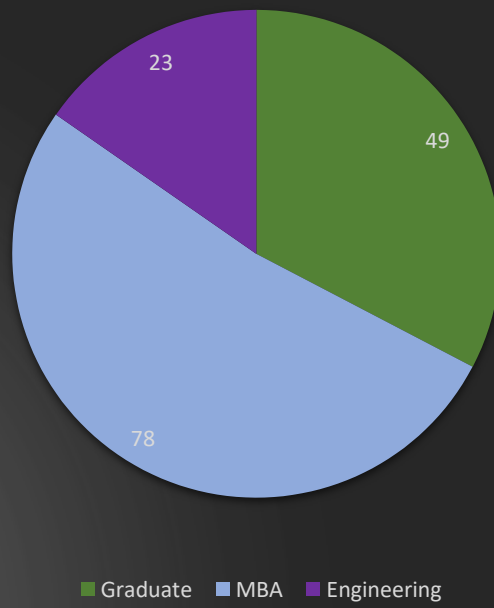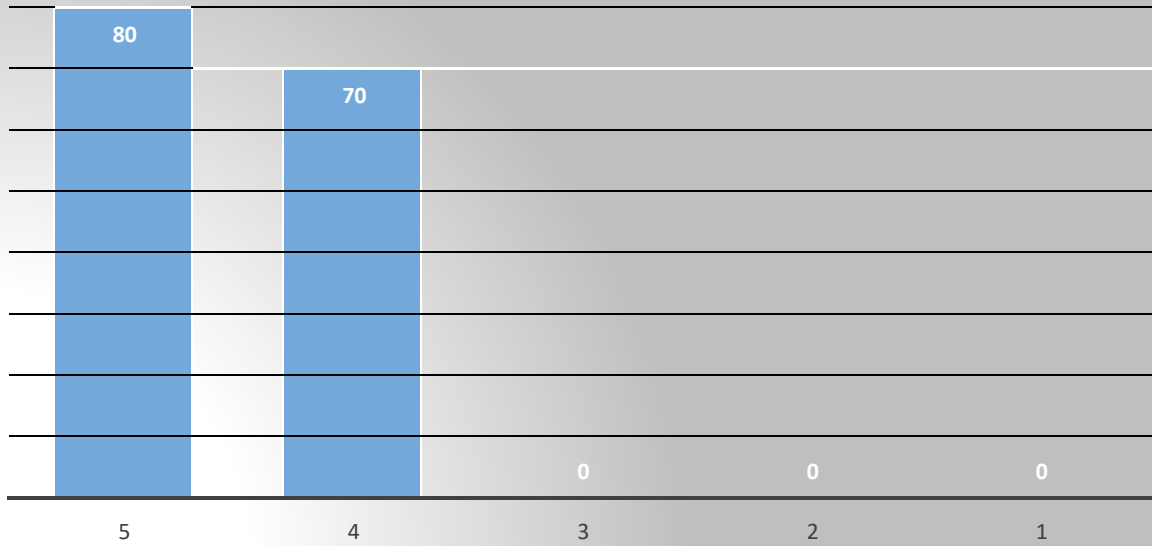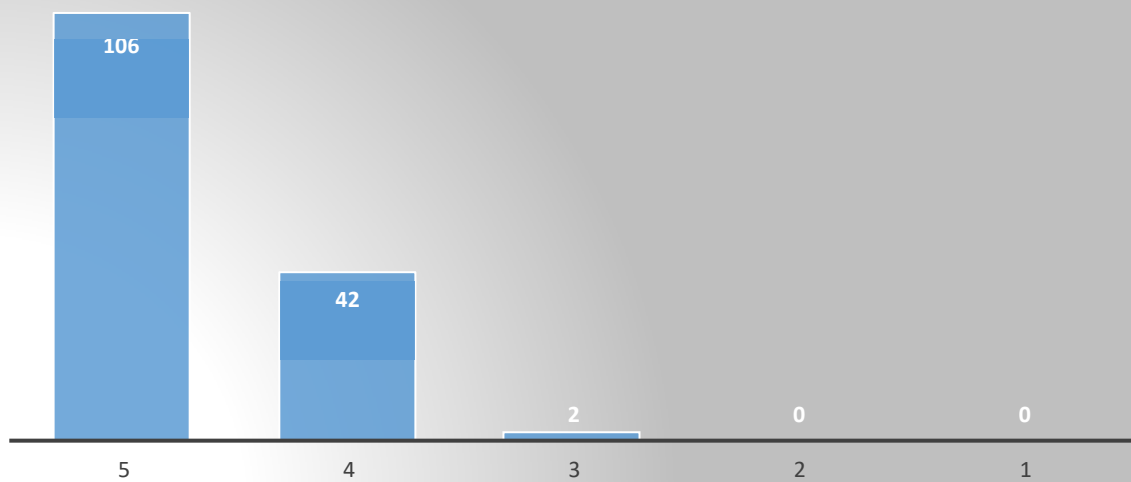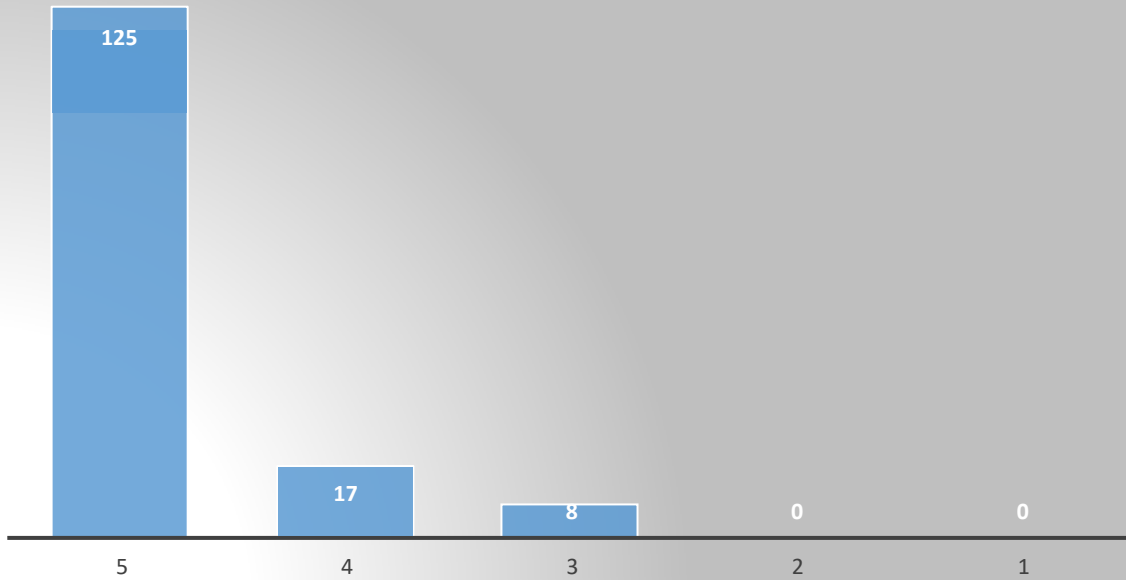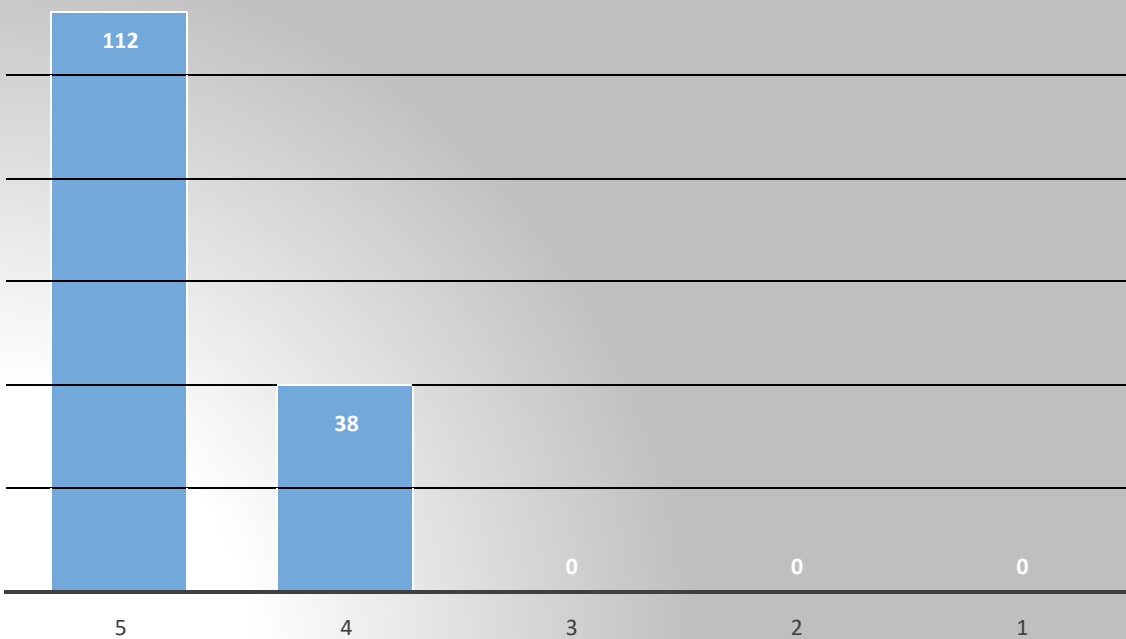
I reflected on my core behavioral values as I went through the exercises
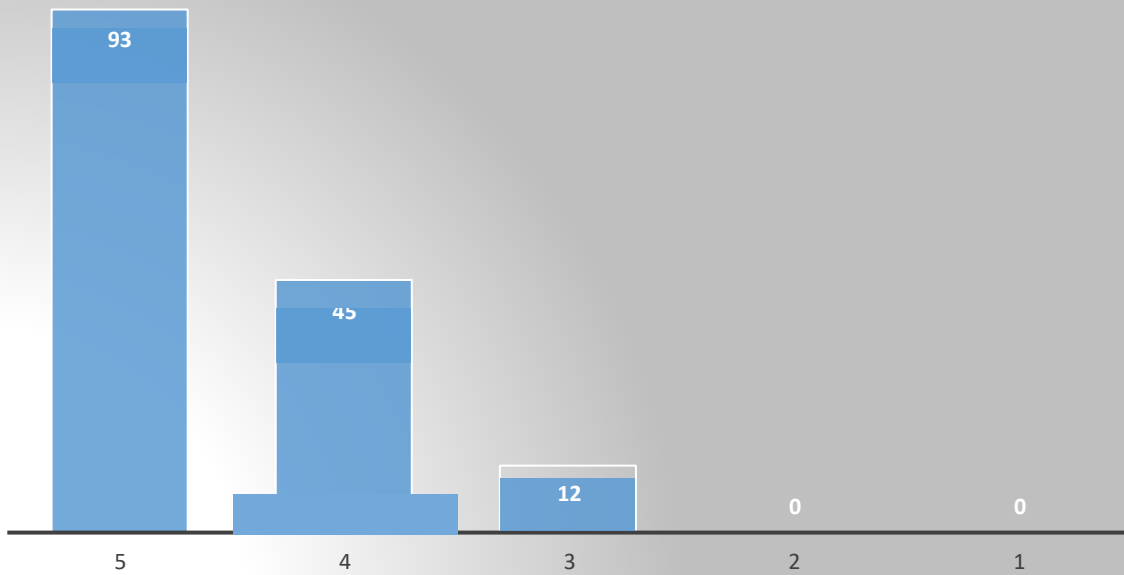
93				
	45			
		12	**0**	**0**
5	4	3	2	1

The exercises aroused my interest in the course being taught

124				
	18	**8**	**0**	**0**
5	4	3	2	1

I felt motivated to participate in the drama based exercises

109	39	2	0	0
5	4	3	2	1
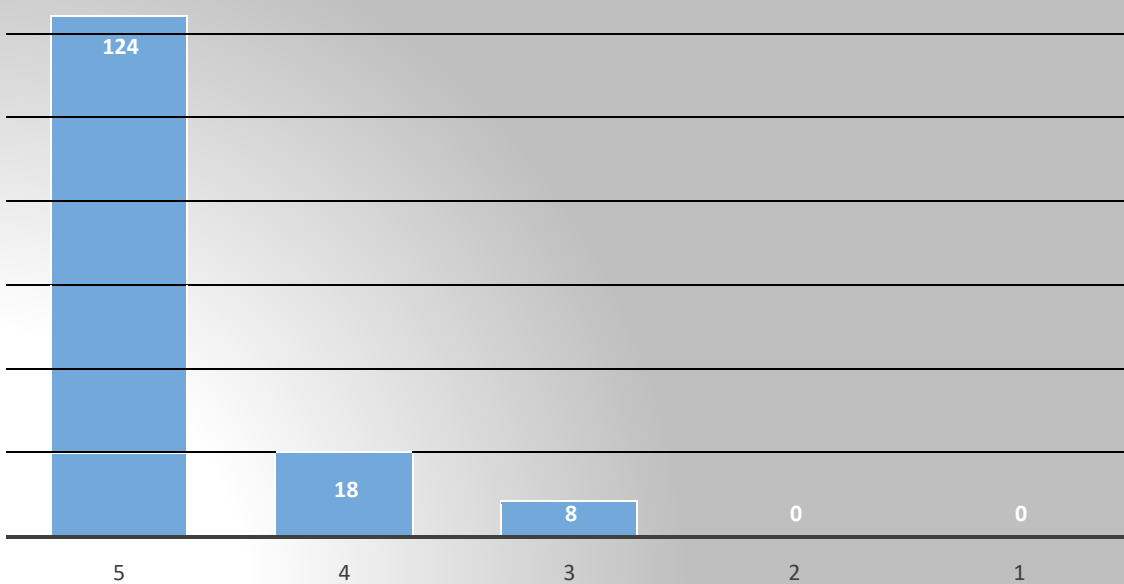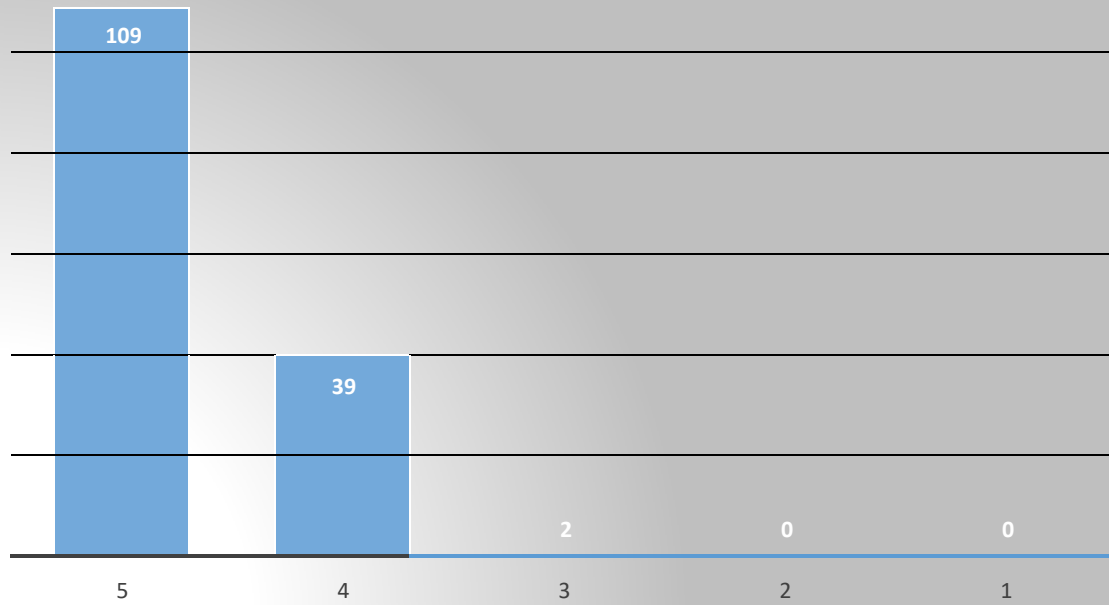
The method had a positive affect on my readiness to learn

	5	4	3	2	1
	125	25	0	0	0
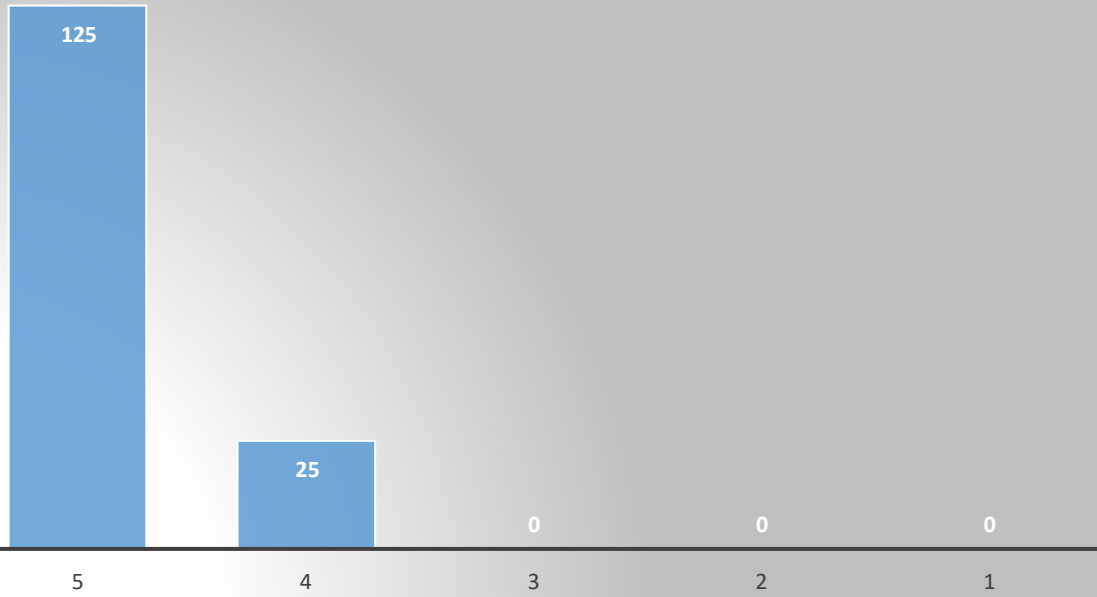
SELECT IMAGES OF FORUM THEATRE WORKSHOPS THAT WERE FACILITATED
BY THE RESEARCHER & DBA SCHOLAR (SELF)

Anil Reynold D'Souza – Final Dissertation to SSBM

CHAPTER V: DISCUSSION OF RESULTS, CONCLUSION, IMPLICATIONS AND FURTHER RECOMMENDATIONS

DISCUSSION OF RESULTS

Post intervention, from the cohorts comprising of 150 participants, participants rated the capacity to generate problem-solving strategies through drama-based action, with 53% giving a rating of 5 and 46% giving it a rating of 4. 83% of participants gave a rating of 5 indicating that the method has a positive effect on their readiness to learn, with a 17% rating it a 4. On motivation to participate in the theatre-based exercises, with the exception of 2 who gave a rating of 3, 73% responded with a rating of 5, whereas 26% responded with a rating of 4. All participants responded that the method taught them a new way to relate and respond to situational conflicts. With the exception of 12 participants who gave a rating of 3, all responded that they were able to participate through the reflective and reflexive approach to the exercises, indicating that there may be potential for the interventionist (facilitator) to create more involvement when driving the debriefing sessions, post completion of the theatre exercises. All participants agreed through a collective rating of 5 & 4, that the theatre-based approach, encouraged participants to generate problem-solving strategies than with a classroom-based approach. A summary of the participants responses are shared in the charts below.

CONCLUSION

Examining Values and Preferences for Action and the Emergence of a Renewed Behavioral Script:

- The dramatic research process through the deployment of Forum Theatre with the cohort that I experimented with, allowed me to experience active participation and keenness in the reflective exercises which gave the group an understanding of their value preferences which determined action and to undertake reflexive exercises in exploring responses to situations which were different and undertaking a retrospective

on the different responses which were esthetically so engendered through dramatic exploration.

- The dramatic exploration of socio-cultural and personal value-based themes allowed participants to gain deep insight into their personal biases, prejudices and reason d'etre, more from the perspective of finding solutions through behavioral change that can dramatically change the narrative of their present and future, thereby giving the participants greater power over their circumstances.

- Forum Theatre, as a participatory action research methodology created a safe place for the participants to examine, through reflexive action, the particular and singular nature of their situation and through group participation, enable greater empowerment over decision-making and creating a fulfilling and meaningful set of outcomes, which are both pleasurable as well as gainful.

- The reflexive exercises had a positive effect in engendering problem-solving strategies as the participants engaged with each other in the safe-to-fail environment that theforum provided. The arena for exploring solutions was also seen as a more enabling environment that a regular classroom structure of learning creating an interest in self-expression and reflection with the participants agreeing that this was a new approach to relational conflict acceptance and resolution. Overall there was unanimity that drama based forum theatre had a positive impact on their readiness to learn and engage meaningfully with each other.

IMPLICATIONS

These new behavioral scripts were then used as guides towards conscious decision-making frameworks which were embedded in these courageous acts of choosing response to situations and stimuli which were not born out of habit, and which allowed the participant to liberate him

or herself from a situation of oppression resultant from unconscious adherence to practiced behaviors. The bold statement '*I can change the story that I write*' (Stuthridge, 2006) thus came alive and enabled a more robust integration of the self, moving the narrative from oppression to liberation.

In dramatic participatory research, the spectator becomes the *spect-actor*, a full participant in the change driven process. Not someone who looks and learns but someone who participates in developing a renewed narrative.

Through these experiments in my own investigations and in the literature that I have reviewed, the exploration of Forum Theatre as a participatory device in behavioural discovery through dramatic form have demonstrated time and again that dramatic participative research can provoke change in individuals and groups who work together in this action research. Through 'real and authentic dialogue' participants more than often experience an increase in their self - image, confidence nurtured by the dramatic medium of theatre play.

The possibilities for managing a more wholesome determination of the Self and how the individual assimilates within the larger group. The project participants also experienced empowerment through their participation in the sense of a 'whole' through expression and clarification of their self of action and an examination of their motives for action. Subjective perspectives and ways of existence were questioned and examined through the language of participative theatre and compassion towards themselves and with each other.

RECOMMENDATIONS

The potential for an emotional and affective interplay is immense in the treatment of individual motives and the dynamics of power through the examination of oppressive narratives and in creating a mood for personal emancipation. I believe that the use of the dramatic principles of drama and theatre can have significant impact on how institutions both in the industrial and

social domains use the participatory action research principles of theatre as an experiential device to explore and examine different aspects of human behaviour and draw inferences which can enable a better understanding of the human condition and enable the development of a harmonious community through the compassion that the theatrical intervention imbues.

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