CREATING AN ORGANISATIONAL THEATRE OF CREATIVE LEARNING

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ABSTRACT

The Organisational Theatre of Creative Learning is underpinned by the five disciplines of the Learning Organisation and is based on the application of the Augusto Boal's Forum Theatre technique to personal and organisational learning. This opportunity is currently available to students studying on a module entitled 'Developing Individuals and Teams'. This module facilitates students to work and respond more creatively to their organisational problems.

The problems are encapsulated in a written script which allows the students to explore the characters, personalities and issues which underline their organisation's problems. These are then 'acted' out by the group to an audience (other managers) who attempt to make interventions to alter the course of the dramatic action by proposing solutions using the Forum Theatre technique. Predictions are made in the written script as to when and what these interventions could be. These are then matched to the interventions that were actually made (recorded on video), and through reflection managers have the opportunity in a safe, creative environment to analyse their predicted choice of actions/reactions as opposed to those that actually took place in the 'renactment'. This provides managers with the opportunity to learn about their managerial style in action, as well as those of others, when dealing with real organisational issues.

Managers who made interventions are also asked to record what they remember and have learnt from their interventions in the 'renactment', whilst proposing possible solutions which maybe different to those predicted by the group in the script. The written script, the predicted interventions, the actual interventions, and a reflection on the 'renactment', and the interventions actually made by the managers, all form the totality of the student learning experience and contribute to the assessment in The Organisational Theatre of Creative Learning which draws its inspiration from the application of the Forum Theatre technique.

CREATING THE CREATIVE UNIVERSITY

This is indeed the challenge facing universities as we enter the 21st Century, and is eloquently expressed by Barnett [1] in his vision for the future of universities in an age of supercomplexity:

> 'If the world is one that is characterised by uncertainty, unpredictability, challengeability and contestability, then the university has an unparalleled opportunity to become the key institution in the world. ... what it can offer is ... perpetual critical scrutiny of what it encounters alongside its creative offerings. These two capacities - creativity accompanied by critique - are the capacities that a world of uncertainty and contestability require'
> p 68-69

In order for a university to seize the opportunity to become a key institution in offering 'creativity accompanied by critique' it needs to consider how it can reinvent itself as a creative university. I believe this can be achieved by embedding a model conducive to creativity within the University structures which is assessable by the University. The first step is to find a model, in this case the Organisational Theatre of Creative Learning, which embodies the dimensions of creative organisational climates as stated by Ekvall [2]. These dimensions are expressed as: challenge which is both enjoyable and energetic; a freedom to be independent and take initiatives; a liveliness which leads to feeling excitedly busy; an openness to trust and accept failure; a time to generate ideas; to create mood settings in which happiness and humour can also be expressed; conflicts can be handled constructively; support can be given where people listen helpfully; debates involving contentious ideas are voiced; risk-taking on new ideas is encouraged, fast decisions can be made.

The second step is to embed the model into the existing University structures and procedures, i.e. modular scheme. In the case of MUBS (Middlesex University Business School) this involved slotting the model into a module entitled 'Developing Individuals and Teams'. Then ensuring that it supports the aims and objectives, learning outcomes, teaching methods of the module as expressed in the Learning Unit Narrative.

The last step is to come up with an assessment criteria which will allow you to critique the creativity as expressed in the model which makes up the module. In the case of the Organisational Theatre of Creative Learning the assessment involved: the production of a script; an enactment of the script; and a record of the interventions made during the re-enactment. A model embedded in a module on a programme with clear assessment criteria is one of the small steps that can be taken in creating a creative university which ensures that supporting 'creativity accompanied by critique' is firmly planted in the institution.

ENHANCING STUDENTS' CREATIVITY

Several models exist, see Davis's book [3] on 'Creativity is Forever', which concentrate on a number of factors which can affect an individuals creativity such as: natural creative abilities; creative personality characteristics; motivation; social circumstances; environment; training; experience and chance. In this paper I have selected three for further examination which focus on the environment, creative factors and the nurturing of creative abilities which

I feel are necessary to enhance students creativity particularly with regards to problem-solving.

From Carl Rogers [4] humanistic point of view, it is possible to stimulate creativity by creating a psychologically safe environment which is flexible, receptive, and models openness to new experiences and a willingness to acknowledge internal wants, needs and habits. Another important aspect of the environment is to encourage an internal locus of evaluation in which the student can make their own judgements and accept responsibility for their successes and failures, together with a willingness to play with ideas, and to experiment with new possibilities. Torrance [5] , an international authority on creativity, believes that creativity involves bringing into play the students' intellect, emotional functions, volitional factors such as deliberate intent, and non-rational factors (i.e. being illogical, playful, and far-fetched). Whilst Barron [6] lists an intermix of affective and cognitive abilities which he believes are the core of creative thinking and productivity which include: recognising patterns; making connections; taking risks; challenging assumptions; taking advantage of chance; and seeing in new ways.

The problem was to find a model supporting the above principles which would allow both individuals and teams (on the module 'Developing Individuals and Teams') to practise their technical, managerial and social skills on organisational problems in creative dynamic environment with feedback and assessment built-in from which they could be learning by doing. The model would also need to have the potential to support the five disciplines of a Learning Organisation [7]: personal mastery; mental models, team learning; shared vision; systemic thinking. A pre-requisite to the creative organisational climates stated by Ekvall [2] earlier.

The search began by looking at what dramatic processes and techniques had to offer, and it emerged that a Brazilian Theatre practitioner Augusto Boal [8] had created a form of theatre called Forum Theatre which is over 20 years old, which Adrian Jackson explains in foreword to his book, as:

'Forum Theatre is a theatrical game in which a problem is shown in an unsolved form, to which the audience, again spect-actors, is invited to suggest and enact solutions. The problem is always the symptom of an oppression, and generally involves visible oppressors and a protagonist who is oppressed. In its purest form, both actors and spect-actors will be people who are victims of the oppression under consideration; that is why they are able to offer alternative solutions, because they themselves are personally acquainted with the oppression.' p xxi

Although, for managerial students the words oppressed and oppressor may seem a bit strong, the scenarios tackled by the Forum Theatre technique are about concrete, urgent problems such as wage strikes, factory work, rates of production. The situations do truly reflected Barnett's view that the world is characterised by uncertainty and contestability. Adrian Jackson describes the technique further, as:

'The game is a form of contest between spect-actors trying to bring the play to a different end (in which the cycle of oppression is broken) and actors ostensibly making every possible effort to bring it to its original end (in which the oppressed is beaten and

the oppressors are triumphant). ... Many solutions are enacted in the course of a single forum - the result is a pooling of knowledge, tactics and experience, and at the same time what Boal calls a 'rehearsal for reality'.' p. xxi

It is the pooling of the group's knowledge, tactics and experience which will appeal to managerial students especially when trying to solve organisational problems together with the opportunity the technique affords in experiencing a rehearsal of potential solutions from which to select one to act upon.

FORUM THEATRE TECHNIQUE

The Forum Theatre technique is based on the theatrical staging of the protagonist's problem by actors, the audience are then invited onto the stage to intervene in the dramatic action to propose solutions of their own on how to solve the problem. Boal's intention is to transform the audience into being the protagonist of the theatrical action and, by this transformation, provide a forum which tries to change the protagonist's situation. The audience is transformed into a protagonist-in-action, i.e. spect-actor, a derivative of the word spectator.

Forum Theatre is founded on two fundamental principles: the spect-actors must be prepared to intervene to be protagonists of the dramatic action; and these spect-actors must prepare themselves to be protagonists of their own lives. The technique's pedagogy is based on all participants learning together, protagonist, actors and audience alike. The technique can be outlined in the following steps.

Step	Activity
Step 1	**Choose a problem**
Step 2	**Organise a team of actors**
Step 3	**Identify problem-owner "criteria of acceptance"**
Step 4	**Perform the current scenario**
Step 5	**Intervene with selected solutions to the problem**
Step 6	**Implement the action in reality**

Figure 1: Forum Theatre Technique Steps

The protagonist (problem-owner) chooses an urgent problem clearly expressed in concrete terms, this increases the chances of the Forum Theatre session leading to solutions which are also clear and concrete. Step 2 is to organise a team of actors to write a script with the problem central to its plot, where the problem-owner's original approach to the problem in the scenario must include dilemmas with at least one political or social dilemma to inspire the spect-actors to invent new solutions to confront the problem. Only the problem-owner can decide which one of these they will choose to implement in reality, based on their "criteria of acceptance". The criteria is clarified by the problem-owner in Step 3.

In the next step the script is acted out for the audience so that they can get to grips with the complexity of the issues surrounding the problem. Then in Step 5 the current situation is acted out again but this time the audience can intervene by stopping the action by shouting out 'Stop!'. The purpose is to try out their own solution to the problem thus changing the course

of action. Several members of the audience (if not all of them) can make interventions by stopping the action, acting out their solutions in a way which they hope is helpful to the problem-owner. However the audiences interventions cannot change the problem-owner's motivation or the given social circumstances of the problem. In the last step the problem-owner selects the action/s most appropriate for them to implement in reality.

ORGANISATIONAL THEATRE OF LEARNING MODEL

The creation of the model draws on the theories and practices of the Learning Organisation, Forum Theatre and Action Learning, so students can improve their technical, managerial and social skills when trying to solve organisational problems. The tools and techniques used to create the framework start with a Learning History [9] to generate the problem, followed by Forum Theatre techniques to explore the ideas and interventions expressed in the form of script with a list of predicted intervention choices, and end with Action-Reflection which records the interventions actually made, so that comparisons can be made. The Forum Theatre technique is best underpinned by set of principles one for each step embodied in the five learning disciplines of a Learning Organisation: mental models; shared vision; systems thinking; personal mastery; and team learning.

Mental models form internal pictures of the world we inhabit; they provide the basis for the formulation of the problem to be worked upon. This is then followed by building in the group a shared vision of the problem. System thinking provides a language for understanding the forces and relationships that shape the behaviour of the systems in which the problem exists, thus supplying a plotline for the script. The group members then draw on their personal capacity to implement solutions they most desire by making interventions in the dramatic action as they practice their own personal mastery. Upon completion of the Forum Theatre Technique steps, the team learning that has taken place draws on the group's collective thinking and spect-acting skills to develop a solution which is greater than the sum of the individual contributions. Forum Theatre provides a creative learning experience for exploring a multitude of solutions to a problem which I have called the Organisational Theatre of Creative Learning (grounded in the five learning disciplines of a Learning Organisation).

The model follows five steps: firstly, the identification of the organisational problems to be solved; secondly, the production of a script including characters, lines of dialogue, plot, at least 8 decision points with between 3 to 5 intervention points; thirdly, an the enactment of the script followed by an re-enactment with audience interventions using the Forum Theatre technique recorded on video; fourthly, the learning recorded on a intervention record sheet with the following questions: Q1 Which scenario did you intervene in (please give details) and at what point did you make the intervention?; Q2 What was the intervention? Describe the details; Q3 Why did you make the intervention? Describe the purpose of making it; Q4 What did you learn from making the intervention? Describe your learning: fifthly, to reflect on how the predictions matched the reality of the actual interventions made by examining the video-recording and intervention record sheet. The model can be outlined in the following steps:

Step	Activity
Step 1	**Identify an organisational problem**
Step 2	**Produce a script with predicted interventions**
Step 3	**Act out the script in the Forum Theatre Style**
Step 4	**Record the actual interventions made**
Step 5	**Reflect on the similarities/differences between predicted and actual interventions made**

Figure 2: Organisational Theatre of Learning Steps

FACILITATION OF THE ORGANISATIONAL THEATRE OF CREATIVE LEARNING

In order to prepare students to enter the Organisational Theatre of Learning a number of steps of preparation need to be completed by the facilitator. Firstly, it is important for the students to grasp how to formulate a number of organisational problems each with a decision point in which 4 options of intervention can be offered laid, out in a logical sequence in which a story unfolds in which one central character reacts to a variety of situations, and tries to choose the best solutions. Marvelle S Colby's 'Test Your Management IQ' [10], contains a number of excellent scenarios covering issues related to planning, organising, leading, and controlling, which provides a framework for the development of a plotline for a script.

The next step is for the facilitator to run a 3 hour (depending on the size of the group) workshop using the Forum Theatre technique. The workshop format is as follows: 15 minutes to explain the Forum Theatre technique; divide the group up into smaller groups of 3 or 4 (with larger groups into 5 and smaller groups in 2) and spend 30 minutes choosing a people problem which needs to be resolved, choose the setting, the characters and 10 to 15 typical lines of dialogue that the characters would say to each other, this provides a improvised Learning history [9] rather than a script; 25 minutes to rehearse the Forum; 15 minutes break; 90 minutes to run the model with groups running their Forum for at least 15 minutes including the first run through and another run through incorporating audience interventions which experiment with a number of conflict resolution techniques live; 20 minutes to reflect on the running of the scenarios examining the arguments, counter-arguments, and actions taken.

The students typically choose a number of scenarios covering a variety of issues involving a conflict between people concerning, for example: the implementation of strategy; the management of operations; the time management and sickness leave of staff; and the planning and distributions of resources. Examples of scenarios the students have worked on have included: motivating staff; dealing with recruitment, appraisal and interviewing processes; and relationships with difficult staff. Other choices included team-building, harassment at work, solving problems, decision-making, and coping with change management.

The students spent the 30 minutes choosing the people problem, this allows them to examine the situation from several different perspectives; 'stylise' the situation; develop the emotions and relationships involved; agree on speech patterns and characterisations; exchange previous experiences of similar problems. The rehearsal gives students time to learn the dialogue they have created although during the running of the Forum ad-libbing usually takes

place, as students are forced to think on their feet. Then the scenario can be run with audience interventions.

Students when making interventions also experience how different theory is from practice. Being active demands a quicker response, and being answerable within a situation is more difficult in practice than in theory. Emotional learning takes place it is easier to be more emotionally involved as an 'actor''. Students find the Forum Theatre technique very interesting technique, as it helps to: demonstrates the importance of personality & perspectives; provides uncritical feedback on performance in discussions; creates a mechanism for mutual learning about discussion tactics; and engenders teamwork and participation; and above all it's FUN.

There seemed to be two types of interventions students made: where the problem was clarified/reframed in the eyes of the problem-owner; where an improvement in the dialogue or personal interaction led to the resolving of the issue. The main reasons given for students making interventions, is that they wish to try something new, some students make a conscious decision to 'act out' a different managerial style. Students are struck as to how peoples' perceptions of the same situation can be so different depending on how they think, and how they can learn from the reactions of managers in different disciplines to there own.

During the workshop the role of the facilitator is to explain the technique, correct any errors made, and encourage the audience to participate. The facilitator reminds the audience that if they don't take responsibility for changing the situation, no one will change it for them, in fact the outcome will be exactly the same. It is important that they take care not to manipulate or influence the audience, but only to draw conclusions that are self-evident.

A facilitator reflects back to the participants the choices they have made and lets the participants make the decisions. The decisions that are left to the facilitator in Forum Theatre revolve around managing the possibility of two spect-actors intervening at the same time, and choosing in consultation with the audience how to bring the Forum to a close for the protagonist with a 'model of action for the future'. The facilitator needs to avoid solutions which are 'magic' (solutions that cannot be acted upon in reality) or inadequate solutions (those that have not be properly thought out). It is the job of the facilitator to raise questions and doubts, and to enable ideas to be played out in action.

After the workshop, the last step in the preparation before running the Forums in the Organisational Theatre of Creative Learning is to produce a script: firstly, to make the scenario accurately repeatable; secondly, to put the focus on the problem-owner's situation and have a clear closure before the interventions are made; and to stop the scenario going off on a tangent, becoming too farcical or chaotic. Also the interventions that have been actual made can be checked against those predicted, this gives the students who have prepared the script a 'reality check' as to the accuracy of their predictions. The script needs to include: characters, lines of dialogue, plot, at least 8 decision points with between 3 to 5 intervention points (expressed as choice points (a) to (e)). The students are assisted in the production of the script with a 33 page handout entitled on 'A Compact Course on Playwriting and Theatre Arts' from Augusto Boal's book [11] on 'Legislative Theatre: Using Performance to Make Politics', which covers the law of conflict, playing a part, the staging, sound and voice. It is

planned in the future to run a script-writing session facilitated by a drama lecturer from the faculty of Arts Design & Performing Arts to supplement the handout.

OBJECTIVES OF ORGANISATIONAL THEATRE OF CREATIVE LEARNING

The aim of the model, which rests on the principles of the Learning Organisation, the Forum Theatre technique and the facilitator, is to enact the script with predictions of possible interventions, then re-enact the script with audience interventions, then check the predicted interventions with the actual predictions made. Every student is required for assessment purposes to make at least one intervention as an audience member. The actual predictions are recorded on a Forum Theatre Record Intervention Sheet creating a written record. The whole of the Forum Theatre session is also video-recorded, thus providing a visual record of the actual interventions which is rich with information (such tone of voice, stance, mood, physicality) which cannot be captured in the reflected written word only.

The model enables students to experience Barron's affective and cognitive abilities (e.g. recognising patterns; making connections; taking risks; challenging assumptions; taking advantage of chance; and seeing in new ways. The objectives of the model can be specified in the following terms:
- provide a opportunity to dress rehearse the actual problem and action
- script the problem to synthesise possible solutions
- enact the script creatively using props, costume, and movement
- experiment with a number of conflict resolution techniques live
- improve the quality of relationships, communication and problem-solving skills
- stimulate reflection, argument, counter-argument, and action

The model was tested out in practice with over a 100 students. The groups of 40 to 50 were divided into smaller groups of 4 to 5 in some cases 3. In the pilot study 12 scripts were produced and then in the following year 9 scripts were produced. The following is an analysis of the value of the model in five key areas:
1. Scripted Scenario Choices
2. Predicted Intervention Points
3. Actual Audience Interventions
4. The Learning that has taken place.
5. As a Personal & Organisational Learning Cycle in Practice.

ANALYSIS OF ORGANISATIONAL THEATRE OF CREATIVE LEARNING

The analysis is divided over the five key areas chosen to assess the value of the model as an Organisational Theatre of Learning.

Scripted Scenario Choices

The choice of script and their subsequent development helped the managers to examine the underlying structures which influence their own or other people's behaviour. The groups are asked to come up with a company or organisation that is suffering a series of organisational problems which the students have experienced in the past, are experiencing in the present, or feel they are likely to experience in the future.

In the pilot study, the choice of organisations included: an on-line information provider, local school, Building Society, Customer Services Department, 'TextStyles' East London Clothing, Training and Consultancy, Major Retailer of Quality Clothing similar to Marks & Spencer, and a Manufacturing Company. One of the scripts was based on a really life case which had actually happened to the one of the students in the group, and this provided a rich source of learning, this concerned a special request for leave during the Christmas period at a busy high street Building Society.

The most successfully constructed scripts in the pilot study were those that had: 1) a clear company structure, clear locations and hierarchies; 2) strong characterisations of the staff involved including personalities, behaviours and motivations; 3) a logically sequence of progression issues that needed to be addressed; 4) a series (a) to (e) of intervention choices. The script formed overall 40% of the assessment, the forum theatre of the script 30% and the intervention record 10%. The presentation of script was worth another 30%., with 30% left for a report on their individual contribution to the groupwork process.

Successful scripts dealt with a main conflict, for example in the on-line provider script the conflict concerned two training staff discovering that they were not being remunerated in line with Sales Department commission structures, which had a de-motivating and disharmonious effect on them with a knock-on effect on the department as a whole. The two trainer's characters were developed as follows: trainer 1 is a extrovert, hard-working, money orientated, talkative, gossip, whilst trainer 2 is a introvert, easily influenced follower who is likeable but gullible. The scenario started with a discussion between the trainers about the commission structure which finally went up the hierarchy from the supervisor to the manager, and explored what interventions could be made to solve the conflict.

Another successful script was entitled a 'The Crisis a play in Six Acts', the setting was Knewform Ltd, a manufacturing company with a cast of John as the Production line Supervisor, the boss JD Head of Production; assorted colleagues such as colleague 1 - Karen, Karen's Mate, Elsie as Machine operator 1, Frank as Machine operator 2, Sharon an Machine operator 3, the partner/spouse, the 'come to lunch' colleague and Mary the administrator. The script was divided into Acts that were time-framed: Act 1 9.30 am Production Meeting, Act 2 10.30 am Obtain figures from Karen in Accounts, Act 3 11.30 am Elsie (machine operator 1) goes home sick, Act 4 11.45 am Partner/spouse calls, Act 5 12.30 pm The offer, Act 6 2.30 pm Open door interruption by the administrator.

One of the most powerful applications of the script was by a group of students who decided to tackle harassment at work by revisiting a case of bullying that had occurred at workplace of one of their colleagues. They produced the script and then videoed the original scenario and then repeated the scenario with their own interventions to empower the individual who was being oppressed. The experience was cathartic: 'Applying the theory had an extreme effect on us as 'actors' and on the 'director'. It had the effect of a type of 'grieving''. The audience who watched the presentation were also dramatically effected and used the discussion opportunity to recount their own experiences of bullying at work and how they could now have acted differently.

Some student groups encountered problems in the production of the scripts, these ranged from: no script but just a description of the actions taken, annotated with 'Action' when an intervention should take place; a script but with no intervention points or a list of interventions at the end; to the identification of intervention points in the script but no

intervention given or only one given or simply being a list of behaviours that are causing problems, but not how to address them. These problems were resolved, so that the next cohort of students understood what was required much better, this will improve again next year when the scriptwriting element of the Forum Theatre technique will be introduced.

The following year the students were given an example script to study before producing there own. The quality of the scripts improved dramatically in terms of structure, layout, development of characters and plotline plus the quality of the interventions at the intervention points. The students were also bolder in their development of the characters introducing De'Bonos [12] six thinking hats to describe preferred communication styles and Gareth Morgan's theories in his book Imaginization [13] to describe character traits and personalities. The organisations covered ranged from the private sector Optometrist Practice to public sector organisations, such as: HollyBush Lodge home for people with learning disabilities, a General Medical Ward in a Hospital, several Maternity Wards in a Hospital, Secondary School Kitchens, MicroBiology Laboratory. This reflected the in-take of the student group which were predominately public sector workers. Again two of the scripts was based on a real life case: one concerning a member of the midwifery staff who was non-immune to Hepatitis B who was refusing to be vaccinated, and the other concerned with dealing with people in a home with Learning Disabilities who have varying degrees of challenging behaviour, from screaming and self-mutilation to assaulting staff and other residents.

Other issues in the scripts related to: disputes between kitchen staff supervised by a relief manager, monitored by the headmaster, but managed by the area manager; a General Medical Ward suffering a staffing crisis for the past six months leading to low morale, high levels of sickness resulting in increased complaints from staff, patients and relatives; a ward staffed by a line manager, charge nurse and 2 staff nurses where a conflict within the team has developed based on shift covering; an independent Optometrist's Practice concerning the timing of meetings convenient for all staff members to attend, and introducing a new system of job lots to improve the dispensing of glasses; and finally a Microbiology Laboratory were a senior grade technician's career progression is stifled affecting the relationship with other members of staff who also have their own problems. In summary, the issues covered a multitude of work problems: conflicts; allocation of work loads; lack of career progression; complaints; sickness levels; how to manage change.

Predicted Intervention Points

The predicted intervention points were dispersed across the script according to where the groups felt their characters were best likely to respond. Some groups got a little carried way with their language and some of their interventions came across as confrontational. The following are examples of how students created intervention points and interventions that were more successful at improving the situation:

'ACT 6 from The Crisis a play in Six Acts

Whilst John is (very) busy with his report (which has to be in by 4.30 p.m.) he receives a knock on the door from an Administration colleague called Mary.

Mary: Hi John, have you got five minutes I really need to talk to you?

John: (looks at watch and reluctantly says) Well, what is it about?

Mary: The things is, I am really fed up with getting loads of work with short deadlines and at other times like now I have got little to do. This is really stressful I don't know whether I am coming or going.

INTERVENTION POINT 6

He could;

a.   Ask Mary if the problem can wait until 4.30 pm. or tomorrow.

b.   Simply state that he has an emergency on and that she will have to come back and see him tomorrow when he will have time.

c.   Suggest that Mary can give some assistance, tabulating and incorporating the data from accounts into the report, that would give him ample time to discuss her problems once the report has been completed.

d.   John has an open door policy. It is very important that he is available to staff even though Mary does not report directly to him. Everything else will have to wait whilst he deals properly with Mary's concerns.

e.   Mary needs to discuss this matter with her line manager as he does not want to get involved. Suggest that, and offer to have another word tomorrow if it does not help.

f.   Sympathise with Mary, acknowledge that he is no expert as he has similar problems himself. Suggest that he will look out for a time-management course that

they can both go on.'

   A series of very different suggestions have been put forward by this group which take into account: the ability to say 'No'; putting the manager's needs first; allocating the workload fairer; sticking to policies; following lines of authority; and identifying training needs. Below is another example from the script, this time concerning problems on a General Medical Ward:

'Scene 1

The staff are at a handover meeting at the end of a shift, where any changes, problems or additions to care are discussed.

GJ : Edward, we've had a complaint from the relatives of Mr Patel, the gentleman that you were looking after yesterday.

EB: A complaint?

GJ: Yes, they said that he went without lunch.

The other staff nurses in the handover meeting shuffle uncomfortably, not knowing which way to look.

EB: It was very busy yesterday and we were short staffed.

GJ: Look, you know that with his condition, he needs to eat. (*diabetic*)

EB: Grace, you weren't even here. How would you know?

GJ: That's *why* I'm asking Edward, I ...

EB: *(interrupts)* and I'm telling you, we were very busy which made the day extremely difficult, anyway Mr Patel was far too ill to eat anything.

** INTERVENTION POINT**

Edward is obviously annoyed at the implied criticism of his decision and this is becoming a public argument. Grace should:

a) request Edward step outside to sort the matter out there and then, postponing the rest of the handover.
b) decide to wait and speak in private to Edward following the hand-over.
c) bypass Edward and report the incident to a senior manager to deal with the problem.
d) acknowledge his anger but continue with the handover.
e) accept that he was too busy and support his decision.'

A potential real life drama is unfolding here based on a complaint which could happen. The group chosse a series of suggestions, which: prioritised the situation as urgent; respected the privacy of the person involved; reported the incident up the hierarchy; acknowledged the person's feelings; and supported his decision. Hopefully, the two examples quoted here in the paper give a flavour of the possible scenes, situations, dialogue which can be incorporated into scripts together with the intervention points and choices of interventions acknowledging different solutions to the problem.

Actual Audience Interventions

The presentation of the script in the Forum Theatre style allowed students in the audience to try out their planned interventions. They did not always go as planned in their heads, as by the time they reached the scene their was a suddenly a real person sitting opposite them. This prompted them to engage not only their intellect, but their emotions, and caused some of their volitional factors such as deliberate intent, and their non-rational factors to emerge, as mentioned by Torrance [5] earlier. Every student was required to make at least one intervention whose quality was assessed from the way it was recorded on the intervention record sheet at 10%. Generally two types of interventions were made - one to improve the situation and the other to try a different approach.

In order to make the interventions a presentation of the script in the Forum Theatre style took place. This is assessed using the following criteria: the problems proposed in terms of how they are acted out; the plot in terms understanding what the problems are and how they link; the characters (qualities and type), the performance of the characters (energy and enthusiasm), and the management of the interventions. Each criteria are worth the same mark i.e. 20%, this comes to a total of 100% which is then scaled down to 30%.

The students as a group were asked to make at least 5 interventions in each other's scene. They could make as many interventions as they liked but they must at least have made one.

They could choose which of the interventions out of the ones they made to write up on the intervention record sheet. In the pilot study, the number of recorded interventions per script varied from two to six. Generally, the better structured and presented the script was then more interventions were recorded for it. Also the accuracy of the intervention as compared to the predicted intervention was closer. For example, the KnewForm Ltd script (quoted earlier) was the most popular in terms of recorded interventions. Generally, the intervention was made one or two lines before or after the predicted intervention point, sometimes if the physical layout or the character's physicality was not conducive to improving the situation, the student would make an intervention earlier to change the environment or change the mood or the tone of voice to create a more empathic atmosphere.

The following year, the pattern was repeated when again the better structured and presented scripts elicited more recorded interventions, these varied from one to ten. The General Medical Ward script (quoted earlier) was the most popular in terms of recorded interventions. A very demanding scenario at HollyBush Lodge concerning patients with very challenging behaviours such as screaming and verbal abuse also created a good number of recorded interventions. Students had a variety of reasons for the purpose of their interventions these varied from: 'I tried the 'shock' tactic, which resulted in a violent reaction and then the 'reward/comfort' tactic that resulted in success. ... Thinking about the different factors inherent in these situations i.e. my objectives/needs vs theirs and what would motivated them were magnified for me during this intervention'; 'My employee went off at a 'tangent' in the same way ... I find this tactic difficult to deal with and wanted to practice!'; ' I intervened because Bridget should not have let the comment go unanswered as it undermined her status within the group. The group was very male dominated ... had the comment been made by a man to another man it would have been challenged'; 'I was concerned that no positive comments were being expressed by the other managers about Esta ... I was able to explore the positive aspects of Esta's work and discovered that she had been a manager before'.

The creative learning that has taken place

The learning that has taken place has been on many levels: at the script production; predicted interventions; actual interventions made. Just to quote some examples, the group of students dealing with the on-line provider concluded from their script that: 'communication is one of the key tools aiding successful management, in a business forum those in authority should lay down clear guidelines on communication pathways and at all times remember that it is a two way process with a focus on content; procedure and policy guidelines should be accessible to all members of staff; managers should at all times set high standards of behaviour i.e. be professional at all times and be prepared to lead by example; conflicts can be managed by focusing on the nature of the problem as opposed to personality differences, emotional tendencies and organisational politics; effective decision making is dependent on organisational policy and guidelines; effective human resource management is key to the success of any organisation, managers need to be in tune to the needs and requirements of their staff and how organisational policy effects staff moral and motivation in performing their duties'.

The group of students who created the 'TextStyles' script produced a series of learning outcomes alongside their predicted interventions:

Intervention Point 2	Learning Outcome
Sorry I'm late. I had to take an urgent call from the Far East. Sorry for calling the meeting at such short notice. Graham has a commitment he could not change, so he'll be coming later. Have you had a chance to read my paper about the proposed facade?	The apologies provides effective influence on the thought and behaviour of others. The explanation for calling the meeting at such short notice supports the ability to sort out values, tasks, priorities, goals and self-management techniques.

Intervention Point 4	Learning Outcome
I can understand how strongly you, feel, and I appreciate the hard work you and your staff put into the contract negotiations.	Supportive interpersonal skills to effectively communicate understanding of issues, combined with positive recognition of the achievement of a set goal, whilst working collectively within a team set up.'

The students learned a great deal from the interventions they made, a variety of responses was given to the question What did you learn from making the intervention? Describe your learning: ' I learned that silences during discussions like the above diffuses some tensions and hostility and creates a non-threatening environment'; 'I learnt that I should tackle feelings first before attempting to deal with practical issues'; 'As a manger it is important not to go in pre-judging the situation'; 'Role play is very useful, it broadens horizons of thinking, you can see ways to improve the situation and practise this (it formed a significant part of our training at Hendon Police Training)'.

It also helped students to learn about themselves and their value systems in situations that were difficult and perhaps not that familiar to them: 'I saw that initially the group found it easy to laugh off my suggestion of a rota but when I became more insistent they did listen. ... The main learning point for me was a reminder that you should speak out when something you disagree with is said and to not back down on a point you believe to be important and which will effect your ability to function as an equal within a team'; 'I felt I learned a great when Bob went on the attack and reacted towards me the way 'he' did. ...I felt it was important for me not to give in to the 'tantrum' but to ride it through and quickly think of another way of diffusing the situation. .. I learned that rewards are more effective than coercion.' And finally it is important for students to remember that it takes courage and goods ideas to manage effectively, as one student put it: 'I learnt that some ideas need passing on, people do respond to good ideas, I learnt to be brave!'.

As a Personal & Organisational Learning Cycle in Practice

The Organisational Theatre of Learning Cycle, adapted from Kolb's cycle of learning [14], provides is a learning cycle based on the script with predicted interventions and the actual interventions as convergent/divergent points for learning. The cycle supports all the learning styles: learning by seeing (i.e. observing organisational problems); learning from theory (i.e. script production); learning by doing (i.e. audience interventions); and learning from reflection (i.e. learning from the similarity/difference between the actual interventions made and the scripted predicted interventions). The cycle is as follows:
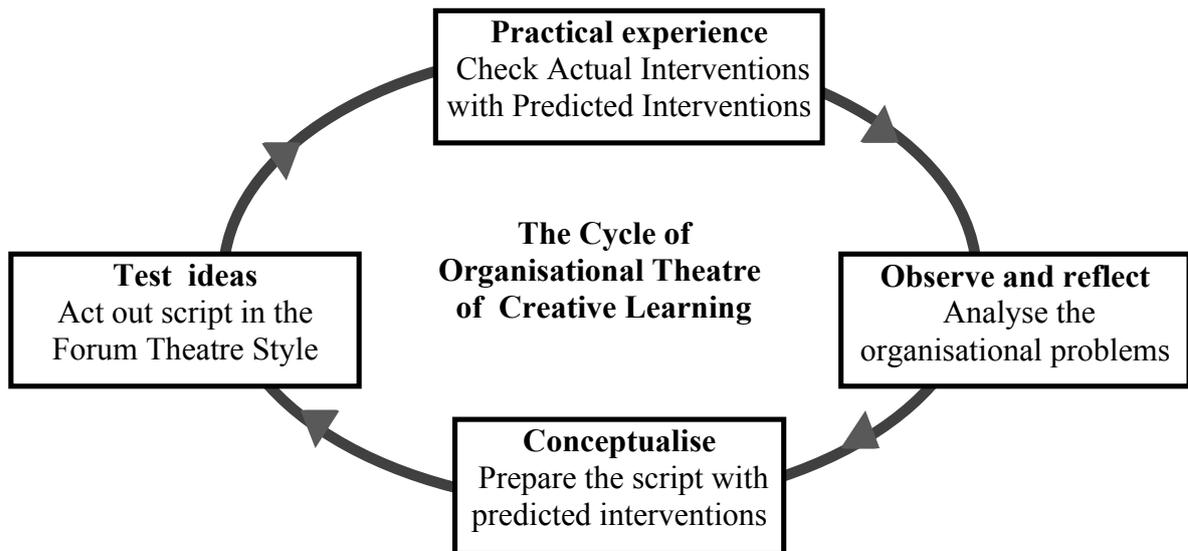

Figure 3: The Cycle of Organisational Theatre of Creative Learning
(adapted from the work of David Kolb)

Students have reacted positively to the Cycle of Organisational Theatre of Creative Learning, particularly to the acting out of the script in the Forum Theatre style, one student described it as opportunities for: 'seeing other people handle the problem-owner's role in the scenario: observing the desired body positions and personal dynamic changes: intervening by thinking on your feet: responding to emotional character changes: observing physically graphic illustrations of influencing strategies and their effect'. It supports a totality of learning experience: enabling learning by thinking, feeling, sensing, and intuiting, and engages all personality types.

The Organisational Theatre of Creative Learning Cycle was developed to improve the students managerial, technical and social skills particularly around the quality of relationships, and in the development of communication and problem-solving skills. It has been compared by the respondents to a role-playing one, yet the model is far more flexible allowing for rapid interventions into the action by participants rather than just the straight acting or observing of a rehearsed role-play. It provides a 'safe' environment which fosters respect, honesty, equality, and makes learning more fun, and involves everybody in a win-win situation, particularly in relation to organisational problem-solving and individual learning.

CONCLUSION

I believe in Creating an Creative University it is important to offer a creative student experience i.e. Organisational Theatre of Creative Learning underpinned by the 5 principles of a Learning Organisation, which is embedded within the University structures of module aims and objectives, workshop practices, teaching and assessment methods. This enables the student to experience both individual and organisational learning.

The model supports a pedagogy which questions the roles of leadership, exposes doubts and uncertainties, tests predictions against realities, whilst providing a forum for creative learning which is assessable within University structures. The model encompasses the views expressed on supercomplexity by Barnetts [1] in his book on 'Realising the University in an Age of Supercomplexity':

'The challenge of a pedagogy for supercomplexity, accordingly, is to place students into situations in which they are required to handle conflicting ideas and perspectives and uncertain situations... Debates and structured workshops of all kinds should be explored so as to generate contained arguments among students' (p.160)

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