

CHOREOGRAPHING COMPLEXITY

A Cross-Cultural Study on Authentic Leadership in Contemporary Dance Projects

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Date of defence: 08.11.2017

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“How can a normal person create?”

- Fazıl Say

Acknowledgements

First and foremost, I want to thank my parents, Hurşit and Gönül Akdemir for their support in every way possible. I would like to thank Aleksandra Scibor and, my mentor and friend, Dr H. Nita Scherler, both of whom I call family, for being with me in my difficult times during the research process and supporting me all the way. I would like to express my greatest respect and gratitude to my advisor, Dr. Louis Klein, and my fellow friends in CCCPM (Cross Cultural Complex Project Management) group for their continued support and patience, particularly to Dr. Louis Klein for his time, effort, and guidance on my research, and believing in me and my opinions. He is a precious part of this work. I am also truly grateful to Prof. Dr. Hartmut Schröder, who welcomed and believed in my research and showed extraordinary patience and trust.

In regard to the cases I observed, I would like to thank both the choreographers for accepting me into their projects, giving me a role in the team, and letting this research happen. I would also like to thank fellow dancers and other members of the teams for accepting me as one of them and sharing their insights with me. Unfortunately, due to our agreements, I cannot provide any names here, but they know who they are; they have their marks in this work, and in my heart and memories.

I also would like to thank several of my friends, who had already walked on the PhD path before. First of all, my dear friends, Dr. Burcu and Şefik Peksevgen, for our long discussions about the scientific framing and struggles of writing processes, Dr. M. Murat Bilgic for his support, especially in the first years of my work, as well as Dr. G. Anouck Corte Real Pinto for her remarks and support. Particularly for epistemology, I would like to thank Dr. Dino Karabeg for expanding my horizons on design epistemology approach. I also extend my gratitude to Dr. Steve Taylor for his article and answering my questions over Skype conversations. They both made me feel like I am joining a great community of academics, who help each other to create synergy. I also would like to thank my Master's thesis supervisor, Markus Hallgren; he inspired me to pursue a PhD degree.

I am thankful to thank my dear friend, Emel Alp Sarı, for her creativity and generosity drawing “Personas” and “Quest maps”. Likewise, I would like to thank Can Aslan for proofreading, and my other friends, who patiently listened to my PhD stories and whining.

Finally, I would like to thank myself for accomplishing this work in a different country, amidst the chaos of language barrier, life events, career prospects, and studying and working at the same time. I am thankful to my body, especially my eyes that stared at thousands of pages in books, articles, and on the computer screen for hours on end without failing me along the way. I am grateful to you all.

Abstract

Project leadership is known as one of the key factors in project success. There are solid bodies of work on leadership, project management, and cultural studies. Yet, in spite of the great amount of literature, there exist only a few works about leading creative personalities that are known by their complex behavioural traits in the cross-cultural context.

This research aims to illuminate leadership in behaviourally complex cross-cultural projects and propose a better understanding of dealing with complex situations. With this aim in mind, it argues the impact of authentic leadership on project success and dealing with behavioural complexities in cross-cultural complex projects.

A multi-disciplinary study was conducted in order to fulfil the research goals. Two contemporary dance creation projects were selected as case studies from the creative industry field. These cases were chosen to show cross-cultural preferences for having a cultural reference on the topic. Participated observation was applied as the core method of data collection and semi-structured interviews were conducted as the supportive method. The epistemological design of the research focused on two aspects: Polyscopic view and common patterns. To create a polyscopic view on the cases and issues observed in these cases, the data provided views from three different perspectives: observer, dancer, and choreographer. The collected data was analysed through the authentic leadership perspective, and the impacts of presence and absence of authentic leadership were studied in correlation to each other. Additionally, the choreographers' common behavioural patterns were noted and analysed through the authentic leadership perspective.

According to the research findings, there is a strong correlation between the authentic leadership style and dealing with complex issues generated by behavioural complexity of creative personalities. Also, there is considerable evidence of the project success and the applied authentic leadership. The research reveals supporting evidence of the impact of the authentic leadership style on preventing future complexities.

Keywords: cultural studies, cross-cultural context, creative personality, leadership, authentic leadership, project complexity, behavioural complexity, dance projects

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List of Acronyms

CCCPM: Cross-Cultural Complex Project Management Program

ICCPM: International Centre for Complex Project Management

PDCA: Plan, do, check, and act model for project management

PMI: Project Management Institute

AL: Authentic leadership

PM: Project management

L/BMA: Laban Bartenieff Movement Analysis

CI: Contact improvisation dance form

MIT: Massachusetts Institute of Technology

AoMO: Art of Management Organisation

Prologue

AHOY!

When we hold a thesis like this in our hands, the first things we do is look at its title, flip through the pages, check out the images and figures, and read the abstract and the conclusion. If it interests us, we may read the whole body or at least the results section. In this work, I am inviting you to read all the pages, and I believe you will do it not because of my invitation, but because of your curiosity. This thesis is turning spotlights on the dark corners of cultural studies, behavioural complexity, and creative personality, leading creative personality and dealing behavioural complexity in creative projects in a cross-cultural environment. Furthermore, the role of authentic leadership in leading creative people will be vivified, as well. We will have those arguments later, but I would like to start with YOU. If you are reading these words, I expect that you have a particular interest on those topics or, at least, on one of them: Then I believe this work will serve you by providing answers to some of your questions, and hopefully it will create some more.

Like every research, this work will take you on a journey, a quest of reaching the unknown; sometimes the water will be dull, and sometimes we will be facing giant waves and sea monsters. In this quest, we will be visiting different islands where we will meet interesting people, gurus of their fields, scholars, and practitioners, and we will learn from them. Their experience and ideas will help us to continue on with this journey, and at the end, we will be a different person in some respects.

While reading, I would like you to think it as a real journey, a chronicle of a captain who has gone on a quest to find answers to his questions. Every chapter is an island or a land, every reference shared is a person whom we met. In between the chapters, we will be preparing ourselves for the next chapter. The route is designed and already sailed. Now all you need to do is to enjoy the story of this journey that took me over six years to complete.

Introduction: First Steps to Choreographing Complexity

Birth of Questions: A Background to the Study

This story begins in my early years. Since I was a child, I have always had a special interest in arts and creative processes. I tried different kinds of art disciplines. I did acting in theatres, creative writing, a little bit of music, drawing, dancing, and filmmaking, which has proven the most exciting of all for me. I made two short films. I was the scriptwriter, director, and producer of them both, and even played a little role in one of them. I also worked as an assistant director in two other short films, played in several theatre plays, and danced in a number of performances. As an engineer, project manager, and business trainer, I was intensely involved in artistic activities. In all of these projects, I always experienced certain differences when working with artists, engineers, or people from other professions. My engineer's mind attempted to create rational relationships between different behaviours of my dear colleague artists. I remember very well the time when I was having some major problem with one of the actors in my short film. Trying to understand what he really needed, I arrived at the question of how to lead him in order to do both: to finish this film and to keep him satisfied. Throughout the years, I have worked with various creative personalities. Actually, I consider myself one of them. My profession, Soft Skills Trainer, can be called a "stage business." At the end of the day it is about getting the attention of the audience and delivering the message through the act. In those days, it was just a curiosity for me. Yet, one day I had the chance to work as a trainer with a mixed group of participants; some of them coming from various art fields and others from management and engineering. Their different approaches to the same situation fascinated me. Hence, I went back to the old quest of understanding creative personalities, and I wanted to do proper research on it. I came across the writings of the father of flow psychology, Mihaly Csikszentmihalyi (2010), who describes creative personalities as complex personalities by identifying several traits that they share. I read his books and articles with great interest. Years later, I was asked to give a team building training to the students of the Master of Arts in Contemporary Dance Education in Frankfurt, Germany, who were all professional dancers. There, I experienced something I have never had in my professional life before. My experience of over 14 years of working as a trainer taught me that there are two kinds of people in a team:

(1) Those who want to lead and (2) those who want to be led (or have no problem with being led by others.) As expected, in this training, there were participants who wanted to take the leadership role and others who were okay with following. However, there was also a big group of those who were neither interested in leading nor wanted anyone to lead them. They felt the necessity for complete freedom. Indeed, on the first day of the training, I realised that the students' need was not a team building training, but a leadership-followership one. Hence, I changed my direction and delivered a different kind of training that fit them perfectly. At that time, I had already applied to a PhD Programme in Cross-Cultural Complex Project Management in the Faculty of Cultural Studies of the European University of Viadrina. Both the Programme and the Faculty were ideally suited for my research.

First, this research is about project management, specifically about complex project management, which focuses on behavioural complexity neglected in the literature of both project management and complexity. The projects that I inquired into are neither perceived as projects nor studied in the field of project management. They are art-creating projects, specifically, dance projects. I knew that my research belonged within those areas, but again, it was quite uncommon in traditional understanding of a project. If we follow traditional understanding all the time, how can we reach beyond traditions? Every dance-creating project has all the necessary characteristics to be considered a project. It needs to be realised in a limited and defined timeframe. It is unique, and it is temporary.

Secondly, this research is completely under the umbrella of cultural studies. My perspective of looking into leadership, project management, complexity, and creative personality could be defined in a cultural context. Cultural studies provided the best available scientific platform for the encounter of different disciplines, paradigms, and cultures. Each field created and represented a different culture, which is the core and source of this research, and various cultures and their impacts on the behaviours of people constitute the very soul of this study. Hence, the Faculty of Cultural Studies aligned perfectly with my research. In the very beginning I did not realise it, but later, when I was working on defining my scientific frame, cultural studies proved to be the field which connected all my academic work. Culture was the only contact point of all the subjects I explored. It created bridges between them all and functioned as the science field through which I explained my research into human behaviour

in social project context. The importance of this topic should not be underestimated as it seems to be crucial for achieving better results in both creative projects and work with creative personalities. This is my personal interest, as well as the reason why I have decided to conduct this research.

Thirdly, this study was conducted to be a solution, an answer to some problems; problems shared with others. To illustrate this, I used a method that is not traditional in the academic context. I defined five “personas” and added one more: Myself. All this to understand what problems these people may face and how this work could support them. The personas are: Patrizia, Curator; Edward, Consultant at an IT firm; Defne, Event Manager; Manu, Executive Manager in a fashion design company; Alec, Executive Manager of an advertisement company; and Fahri (myself), a Business Trainer focused on creative industries. Their illustrated stories helped me discern what exactly to research and led me to the next stage of defining the questions of this quest.

Holding the Compass: An Explication of the Purpose of the Study

This study aims to support everyone, who wants to work with others and, through this, to better understand themselves. Although the main focus is complex creative behaviour, the results will definitely be useful in every leadership work. I intend to bring a better understanding to leadership, especially to leading complex creative personalities, through complex situations. Towards reaching the main goal, the path helps us develop a better understanding regarding leadership, authentic leadership, creative personalities, behavioural complexity, creative processes, and dance performances. I chose authentic leadership as the base for this research and would like to see if and how the choreographers’ ways of leading align with this leadership style. This was not a wild decision. I chose authentic leadership as, according to my experience, it is one of the best fits in this context. Of course, throughout the research I also talk about other leadership styles, which share similarities and differences with the leadership of the choreographers.

Sphere of the Quest: Frames and the Scope of the Study

Similar to all academic work, to reach the goal in the most efficient manner, this study needed to be defined and limited in frames, and its scope had to be clarified. The first frame set was the scientific one from what perspective the topic was studied. The next one was the methodological frame, which defined the methodological path to collect and analyse the data. Finally, the subject matter, which clarified the subjects the study covered.

Selection of the scientific frame was not an easy process for me. The questions I asked and the subjects I inquired into varied. This research is about project management, leadership in projects, creative personality, and complexity. None of these subjects, on their own, seemed suitable enough, and at the same time, any of them could be selected as the scientific frame of this work. Yet, I looked for a frame that touched upon all these subjects; one that could create a bridge between them and expand my views on each of them; one that somehow covered them all. The answer was right in front of me since the very beginning of my Ph.D. story. It was cultural studies; the science of culture, the faculty I belong to, and home of my Ph.D. research. All the subjects I relate to in my research create their own cultures. We can talk about leadership culture, dance culture, culture of project management, and culture of complexity. Culture is the key and the most valuable aspect of each field. Just changing the culture changes the whole work; behaviour changes, and so does the study. Cultural studies is closely connected with each of these fields and provides access from one to another. It is the reason why the Ph.D. Programme CCCPM has chosen cultural studies, as well. It appeared as the most suitable scientific platform to work with different disciplines, paradigms, and cultures. That is why and how I chose cultural studies as the main frame for my research.

For the sake of clarity and flow, I would like to talk about the methodological framework after covering the research questions. So, for the next two pages, I ask for your patience.

Considering the subject matter of this thesis, several disciplines come to the forefront. Cultural studies, as the major platform and connection between all these fields, is the last subject I discuss and explain in the part of literature review. The reason why I place the topic of cultural studies at the very end of the literature review is because it has a unifying and gathering effect on all other subjects. The subjects which are the focus of this research include the following:

Project management with spots on art creating and complex projects; leadership, particularly, authentic leadership; complexity with the focus on behavioural complexity; creativity, creative personality, and its behavioural traits; and, of course, dance and choreography. All these areas define the subject matter of my research. They function as puzzles that help me create a detailed picture of choreographing complexity. In the *Isles of Lit*, I discuss each subject with the reference to the works of other researchers.

As a project manager, I define a solid scope for every project. This is because I am highly aware of the importance of the scope and its use during a project's lifecycle. Understanding this Ph.D. work as a project, I defined a solid scope for it. Determining the scope helped me with the decision-making processes, kept me focused, and most probably, saved me a lot of time. As the main aim is to develop a better understanding of the leadership of complex behaviour in complex projects in cross-cultural contexts, I defined each parameter carefully.

To start with, the complexity I relate to is the complexity of behaviour that comes from psychological traits of being a creative person. Other types of complexity, even other behavioural complexities, are out of the scope of this research. As mentioned earlier, creative personalities are everywhere. Each of us is creative in a way and may have some creative traits. However, this work focuses on creative personalities in the world of contemporary dance performance, for example, dancers, choreographers, light designers, and costume designers. Other creative personalities are out of the scope of this research. On the other hand, especially considering data collection and analysis within this research, the ideas from this work could be applied in other fields in creative industries, as well.

This work aims to create a clear image of similarities and differences between the choreographers' leadership styles and the authentic leadership style. Any comparison with other styles of leadership or schools of leadership is out of the scope of this research.

Defining what kind of leadership I researched into in this work is of great importance. This study concentrates on the leadership of choreographers of contemporary dance pieces in temporary project organisations. Unlike the research of Alexandre, Jane Morgan, (Alexandre, 2011), this study did not cover a dancer's leadership in dance, neither did it include the informal leadership of dancers towards each other in a dance environment.

This thesis is based on extensive literature review and two case studies. The case studies were chosen from the contemporary dance field. If classical dance cases had been chosen, the results would have most probably been different. This is related with the environment and culture of these dance forms that are out of the scope of this work. I would like to recommend this topic as a potential subject for other researchers.

Treasuring the Journey: A Description of the Significance of the Study

I intend to make this work meaningful and valid. In the beginning of the Introduction section, I explained what this research means and why it is important to me. Now, I would like to add society and academia to this picture. Most people do not know how to deal with behavioural complexity. Some of them have developed methods, techniques, and understandings over the years of experience and practice. Yet, the personas that I devised provide a clear scheme, satisfying the most uttered necessities concerning this subject matter. When we start to understand behavioural complexity related to creative personality better, and manage, lead, and work accordingly, the results of our creative work improve. The growth happens not solely in the sense of quality or quantity, but also on the social and psychological level. Efficient leadership results in happy followers and successful outcomes. I believe this body of work constitutes a crucial stepping stone to satisfy this need.

Academically speaking, filling a gap in the literature of leadership, creativity, creative personality, and complex project management, among many other issues, is important regarding the content of this thesis. Besides the content, how the research is proposed and presented is equally of significance as it introduces a different innovative way of academic writing. I intend to show that research articles have to be neither “boring” nor limited by the written and unwritten rules of academia. As a researcher of creativity, if I had not used any creative approach of my own, I would feel upset, and I believe, so would the reader. I hope this work reaches its aim and will encourage others to produce out-of-the-box academic works regarding both presentation and writing manners.

I have chosen the referencing style of American Psychology Association (APA) and, as it recommends, I used inline referencing instead of footnotes, which will also help keep the flow

of the text, making it easy for the reader and not direct his/her attention at the bottom of the page and back.

Polishing Questions Before the Journey: Research Questions

When I started working on my research questions, I was told that I should phrase them as narrow as possible. At the end of the day, Ph.D. research is not the last word about a particular topic but the first. The main question was how to lead creative personalities and how to deal with behavioural complexity. Narrowing it down to the field of contemporary dance was one of the main improvements in the process of polishing the research questions. The second important decision came about when I attended an academic conference in Copenhagen. A scholar at the conference, who listened to my research idea, advised me to narrow down the understanding of leadership within my research. Following his advice, I chose to focus my work on authentic leadership and removed other leadership styles from the scope. This gave me some relief and a clear vision on what I needed to explore. Another important discipline in my research is complexity. Before starting the thesis, I knew that my main curiosity was behavioural complexity. I was also sure that I was not interested in complicated behaviour, but only specifically in the complex behaviour that stems from personality traits of creative people. After a thorough polishing process, I came up with one main and several sub questions. I knew that the intent of my research was to figure out leadership approaches of choreographers to lead creative personalities and how they deal with issues that arise throughout. I aimed to see if the authentic leadership approach could be efficient in such cases.

A Journey towards the Answers: An Approach to Addressing Research Questions

To find the answers I designed a journey, a quest. While sailing, I was preparing myself for the next steps, and gradually getting closer and closer to new insights and understandings. I knew that first I needed to address my questions to the wise, the ones who had sailed these or similar waters before; to the academics from the fields of project management, complexity, leadership, managing creative personality, and cultural studies. Each of these fields had something to contribute to my work. My main focus was leadership in complex projects in the cross-cultural context. As it was a big meal on my plate, I needed to slice it into smaller but meaningful

sections and look into each section in detail. Leadership, especially authentic leadership, was the first theme to be explored. Then came project management, providing a perspective through which I intended to understand behavioural complex projects. As the foundation of this investigation, complexity and behavioural complexity became my mainsail. Addressing the research questions to the field of managing creative personality helped me better understand creativity and creative personalities, and learn what had been found much before I set sail to these waters and, of course, the waters of cultural studies. No research into behaviour, such as leadership research, could be done without looking into cultural contexts and how they affect behaviour. After asking my questions to the sailors of the past and learning from their answers, I needed to decide whom else I could address. In the realm of knowledge, there are two main sources: The academic world and the practitioner's world. The time had come for me to get a full grasp and draw my own conclusions.

The next step was to define the methodological frame and decide what kind of path to follow in order to reach the answers to the research questions. Deciding on the methodological frame was much easier than choosing the scientific frame. Studying the questions, I realised that they were all about human and behaviour. I checked out other researchers' works, how they looked into behaviour, and how they collected data. I understood that my data should be qualitative; quantifying behaviour did not sound right to me. Yet, as this was not a valid reason for a researcher, I continued my search. I was glad to discover that the literature supported my intuition with providing an ethnographic method as the main qualitative tool. I dug into various qualitative approaches and chose "participated observation" as the main data collection method. This was the best fitting approach for two reasons: My engineering background would give a different perspective to the research and being a trainer with over 14 years of professional experience would support me with highly developed observational skills, which I needed the most in this work. Nevertheless, I was still feeling that in this method there was an extensive space for subjectivity of the observer which might create bias in the research. To minimise this risk, I decided to conduct semi-structured interviews which allowed me to have different perspectives on what I was observing and reduced potential biases. As I decided on how to collect data, the next question was from where I would collect the data. At this point, I needed to decide what kind of cases would help me to reach my goal. I chose to go for contemporary

dance projects by temporary organisations in Germany that had cross-cultural and multinational structures. Size-wise, I was looking for considerably large projects with more than 20 people in the project team so that the possibility of behavioural complex situations was higher and that I would have more opportunities to observe and conduct interviews. As an experienced trainer, I knew that observing more than 30 people would be challenging and any number between 20 and 30 would function well. I found two cases of contemporary dance performance projects which seemed perfectly suitable for my research needs. They were temporary organisations as I intended them to be. To observe issues related with creative personalities, it is better to research temporary organisations. Established permanent organisations have better defined roles and responsibilities, and do not give much space for “finding oneself in the team.” Additionally, permanent organisations work with the same people, who have known each other for a long time, which might change the rate of issues I was exploring. Selecting contemporary dance was also a deliberate choice. Surely this research could be done in any kind of dance form, yet I selected contemporary dance for its less structured environment and case specificity.

The next important methodological decision was the epistemological path. I decided to walk the path defined by Dino Karabeg (2012) and designed my own epistemological approach. I used Karabeg’s polyscopic approach and added the focus on the common patterns in the choreographers’ leadership. Again, minimising my personal subjectivity and bias was one of the main reasons for selecting this path. Having different views, for instance, analysing not only the issues but leadership and common patterns of the choreographers’ leadership behaviour, helped me to get the best out of this research experience. To be able to create my polyscopic view, I analysed the data from observations with three lenses of authentic leadership: self-exposure, relating, and leaderly choice. The analysis might have been done through commenting on the observation through the perspective of the common understanding of authentic leadership, as well, but this would have increased the subjectivity factor in the research. Both my observation and understanding of authentic leadership might have led to a different yet more biased result. Also using the authentic leadership components of self-exposure, relating, and leaderly choice posed certain difficulties and complications. Some of them required insights from the choreographers and were very difficult to read through

observation. Using these components as the lenses for the data analysis was possible thanks to the educated guesses from participated observation and data from semi-structured interviews. As the previous research shows, these components had never before been used in data collection.

Two case studies, more than five weeks of observation, and over 50 interviews; researching into what both academics and practitioners say; me, melting all the data in one pot, analysing it through the polyscopic perspective and paternal analysis; it all brought this journey to an end and allowed me to shape the answers.

Mapping the Journey: A Brief Description of Chapters



Figure 1: Illustrated Map of Research Journey

This thesis is presented as a journey into the unknown, a quest to the *Land of Answers*. Every chapter is illustrated as a land or island. Now, I would like to draw the map of my journey and explain what each chapter presents.

The journey starts with the *Land of Questions*. It is the place where I define and clarify my questions during this journey and where you are now reading about this quest. This land is abundant with questions: “Who is creative personality?”, “What makes it different?”, “Are creative personalities really different?”, “Why do we need to understand how to lead or choreograph them?”, “What is complex about them?”; and, of course, the central questions: “How to lead complex creative personality?”, “What is behavioural complexity?”, “How to deal with behavioural complexity?”, and “What is authentic leadership?”.

In the first land, namely in the *Land of Questions*, I set the questions as if planting the seeds. I let them grow and find the answers throughout the way. As it is a long and dangerous journey, I strive to keep myself motivated and the questions alive. I keep learning throughout this quest and I equip myself to be able to deal with challenges, big waves, and thunderstorms. That is why I do not head to the *Land of Answers* right away but visit the *Isles of Lit* first.

This chapter provides me with the information drawn from the experiences of other sailors (researchers), who sailed similar waters (disciplines), who learned how these waters behave and what to do in the storm. I equip myself with their insights. Meeting those who sailed with similar questions, I learn from their findings and answers. This builds my knowledge and answers some of my questions. On the other hand, more questions are added to keep me motivated and support this expedition into the undiscovered land that none of the other academicians stepped on before.

The second stop is more technical. It is the *Isle of DO*¹ or, as the locals call it, the *Isle of “the Way”*. On this island, I develop and discuss the methods to follow to reach the destination. What kind of sail do I use? How many stops do I make? How many people should I talk to? After setting all the parameters, I set out on the more difficult yet at the same time the more exciting part of the journey.

On the way between the *Isle of DO* and the *Bay of Results*, I collect all the data from two case studies; two multinational contemporary dance creation projects in Germany. These cases reveal the secrets I need to learn to be able to answer the research questions. I describe my

¹ The Isle of DO - dō (道 道; tao in Chinese), meaning "path" or "way". Sanchez, Cayetano (2013). Budo for Budoka. Cuervo. p. 52-53. accessed on 19 April 2017.

adventures, observations, and interviews. After filling the boat with all the treasured moments, knowledge, and insights, I look for a quiet bay to understand what I have found.

I stop at the *Bay of Results* to find out what I have experienced, so far, what I have gathered and analysed, what I have learned from the routes I have taken and from the people I have met on the way, and what I have treasured. I analyse the data. All the information I have harvested is used on the way to the last destination; the *Land of Answers*, where I conclude this journey. After spending time in the *Bay of Results*, I make my last move to the final destination, where I combine and sum up all the learnings and experiences from this journey. I do all this to help other sailors, who will be willing to sail the waters of creative personality and complex projects leadership in the future. There, I also talk about my next journey, hopefully providing some advice to other sailors.

Between the Known and the Unknown: Assumptions of the Study

I made several assumptions at the beginning of this research. Here, I would like to name some of them.

This work uses dance performance projects as cases. I assume that both the choreographers and dancers, who participated in this research, are creative personalities with the psychological traits and complexity stemming from creative personality. The issues that emerge in both cases prove that this assumption is valid.

Since this work is based on Mihaly Csikszentmihalyi's theory (2010) according to which "creative people have complex behaviour," the complexity examples from the research cases are assumed to be coming from creative personalities of the participants. To secure this assumption, I chose only the issues related to personality traits of creative people.

Synopsis of the Quest: A Short Summary of the Introduction

To begin with, I talk about the research and its form of a sailing journey from the *Land of Questions* to the final destination, the *Land of Answers*. In this journey, I first develop

knowledge and learn from others' experiences and research. Hence, my first visit is to the *Isles of Lit*, i.e. a chapter of literature review. In this chapter, I present what I came across in literature regarding the topics of project management, leadership, authentic leadership, complexity, managing creative personality, dance, choreography, and culture. The works of other researchers help me sail towards the final destination. After raising the anchor from the ports of the *Isles of Lit*, I sail to the next land, the *Isle of DO*. In this part I explain how I designed the path of this research, particularly, what methodology, ways, and sources of collecting data I chose. The reasons for choosing "participated observation" as the main source for data collection and semi-structured interviews as the secondary source are presented in the *Isle of DO*. After defining the route, I fill the sails again with air and move to the cases. Case one and case two are two contemporary dance performance projects, which I selected to participate in and observe. The reasons why I chose these cases and their descriptions are presented at the next stop, the *Bay of Results*. There, I share both my findings and a detailed exploration of the cases, choreographers, and dancers, whom I observed and from whom I gathered the data. The pre-analysis of the choreographers from the authentic leadership perspectives prepares me for the main part of the analysis. The issues that came up in the projects based on the complex personalities of creative people are presented from three different perspectives: observers', dancers', and choreographers' points of view. These issues are as follows: soloing issue, feedback issue, authority issue, division of teams, pack, and "in-betweeners" issues. Painting vivid images of the issues, I learn the responses of the choreographers to a particular issue and analyse these responses through three lenses of authentic leadership (Ladkin & Taylor, 2010): self-exposure, relating, and leaderly choice. They become the lenses for the analysis of the choreographers' responses to the described issues. Then, common leadership patterns from both cases are described through three lenses of authentic leadership. This analysis aims at presenting the alignment of the choreographers' leadership approach with the authentic leadership literature. Four common patterns: warm-ups, physical contact, acknowledgement, and favouritism are explained in detail. Finally, before summarising the results and findings, the general leadership situations in the cases and in the dance industry are described.

After extensive emphasis on and gathering numerous insights from the results and their analyses, the thesis is concluded with a brief summary of the learnings and their potential

applications. Some research ideas are suggested and I begin to prepare for new quests to find and create knowledge.

I wish you a pleasant journey filled with new experiences, knowledge, and visions.

Chapter 1. Isles of Lit: Review of Literature

1.1. Introduction

Setting the scene in this section, we have already started our journey. Now, we are headed to and soon will be arriving at our first stop, the *Isles of Lit*. Before we arrive at this land of knowledge, we need to decide what kind of approach we will follow in this visit.

The main reason for visiting this place is to learn from others' works and bring the readers to the same page of the knowledge and understanding of the disciplines and topics related to this research. To be able to make everything understandable and bring more joy to the research as a researcher or the captain of this journey, it is my duty to bring you up to a certain level of academic knowledge in the field of research. Especially for this research, there is more than one field to commit to. This becomes clearer as we get close to the Isles of Lit. We do not see one big land, but instead, several small islands connected to each other. Like this island, our chapter about literature review will be divided into sections of different disciplines. Those disciplines are all related to the research. While trying to provide you information about each discipline, I will also try to walk you through the junctions, where each island meets another. This first step of our long journey is vital in order to create an academic foundation for the research, and of course, for you, the reader.

As we get closer to the Isles of Lit, we see that it is a big piece of land divided into smaller islands. The main island that is surrounding all the others like a crescent and providing connection to each small island is the isle of cultural context (Figure 1). Each island represents one discipline. We need to choose wisely from which one we shall start and from which one we need to leave.

Before stepping on the land and begin our conversation with people from the diverging

disciplines, there is something we need to know. The people, who we will be meeting here, are academics; they are not ordinary people, who base their ideas on guess work or underestimate the power of intellectual exploration or property. This may be the reason they always talk in references. Unfortunately, one other cultural fact about this island is the long and ambitious sentences. Some academics think that when they use uncommon language, it makes them seem more elite and important. Unluckily, sometimes, when you listen to them or read what they have written, you feel that they do not want to share their ideas; yet, in fact, they do not have any valid ideas, and they are just hiding behind big, ambiguous words, hoping that the reader will not understand anything and will feel insufficient, not having the intellectual capacity to understand the text. That was one of the changes that I needed to alter during this journey. I tried my best to understand what I read and transfer it to my work with the simplest academic language possible.

After getting to know quite a bit about what is waiting for us on this island, now is the time to define at which small island we need to start. In my actual journey, it started with ‘project management,’ and from there, I moved to more behavioural disciplines like ‘leadership’ and ‘creative personalities,’ and finally arrived at ‘complexity.’ To be honest, I was going back and forth for each part, and each time, I focused more and more. My Google Scholar alerts kept me updated on latest publications until the delivery of this work. Here, for the sake of having flow and clarity, we will start with the leadership field. Then we will pass to the Island of Project Management. Easing into the subject with definitions and understanding of the terminology, we will be able to continue to climb up to the summit, which is more related to the focus of this research. We will climb up for a better view on embodied and authentic leadership. After that, we will move to our next island to develop our knowledge and understanding about the field of project and project management. Thirdly, after leaving the Island of Project Management, we jump to the neighbouring island, the Island of Complexity and Complex Project Management. We discover this island under two headings, ‘complexity’ and ‘complex project management,’ and one subheading, ‘complex vs. complicated’ to clarify the differences of these similar terms. While talking about complexity, we will walk over a bridge and reached to a land, where the academic literature of ‘managing creative personality’ is hidden. To have a better understanding and grasp of this topic, we will walk through creativity, creative

personality, and finally, managing creative personalities. After spending enough time on management and business literature, I will take you to a very different realm, where we learn more about dance and choreography. In this place, we will visit several tribes and learn more about dance, choreography, somatic practices, and lastly, some terms about dance in business literature. As the final stop, we will visit our main land, the Isle of Cultural Studies. This is a place that is connected but also separate from all the islands. It surrounds all the other islands and creates access to each of them. As we walk on this land, we will try to create a better understanding of the term “culture” in literature, and we will look at the relationships of culture to leadership, creative personalities, and organisations, as well. This part, as one of the most important parts, reveals thoughts and opinions on the reasons of having cultural studies as the scientific frame of this work. It will be our last stop before we move on to the next chapter, the Isle of “DO”. The literature review related to the methodology and methodological decisions was deliberately not presented in this part. It made more sense to present these findings and reviews in the section completely dedicated to the overall methodological approach of this research. The reasons of selected paths and critics of each choice can be found in the Isle of “DO”.

1.2. Leadership

Leadership is a phenomenon that has been a topic of discussion since the beginning of human civilisation. In 1990s, an average of ten articles per day was published about leadership (Grint, 2000). Scholars from different fields tried to understand leadership and answer the following question: “What is leadership?” (e.g., Antonakis, Cianciolo, & Sternberg, 2004; Bass, 1990; Conger & Riggio, 2007; Bryman, 1992; Gardner, 1990; Mumford, 2006). Other roles in organisations did not get that much attention from scholars and practitioners as much as leadership did (Schwandt & Marquardt, 2000). In 1991, J.C. Rost pointed out that there were over 100 different definitions of leadership in literature. This is an approximate number ranging from 25 years prior to this day. Stogdill (1974, p.7; as cited in Northouse, 2007) does not come with a number. However, he indicates that there are as many definitions of leadership as there are people who would like to define it. As Pete Hamill (2013, p11) cites from Warren Bennis (1985): “Leadership [...] remains the most studied and least understood topic in all social sciences. Like beauty or love, we know it when we see it, but cannot easily define or produce

it on demand.” Before going into those definitions, I would like to introduce an old story. Although the origin of that story is unknown, I refer to the *Masnavi* of Rumi, a Sufi poet and philosopher. The name of the story is “Elephant in the dark”. I will be sharing a short version of it translated by Coleman Barks (Rumi & Barks, 2004, p252):



Figure 2: Truth perceived from different perspectives ²

“Some Hindus have an elephant to show. No one there has ever seen an elephant. They bring it at night to a dark room. One by one, they go in the dark and come out saying how they experience the animal. One of them happens to touch the trunk. “A water-pipe kind of creature.” Another, the ear. “A very strong, always moving back and forth, fan-animal.” Another, the leg. “I find it still, like a column of a temple.” Another touches the curved back. “A leathery throne.” Another, the cleverest, feels the tusk. “A rounded sword made of porcelain.” They are all proud of their description. Each of them touches one place and understands the whole in that way. The palm and the fingers feeling in the dark are how the senses explore the reality of the elephant. If each of us held a candle there, and if we went in together, we could see it.”

² Retrieved from http://img.wikinut.com/img/1v40nd6kycguou_m/jpeg/0/Truth-perceived-from-different-perspectives.jpeg 15.02.2016)

The moral of the story is that everyone has their own limits on defining reality. These limits are shaped by our own ‘way of looking’ or ‘perspective.’ All of those researchers tried to define the “truth” for leadership, like those people in the story; they came closer to the beast and tried to feel, sense, and define what is in front of them. None of them was wrong, but none of them really managed to define the absolute truth about leadership. It may never be defined completely, but our job as researchers is to gather all these perspectives and come up with new, improved perspectives, adding more pieces to this giant puzzle. So, let us continue to add pieces to this puzzle in order to have a better understanding of leadership.

A leader is one who creates or comes up with a vision and imparts it (Bryman, 1992, Drath 2001). Motivating and providing direction to the followers is his/her duty (Hersey & Blanchard 1977, Bennis & Naus 1985). Therefore, from that perspective, we can say that leadership is a process of influencing followers (De Cremers, 2006, P 376 as mentioned in Castillo, D. B., & Espinosa, A. A., 2014). Manfred Kets de Vries (2001, Pg.35) defines leadership using an attribution. Leadership is:

“A set of characteristics that makes certain people more affective at attaining a set goal.”

As we can see, when we are talking about the leader or the leadership itself, we are talking about it through its effects on other people, namely, the followers.

In my professional life, when I facilitate a workshop or training about leadership, I do not use any definition of leadership. I use quotes from remarkable, known leaders, and ask the participants which quote is more familiar to their understanding. Here I would like to share some of my favourite quotes from historical figures.

- “The first responsibility of a leader is to define reality. The last is to say ‘thank you.’ In between, the leader is a servant.” —Max DePree
- “Before you are a leader, success is all about growing yourself. When you become a leader, success is all about growing others.” —Jack Welch
- “My own definition of leadership is this: The capacity and the will to rally men and women to a common purpose and the character which inspires confidence.” —General Montgomery
- “A great person attracts great people and knows how to hold them together.” —Johann

Wolfgang von Goethe

- “Leadership is the art of getting someone else to do something you want to be done because he wants to do it.” —General Dwight Eisenhower
- “To lead people, walk beside them. [...] As for the best leaders, the people do not notice their existence. The next best, the people honour and praise. The next, the people fear; and the next, the people hate. [...] When the best leader's work is done, the people say: ‘We did it ourselves!’” —Lao-Tsu
- “Management is efficiency in climbing the ladder of success; leadership determines whether the ladder is leaning against the right wall.” —Stephen R. Covey
- “A leader is one who knows the way, goes the way and shows the way.” —John C. Maxwell³

More quotes could be found in the written or oral literature. When I was reading Pete Hamill’s book, “*Embodied Leadership*” (Hamill, 2013), I liked the way he created an understanding about leadership. Pete Hamill points out that, when we talk about leadership, we may talk about the leaders of a position, an action, or a type of behaviour, and lastly, about a result.

When we say leader or leadership, we may refer to some characteristics or traits of particular individuals. On the other hand, especially when we are talking about leadership in an organisation or society, we may refer to a position of power or authority. Then again, sometimes we use the word leader or leadership while referring to actions or behaviour of individuals. Finally, sometimes, leadership is all about results, and the individuals, who reached those results. (Hamill, 2013) Each of them, when considered on their own, might not give the real image. The question is: When we define leadership, which one do we mean?

Another point Hamill underlines —which I find interesting— is the fact that, whenever we talk or define leadership, we always refer to good leadership. When we say “he is a leader,” we mean that he is showing good leadership behaviour. All the definitions of leadership are actually the definitions of “good leadership.” After reading this book, I started to think about my usage of the word “leader” and realised something. When I was talking about someone,

³ (10.03.2016, Retrieved from <http://www.forbes.com/sites/kevinkruse/2012/10/16/quotes-on-leadership/#710c9f4b7106>)

whom I believed to be a good leader, I was using the word “leader” about him or her quite easily. For example, when we talk about the recent chairman of International Project Management Association, I find myself using the word “leader;” however, if we talk about a person, whom I do not believe to be a good leader, I catch myself avoiding the word “leader,” but instead, using his or her role or position in the organisation or society. Could this be a way for me to say that I do not believe in or accept his/her leadership, but I recognise his or her organisational role or position?

As we are talking about the perception of leadership, I would like to ask you a question: What kind of image appears in your mind when you hear the word “leader?” Since I cannot hear your response, I asked Google, instead. Below are the most popular images when the word “Leader” is searched on Google.



Figure 3: Most popular image results for “Leader” in a Google search ⁴

As you see, most of the above images depict the leader in a different colour. He/she is different from the others. He is the one either in the front of others or is in a higher position than others, showing the way or pointing at a direction.

There is no shortage of theories, images, or studies, when we consider leadership.

The earlier concept of leadership was more focused on the greatness of the individual as a leader; thus, it was named as the Great Man Theory of Leadership. According to this theory, leaders were born with particular qualities, which make them leaders. The theory proposed that leadership was a matter of the kind of genes you have. Pete Hamill (2013) challenges this idea by pointing out that our genes are not enough to define who we are. The application of this theory can still be observed in countries that have been “ruled” by the same family for generations. The concept that leadership passes from one generation to the next by blood. Following the proposition of the Great Man Theory of Leadership, the literature of leadership began referring leadership as a trait. The Great Man and Trait Theory is considered the same by some sources. Based on the Great Man and Trait Theory, leadership researchers focused on identifying individual differences in personality traits that were thought to be associated with affective leadership. (Day & Antonakis, 2012) As defined by Northouse (2009), the characteristics of individuals define what kind of qualities they have to be able to lead. Northouse (2007) also provided examples to major leadership traits: self-confidence, intelligence, determination, integrity, and sociability.

Similar to the great man theory, the traits model assumes that everyone is born with certain qualities, and these qualities cannot be learned; you either have them or you do not. On some level, I might agree with this perspective. We know that some people are more talented at leading others, but one thing I cannot accept is the fact that leadership cannot be developed. If we accepted that, then there would be no need for such intensive leadership studies or leadership development programs. Luckily, I am not the only one with this perspective. Thus, the work on leadership continues.

Following the trait approach is the perception of leadership as a matter of ability. The person who has the ability to lead can be named as a leader. This perception might be seen very similar to the trait theory, yet their main difference is rooted in the word “ability.” It generally refers to a natural capacity, which people could possess from birth or develop over time by hard work and practice (Northouse, 2009). Step by step, the discipline of leadership developed, from certain people to the public. Describing leadership as skills that can be developed by practice opened the doors of leadership to everyone. A person can have particular leadership skills for a particular work, and that can make her/him a successful leader. On the other hand, another

person can develop the skills required for that particular work, and might become a leader, as well. According to my understanding, when we accept leadership as a skill, we also say that a person might be a great leader in one subject, but could be a bad leader if the topic and conditions are different. This understanding aligns with my professional experience and the results of my research. If the situations and conditions did not have any effect on leadership, then my research on the complex situations in the contemporary dance performance projects would not yield anything.

Next important theory on leadership is the one called “Behavioural Leadership Theory.” The behavioural theory focuses on how the leader leads instead of what kind of qualities he/she has. Behavioural theorists work on identifying the determinants of successful leadership, so that people, who want to be a leader, can be trained (Allen, 1998). Behavioural researchers look into the leader’s behaviour in context. Looking at the literature, we see that two institutions take the lead on this topic: University of Michigan and Ohio State University. However, the first style definitions came from the University of Iowa. Lewin et al. (1939) proposed “Autocratic, Democratic, and Laissez-faire” styles. Autocratic style is about strict control, and all the decisions should come from the leader. Democratic style is more about group participation, and decisions being approved by the majority. Lastly, Laissez-faire style is about very little and low levels of involvement of the leader in any form of activity or work. As you can see in this theory, researchers focus on how the leader behaves towards their followers. As Day & Antonakis (2012) states:

“[...] researchers from Ohio State (Stogdill & Coons, 1957) and University of Michigan (Katz, Maccoby, Gurin, & Floor, 1951) identified overarching leadership factors, generally referred to as *consideration* and *initiating* structure. Others extended this research to organisation-level affects (e.g., Blake & Mouton, 1964).”

Those institutions began to develop leadership training programs (Horner, 1997. p. 270), so the idea of “leaders are leaders from birth, and you cannot develop leadership” turned into “leadership can be taught.”

Soon after the introduction of this idea, the focus on behaviour of a leader shifted to situations. Throughout the history of the United States, people realised that successful leaders from the

World War II were not really doing good when they acquired leadership roles in civil life (Kippenberger, 2002). Interest in behavioural theories started to lose its spark (Gardner et al., 2010). This shifted the focus on the relationship between the situation and leadership, which led to a completely new school of leadership: Contingency or Situational School of Leadership. In the Situational Leadership Theory, as the name suggests, researchers claim that a leader should be able to adapt his/her leadership style depending on the situation he/she is presented. In other words, this 'leader interaction approach' proposes a focus on the interactions between a leader's traits, behaviours, and situations that the leader faces. The situational theorists claim that the effects of one variable on leadership are contingent on other variables that are present. This understanding allowed the idea of leadership that can be different in every situation (Saal & Knight, 1988). This was an important development for the theory of leadership because, earlier, the complexity of tasks or people with whom the leader worked were not taken into consideration when determining the impact of the leader's effectiveness. When the situation and environment were included as parameters, the effect of the followers was also taken into consideration (House & Mitchell, 1974). The appropriate amount of leader task and relationship behaviour are directly related to the level of follower readiness (Cairns, Hollenback, Preziosi and Snow, 1998). According to the Path-Goal Model, leaders are primarily responsible for supporting their followers on developing their behavioural competencies, which will enable them to reach their goals (House & Mitchell, 1974). Several leadership models and theories were followed; examples being the Hersey and Blanchard's (1977) quadrants 1 through 4 model, Vroom & Yetton (1973) Model, Leader-Member Exchange Theory (Linden & Graen, 1980), and Reinforcement theory (Skinner, 1972).

In 1978, James Burns published a book on leadership and changed the whole outlook on leadership. He pointed out that, up to that date, there were many studies about transactional leadership; yet, there was nothing on transformational leadership. Bass (1994) took those concepts and considered them through a 'supervisor-subordinate relations' perspective. Later, the efficiency of transformational leaders was captured in detail by Jennifer Margaret (2003).

As one can see, there is no shortage of leadership theories or styles in the leadership literature. One important aspect of leadership style is that organisational effectiveness and performance can be affected by the leadership style of the leader (Nahavandi 2002). That is crucial to

understanding why this research is done and why it particularly focuses on certain leadership styles.

As the scope of this research is focused more on authentic leadership style, at this point, I need to limit background of leadership and move on to the authentic leadership style.

1.2.1. Embodied / Authentic Leadership

All research and studies on leadership are done in order to understand the phenomenon of leadership and eventually become competent at creating great leaders. Ethics is one of the aspects that was highly debated in the 2000s. The human side of leader started to gain importance, creating one of the most recent leadership theory, authentic leadership, which is utterly dependent on personal traits of the leader, since they are considered key leadership multipliers (Giessner, van Knippenberg, & Sleebos, 2009, and Reave, 2005). Self-awareness, transparency, and ethics are listed as critical components and personal traits of an authentic leader (Avolio, Gardner, Walumbwa, Luthans, & May, 2004). According to the Ancient Greeks, authenticity is “being true to yourself.” This, the concept of authenticity was not new in either academic (Avolio, Gardner, Walumbwa, Luthans, & May 2004; Avolio & Luthans, 2006; Avolio & Walumbwa, 2006; Gardner, Avolio, & Walumbwa, 2005; Luthans & Avolio, 2003; and, see. *The Leadership Quarterly*, Volume 16, Number 3, 2005) or applied management literature (Gardner & Schermerhorn, 2004; George & Sims, 2007; George, Sims, McLean, & Mayer, 2007; George, 2003; May, Chan, Hodges, & Avolio, 2003) as cited in Walumbwa, Avolio, Gardner, Wernsing, & Peterson (2007). Regardless, it was not satisfactory for some authors; they defended that there should be more than just being true to yourself in authentic management (Ilies, Morgeson, & Nahrgang, 2005; Shamir & Eilam, 2005). It was obvious that accountability is also an important aspect, and when a leader’s words and deeds do not show consistency, there is an expected loss of trust by followers, which directly affects efficiency (Simons, 2002). Thinking there should be more than being true to one’s self, Kernis and Goldman (2006, p. 284) decided upon four aspects of authenticity: Self-understanding, openness to objectively recognising their ontological realities, actions, and orientation towards interpersonal relationships. Their work ended up transferring those aspects into key components for authenticity (Kernis, 2003, Kernis & Goldman, 2006), which are:

- Awareness
- Unbiased processing
- Behaviour
- Relational orientation.

This work about key components of authenticity became the foundations of Authentic Leadership (AL) theories (Gardner, Avolio, Luthans, May, & Walumbwa, 2005; Ilies, Morgerson & Nahrgang, 2005; Spitzmuller & Ilies, 2010; Walumbwa, Avalio, Gardner, Wernsing, & Peterson, 2008).

Defining authentic leaders and authentic leadership (AL)

As it is almost the case for every social science topic, there is more than one definition to refer to for the same concept. Some may say that the definitions have improved over the years, and some may say that the definitions are actually not really diverging from each other.

Former chairman and CEO of Medtronic, Bill George, is one of the first persons, who used the term “authentic leader.” In his book, “Authentic leadership”, Bill George mentions the following about authentic leaders:

“Authentic leaders use their natural abilities, but they also recognise their shortcomings, and work hard to overcome them. They lead with purpose, meaning, and values. They build enduring relationships with people. Others follow them because they know where they stand. They are consistent and self-disciplined. When their principles are tested, they refuse to compromise. Authentic leaders are dedicated to developing themselves because they know that becoming a leader takes a lifetime of personal growth.” George (2003, p. 12)

He is more on the behavioural side of the concept and is more concerned about how they behave. Moreover, the same year Luthans and Avolio (2003) defined authentic leadership “*as a process that draws on both positive psychological capacities and a highly developed organisational context, which results in both greater self-awareness and positive self-regulated behaviours on the part of leaders and associates, fostering positive self-development. The*

authentic leader is confident, hopeful, optimistic, resilient, transparent, moral/ethical future-oriented, and gives priority to developing associates into leaders themselves. The authentic leader does not try to coerce or even rationally persuade associates, but rather a leader's authentic values, beliefs, and behaviours serve to model the development of associates.” Luthans and Avolio (2003, p. 243)

A year later, the same author writes more about the personality of authentic leaders:

“[...] those individuals who know who they are, what they think and behave and are perceived by others as being aware of their own and others' values/moral perspective, knowledge, and strengths; aware of the context in which they operate; and who are confident, hopeful, resilient, and of high moral character.” Avolio, Luthans et al. (2004, p. 4) as cited in Avolio, Gardner et al. (2004, pp. 802-803)

In 2005, two more definitions were introduced. Similar to Kersin and Goldman (2006), Shamir and Eilam (2005, p. 399) based their definition on four self-related characteristics.

“1) The degree of person role merger, i.e. the salience of the leadership role in their self-concept,

2) The level of self-concept clarity and the extent to which this clarity centres around strongly held values and convictions,

3) The extent to which their goals are self-concordant, and

4) The degree to which their behaviour is consistent with their self-concept.”

On the other hand, Ilies et al. (2005, p. 374) focuses on the values of the authentic leader and defines her/him as:

“Authentic leaders are deeply aware of their values and beliefs, they are self-confident, genuine, reliable and trustworthy, and they focus on building followers' strengths, broadening their thinking and creating a positive and engaging organisational context.”

As of the most contemporary names on authentic leadership, Walumbwa et al. (2008, p. 94) define AL as:

“[...] a pattern of leader behaviour that draws upon and promotes both positive psychological capacities and a positive ethical climate to foster greater self-awareness, an internalised moral perspective, balanced processing of information, and relational transparency on the part of leaders working with followers, fostering positive self-development.”

Later, in 2009, Gordon Whitehead defined AL in three parts (2009, p. 37):

“AL is self-aware, humble, always seeking improvement, aware of those being led and looks out for the welfare of others; he/she fosters high degrees of trust by building an ethical and moral framework, and he or she is committed to organisational success within the construct of social values.”

In most recent studies, authors like Gardner, Cogliser, Davis, and Dickens (2011), who are working on the development of AL, emphasize the influence of this type of leadership in altered factors, such as commitment, extra effort, perceived effectiveness, satisfaction, or organisational culture (Azanza, Moriano, & Molero, 2013). From this perspective, it can be said that AL constructs some of the positive leadership styles, such as servant leadership, transformational leadership, and charismatic and spiritual leadership (Avoli & Gardner, 2005). Moreover, Ladkin and Taylor (2010) point out that AL should be *relatively* aware of the nature of the concept of self in order to express himself/herself authentically; this could be perceived by the followers as authentic. They focus on the “true-self” aspect of authentic leaders. According to Fields (2007, p. 196) (as cited in Ladkin and Taylor, 2010), *“it is not clear from authentic leadership theory how deeply self-referent aspects of a leader’s self and leader’s underlying moral values become apparent to followers.* Fields (2007, p. 254) continued to claim that followers’ perception of authenticity is as important as the thoughts and actions of the leader. During my interview with Steve Taylor, one of the co-authors of Ladkin & Taylor (2010), we talked exactly about this aspect. My question was regarding when I could consider a leader as authentic. Mr Taylor answered as follows: “If the followers perceive the leader as authentic, then we can name him as authentic.” If we want to define authentic leaders, we can simultaneously say that one person can be authentic and also not authentic. Some of the

followers may find the thoughts and actions of the leader as authentic and yet some others could find it “fake,” like “acting.” This was actually the case in one of the groups I worked with. Some of the dancers found the choreographer as authentic; and yet, some were thinking that he was acting, which was associated with not being his true-self. Even though the issue of the leader being perceived as authentic or not holds great importance, the leadership literature hardly mentions nonverbal aspects, which lead to most of the perceptions of followers. Ladkin and Taylor (2010) underline the crucial nature of bodily aspects of leadership and its importance regarding how authentic leadership is perceived. Ford and Harding (2011), on the other hand, criticises authentic leadership through the impossibility of “true-self” by saying that AL theory does not have space for accepting who you are; it is merely in need of seeking a true-self. A leader should have moral values and be aware of himself to be called authentic. However, if the person has high awareness of himself, but also have “evil” thoughts, and by his position conceals his evil side behind a good leader mask, he could also be perceived as authentic. The problem emphasised here is that what we perceive may seem authentic and as the true-self of the leader, but we might also be misled by the leader’s acting abilities. It is not surprising that Ladkin and Taylor (2010) used Stanislavski’s acting model to define the components of authentic leadership. In other words, they claim that such a model can help them be *perceived* as authentic. The notion of “true-self” is a topic open for debate. Even when we think we are acting authentically, we might just be responding automatically based on memories that had been imprinted in our minds from our previous experiences in the so-called *somatic markers* (Hamill, 2013). In his book, *Embodied Leadership*, Pete Hamill points out the connections between memories and emotional states. When we have an experience, and it is recorded as a memory, not only the situation but also the emotions we had at the time stay with us as memories (Hamill, 2013, p. 85). So, if the situation somehow repeats itself, then, because of that memory, we start to feel what we had felt before. In addition to that, somatic markers create an automatic response to the situation, which we may feel as authentic, but in actuality is based on experience. At this point, another door opens regarding the definition of authentic. Am I acting authentically when I listen to the somatic markers’ response to the situation, even though I do not know if this reaction comes from a somatic marker or if it comes from my true-self? Moreover, if the person himself cannot decide whether his actions are authentic or not, how could the follower to know if the person is authentic or not? Steven Taylor accepts the

follower's perception as the answer to being authentic, and this may seem to solve the problem. Yet, if so, since perceptions of people vary, we need to understand that one person can be perceived authentic and inauthentic at the same time. This was a vital point for me, because in my research, I wanted to monitor the level of presence of authentic leadership in choreographers I observed. I was in need of finding a way to be able to measure the authenticity of choreographers. For that, I went back to the literature and review the components of authentic leadership. If I could understand the components of AL, then I could analyse my data through these lenses.

As many various definitions of authentic leadership there are, there are also several distinct voices about the *components* of authentic leadership. Henderson and Hoy (1983, pp. 67–68) defined AL with three components: First, acceptance of personal and organisational responsibility for actions, outcomes and mistakes; second, no manipulation of followers; and third, the salience of self over role requirements. Bhindi and Duignan (1997) similarly defined the components of AL, but they came up with four components: (1) authenticity itself; (2) intentionality; (3) spirituality; and finally, (4) sensibility. From the practitioners' point of view, Bill George (2003) described a five-component model that included (1) pursuing purpose with passion, (2) acting with solid values, (3) leading with heart, (4) establishing enduring relationships, (5) practising self-discipline. As it is mentioned in Tonkin (2013), there is a certain difference in the language comparing the components that Kernis and Goldman (Kernis, 2003; Kernis & Goldman, 2006) defined and what Bill George defined. However, their points align significantly. Walumbwa et al. (2008, p. 94) lists four basic components of AL: self-awareness, balanced processing, relational transparency, and an internalised moral perspective. In 2009, Gordon Whitehead proposed his three-component model: (1) Self-awareness together with other awareness and developmental focus; (2) creation of trust built in organisation ethical and moral framework; and (3) commitment to organisational success grounded in social values. While reading up on all these definitions and components of authentic leadership, one article from *The Leadership Quarterly*, in particular, caught my attention: "Enacting the 'true self': Towards a theory of embodied authentic leadership" (Ladkin & Taylor, 2010). In this article, Ladkin and Taylor (2010) discuss and bring an opinion on how authentic leadership is created. They develop their theory by comparing and analysing the development of authenticity in

theatre, and in particular, the Stanislavski Method. They propose three components to AL: self-exposure, relating, and making leaderly choices.

Before detailing these components, let us look into the Stanislavski method. According to this method, the actor's job is to re-create the human behaviour on stage. As it is pointed out by Ladkin & Taylor (2010) regarding their critique of Stanislavski, when actors manage to live the experiences and emotions of the characters that they are portraying, they can produce great performances. Stanislavski also underlines the fact that human emotions and bodily expressions cannot be separated from each other. Therefore, to be able to have one, we need to have the other. Which means that having only the physical action is not enough; that action should be supported by the emotion as well as by the intellectual material associated with them (Ladkin & Taylor, 2010). They also add that, for an actor to be perceived as authentic, they need to express the feelings and emotional states they really feel at that moment. The Stanislavski model helps them achieve that.

Let me remind you about the somatic markers: Somatic markers are the memories of experiences coded in our body. These coded memories carry all the information and emotions about that situation. As cited in Ladkin and Taylor (2010), the role of the body in mediating the somatic and the more external data, generated symbolic knowledge of the self in the environment. Aiming at being perceived as authentic, the enactments should transfer correspondence between these two and express through the body. The Stanislavski Method aims to enable that in three stages: The memory of emotions, the 'magic if,' and physical problems (Clurman, 1972; as cited in Ladkin & Taylor, 2010). As I mentioned before, our bodies keep all our emotions pertaining to situations and past experiences in our body. Therefore, the role of an actor –in our case, of a leader,– is to reach to that memory within which holds the emotion that he/she wants to show, bring it to his/her presence, and live it, again. Living that emotion, again, for sure, would also introduce a certain level of vulnerability; exposing your true self also brings vulnerability. This way of recalling the emotion from experience is called '*memory of emotions.*' Stanislavski proposes the "magic if" as a next step in order to reach that emotion, and beyond that, the surrounding context of that emotion. He proposes that an actor should remember the situation, the memory of where he/she is experiencing the emotions he/she needs to present; and then he/she should start acting "as if"

that was the situation, being present in that situation. To give a different example, all actors should act as if they do not know what will happen next or what they will hear next in order to be able to be more present (Ladkin & Taylor, 2010). Being present also requires being in communion with others, to be able to influence them, and in return, being influenced by them. It is going beyond the actor or the leader to the surrounding context. Finally, as every emotion is related to particular actions, the actor should choose the right, best fitting one. It is a matter of choice. The decision on this action should come with the consideration of the current situation, and the group we are within. The choice of the leader would be related to the identity of the people, who will be affected by this action. In summary, these are the three proposals from Stanislavski for the actors to be able to re-create a character on stage. Based on this method, Ladkin and Taylor (2010) suggest that creating embodied authentic leadership incorporates those three aspects: Self-exposure, relating and leaderly choice.

Self-Exposure

Similar to an actor, who needs to be aware of the somatic markers and emotional memories in their body, a leader should also be aware of them and choose the way he/she expresses them. According to Ladkin and Taylor (2010), it all starts with being self-aware and accepting what you feel. Being aware of somatic markers when they appear and propose actions as we experience situations is key for this method. To be aware of those coded and automatically generated reactions is the first step. Next, keeping those proposed actions in hand and looking for other possible actions, which could be suitable for that particular situation, is crucial. Considering all possible responses to the situation including the ones offered by our somatic markers and deciding on the most suitable one is vital. After that, upon deciding, turning this decision into action with awareness of other possible responses and somatic markers' proposed responses is the last important step. This process is called "self-exposure." This first stage is an inner process, concerned more about self-awareness and exposing the self. The following is another notion, a differing stage from self-exposure.

Relating

Relating is more about being present in the moment and being able to relate to a situation, environment, people, surrounding, and context. At this stage, the others come into the scene.

Here, the question emerges whether or not you are familiar with the situation or the context. For the next act, Stanislavski's "magic if" could be useful in finding similar situations or context, and continuing from there. This step might feel uncomfortable, because in some cases, we may need to step out of our comfort zones and be able to relate ourselves to the situation and others. The final step comes after all of this.

Leaderly choice

Upon reaching the true-self in us, exposing it, and then relating to others or particular situations, our next step is to make a decision that fits the identity of the group. Therefore, it should not be from his/her own identity, but the identity of the group at hand. In addition, who they are and what their goal is should also be explored. As a result, he/she can be accepted and perceived as an authentic leader.

Self-exposure, relating, and leaderly choice are the three components for leaders to develop authenticity (Ladkin and Taylor, 2010). Even though the authors continuously talk about somatic factors and the physical expressions of authentic leaders, which are the main factors for followers to perceive a leader as authentic or not, Ladkin and Taylor (2010) only worked on written material from literature, and no particular observation via hands-on research was proposed. I believe my work would pave a step to fill that gap. The limitations and usage of these three components to capture the presence of authentic leadership are defined in the Results chapter.

1.3. Project and Project Management

1.3.1. Project

Although contemporary understanding of project and project management is relatively young, the practice of project management is ancient. In the history of humankind, from the time human beings started to create social groups and work together to build something, reach somewhere, or make something, they used some sort of project management, even though they did not always call them "projects." Thus, the question emerges: What is a project and what makes it different? A commonly accepted definition of project management, quoting from the

Project Management Institute (PMI):

“A project is a temporary endeavour designed to produce a unique product, service or results with a defined beginning and end (usually time-constrained, and often constrained by funding or deliverables), undertaken to meet unique goals and objectives, typically to bring about beneficial change or added value.” (PMI, 2014. p. 4)

Another definition of a project is:

“A project is an organisation of people dedicated to a specific purpose or objective. Projects generally involve large, expensive, unique, or high-risk undertakings, which have to be completed by a certain date, for a certain amount of money, with some expected level of performance. At a minimum, all projects need to have well-defined objectives and sufficient resources to carry out all the required tasks.” Tuman (1983, p. 522)

These definitions help us understand the concept by limiting the scope. Based on these definitions of a project, and also on the development of the four characteristics by Pinto and Svelin (1988), we define five characteristics of a project:

1. A project should have a defined beginning and end (specified time to completion)
2. A project should be unique,
3. A project should have a specific, preordained goal or set of goals,
4. A project should have series of complex or interrelated activities,
5. A project should have limited resources (budget, people)

First and foremost, the result should be unique. A repetitive action that creates the same product or service cannot be a project. However, creating or designing that process can be a project. Another important aspect of a project is its time limit; every project should have one. A project without a deadline is not a project. This deadline might not be reached or might be extended, which is a separate matter, but a project should have a specific deadline dictating that it will end after a certain amount of work at a particular date and time. A project ends when the goals or objectives are achieved or not, or when it is cancelled. Every project has constraints like time, budget, quality, and resources. A project manager and his/her team must try to finish a

project without exceeding these constraints. Every project consumes human and non-human resources, for example, money, people, equipment, et cetera (Kerzner, 2001).

To be able to understand the overall concept, let us look at some examples.

Example #1: Your best friend is getting married, and he asks you to organise a bachelor party for him. Is this a project? Let's answer some questions. Is the result a unique event? Yes, you are not repeating this event over and over again. It is for a particular person and a particular reason. Is there a time limit? Yes, it is not an endless process; the party should start at a certain time and finish at a certain time. Are there any other constraints other than time? Yes, the budget, the number of people, who will be in the party, the rented space, et cetera. As you can see, there are numerous constraints for such an event.

Example #2: This example can be about the production of a car. This is a tricky situation; if we consider the design, setting up the factory, and producing the first car on the assembly line, then it is different from producing 2000 cars in a set design and set factory structure. In the first case, the design phase itself can be considered as a project, as it is not repetitive and the end product is a unique product. However, in this case, you will repeat a sequence that could be described as an operation or a process; it cannot be called a project.

When we look at a contemporary dance performance from the same perspective, we can easily say that it fits perfectly to the definition of a project. The result is unique; it has not been done before. The process is not repetitive; even though you can repeat the performance, you never repeat the creation process. To be able to reach your unique goal, you need to have funds (if applicable), people, and equipment (lights, sound system, costume, etc.). Even though the production of a contemporary dance piece or a theatre play is a perfect example of a project, the project management literature hardly considers them as significant cases.

Even though there is a common understanding on the definition of a project, when the time comes to the classification, the perspective of the academicians provides a wide array of types of projects. Miles (1964) considered the projects as activities and named conferences, research, political demonstrations, military battles, product development as examples to project types. In 1978, Blake divided projects into two categories according to the size of the change that the

project provides. So according to Blake, projects could be named as Alpha Projects which has minor change factors and Beta Projects which have major change factors. Wheelwright and Clark (1992) analysed projects from product development focus and came out with four types of projects: Derivative, Platform, Breakthrough, and R&D Projects. One year later, Turner and Cochrane (1993) published their classification from a goals and methods perspective and defined four types of projects. In 1996 Shenhar and Dvir added two more dimensions; the technological uncertainty dimension and the system scope dimension.

Author	Focus	Project Types
Miles 1964	Projects as activities	Conferences, research, political demonstrations, military battles, product development
Blake 1978	Change factor	Alpha –Minor change Beta - Major change
Wheelwright and Clark (1992)	Product development	Derivative, Platform, Breakthrough, R&D projects

Turner and Cochrane (1993)	Goals and Methods	Type-1 (where goals and methods are well defined); Type-2 (where goals are well defined, but methods are not); Type-3 (where methods are well defined, but goals are not) Type-4 (where neither goals nor methods are well defined)
Shenhar and Dvir (1996)	The technological uncertainty dimension	Type A - Low technological uncertainty - low-tech projects. Type B - Medium technological uncertainty - medium-tech projects. Type C - high technological uncertainty – high-tech projects. Type D - super high technological uncertainty - super high-tech projects.
Shenhar and Dvir (1996)	The system scopes dimension	Scope 1 - Assembly projects Scope 2 - System projects Scope 3 - Array projects (or programs)

Table 1: Summary of categorization of projects

Recently, Russell Archibald, R. D. (2013) categorised projects based on unique project management processes and life cycles. In this categorization, we can easily see Cultural Projects under the category of Entertainment Projects. All categories are provided in Table 2.

All these attempts at categorising and defining project types aimed at taxonomical amalgamation of projects and highlighted the sheer diversity of the project world.

Project Categories: <i>Each having similar life cycle phases and a unique project management process</i>	Examples
1. Aerospace/Defence Projects 1.1 Defence Systems 1.2 Space 1.3 Military operations	New weapon system; major system upgrade. Satellite development/launch; space station mod. Task force invasion
2. Business & Organisation Change Projects 2.1 Acquisition/Merger 2.2 Management process improvement 2.3 New business venture 2.4 Organisation re-structuring 2.5 Legal proceeding	Acquire and integrate competing company. Major improvement in project management. Form and launch new company. Consolidate divisions and downsize the company. Major litigation case
3. Communication Systems Projects 3.1 Network communications systems 3.2 Switching communications systems	Microwave communications network. Third generation wireless communication system.
4. Event Projects 4.1 International events 4.2 National events	2004 Summer Olympics; 2006 World Cup Match. 2005 U. S. Super Bowl; 2004 Political Conventions.

<p>5. Facilities Projects</p> <p>5.1 Facility decommissioning</p> <p>5.2 Facility demolition</p> <p>5.3 Facility maintenance and modification</p> <p>5.4 Facility design/procurement/construction</p> <p>Civil Energy Environmental High rise Industrial Commercial Residential Ships</p>	<p>Closure of nuclear power station. Demolition of high rise building. Process plant maintenance turnaround. Conversion of the plant for new products/markets. Flood control dam; highway interchange. New gas-fired power generation plant; pipeline. Chemical waste clean-up. 40-story office building. New manufacturing plant. New shopping centre; office building. New housing subdivision. New tanker, container, or passenger ship</p>
<p>6. Information Systems (Software) Projects</p>	<p>New project management information system. (Information system hardware is considered to be in the product development category.)</p>
<p>7. International Development Projects</p> <p>7.1 Agriculture/rural development</p> <p>7.2 Education</p> <p>7.3 Health</p> <p>7.4 Nutrition</p> <p>7.5 Population</p> <p>7.6 Small-scale enterprise</p> <p>7.7 Infrastructure: Energy</p>	<p>People and process intensive projects</p> <p>In developing countries funded by The World Bank, regional development banks, US AID, UNIDO, other UN and government agencies; Capital/civil works intensive projects— often somewhat different from 5. Facility Projects as they may include, as part of the project, creating an organisational entity to operate and maintain the facility and lending agencies impose their project life cycle and reporting requirements.</p>
<p>8. Media & Entertainment Projects</p> <p>8.1 Motion picture</p> <p>8.2 TV segment</p>	<p>New motion picture (film or digital). New TV episode. New opera premiere. Theatre play, Dance performance, etc.</p>

8.2 Live performances or music event	
9. Product and Service Development Projects 9.1 Information technology hardware 9.2 Industrial product/process 9.3 Consumer product/process 9.4 Pharmaceutical product/process 9.5 Service (financial, other)	New desktop computer. New earth-moving machine. A new automobile, new food product. New cholesterol-lowering drug. New life insurance/annuity offering
10. Research and Development Projects 10.1 Environmental 10.2 Industrial 10.3 Economic development 10.4 Medical 10.5 Scientific	Measure changes in the ozone layer. How to reduce pollutant emission. Determine the best crop for sub-Saharan Africa. Test new treatment for breast cancer. Determine the possibility of life on Mars.
11. Healthcare Projects	Major surgical procedure.
12. Other Categories	

Table 2: Project categories (Archibald, 2013, p.11-12)

1.3.2. Project Management

When we go back to the project management side, we can say that all the mega projects of civilisation that have been done up until now can be shown as a reference for the project management practice of humankind.

Nowadays, project management is a topic that attracts researchers and practitioners, and it continues to develop and evolve with new methodologies, benchmarks, and practices every single day (Kreinin, 1995; Packendorff 1995; Cicmil 2001; Hodgson 2002, Lock & Scott 2013, Bruce & Langdon, 2000). As it is the case with every fashionable topic, project management has several definitions. First, I would like to start defining project management from the practitioners' point of view. For example, APM defines project management as the application of processes, methods, knowledge, skills, and experience to achieve the project objectives (Association for Project Management, 2012). According to the Project Management Institute (PMI), project management is the application of knowledge, skills, tools, and techniques to project activities to meet project requirements (Project Management Institute, 2013). As practitioners define project management very precisely, we can find different types of definitions in the academic sphere. For example, Rodley Turner, who is one of the most well-known academics on project management field and the author of 68 publications (Turner, 1996), describes project management as “the art and science of converting vision into reality.” While Turner describes project management (PM) as an amalgamation of art and science, other academics, such as Paul Gardiner and Jim Carden (2004), see PM as an important strategic tool for delivering planned business benefits. Clarke (1999) pointed out another significance of PM, the importance of change, which is more and more crucial to manage nowadays. Tools like project management can help organisations in managing change effectively. This was a sign that the understanding and usage of project management was changing. Through the 1990s, the project management discipline started to change from being a concern for engineers into a multidisciplinary research topic (Winch 1996). Many of the academics and authorities from the field started to highlight the vitality of the notions of project and project management (Frame 1994, 1995; Briner and Hastings 1994; Cleland, 1997; Cleland and Ireland 2002; Clarke, 1999; Young 2003; Meridith and Mamtel, 2003). Moreover, as the usage and coverage of project management grew day by day, this deification of project understanding and the increasing number of project-based organisations have ultimately reached to “the projectification of society” (Midler, 1995; Lundin et al., 1998; Jessen, 2002).

Through the years, with the development of project management and project understanding, the noteworthiness of a project team elevated. Hodgson and Cicmil (2006, pp. 139-45)

highlight that evidently as follows:

- *“Controlling the performance of projects – that is, enforcing the particular set up actions project actors are required to undertake to produce the desired outcome by managing the motivations and the actions of people,*
- *Managing relationships with people – that is, managing the whole ‘system’ of Interrelated roles and tasks and their interconnectedness,*
- *Managing the project team culture through project leadership – that is, designing and controlling system of values and beliefs to motivate people to subscribes to Identified project goals,*
- *Designing and managing the learning process of project members, and*
- *Capturing, managing and transferring knowledge in project environments.”*

And when people started to define project success factors, the “human factor” found its place as a strong key factor (Lechler, 1998, 2000; Pinto, 1986; Pinto and Slevin, 1988; Zielasik, 1995). Lechler (1998, p. 205) claims that *“when it comes to project management, it’s the people that matter.”* Yet, people might also be the reason for complexity.

1.4. Complexity and Project Complexity

1.4.1. Complexity

“The love of complexity without reductionism makes art; the love of complexity with reductionism makes science.” (Edward O. Wilson)⁴

Complexity and project complexity are key areas of this research. It is crucial to understand the perspective of the researcher on this topic. In this research, the complexity of the projects is the complexity of the people involved in the project and the complexity derived from the creative personalities of those people. To be able to develop this understanding, we will cover complexity, project complexity, and theories related to that. History of complexity is not that

⁴ 10.03.2016 Retrieved from http://www.art-quotes.com/getquotes.php?catid=51#.VuclAfkrI_4

old when we consider the literature, especially if we are talking about project complexity.

In today's world, complexity is in organisations, in projects, in fact, in everything (Pundir et al., 2007; Winter et al., 2006; Stacey (1993, 1996); Baccarini, 1996 as cited in Remington, Zolin, & Turner, 2009), and it continues to evolve. That multiplies the significance and the necessity of understanding the concept of complexity. This is especially the case for project management, since most of the difficulties in projects are already associated with complexity (Remington, Zolin, & Turner, 2009). In that context, it is difficult to be a project manager, because it is the responsibility of the project manager to manage and deal with every sort of complexity and, obviously, to be sure that the project is completed successfully (Heaslip, 2015).

If we look at the origins of the word “complex,” we see that it has two parts: “Cum,” which means together, linked, and “plexus,” which means braided, plaited. Therefore, according to this definition, we can say that being complex is about having connected parts and some difficulty, obscurity, and complication elements within. This is also the reason the two words, ‘complex’ and ‘complicated’, are often confused.

1.4.2. Complicated vs. Complex

Dictionary definition of “complexity” refers to a state of being hard to separate, analyse, or solve. From that colloquial definition, it may seem as it is synonymous with “difficult” or “complicated”. Cilliers (1998) distinguished the differences between “complex” and “complicated” from a systems perspective. According to Cilliers, if a system has a huge number of parts or elements, it could be named as complicated, but not complex. If in such a system, the interaction between the elements of that system has a particular nature that cannot be determined, that system is complex. Similarly, Simon (1969, p. 63) described complex adaptive systems as:

“Something created by a large number of different parts, which interact in a non-simple way and the whole of which is more than the sum of its parts in a pragmatic sense.”

To further elaborate the difference between these terms, I would like to use an example from

Johnnie Moore as cited in Azim, S. W. (2011, p. 30):

“Complicated is not simple, but ultimately knowable.”

“The wiring on an aircraft is complicated. To figure out where everything goes would take a long time. But if you studied it for long enough, you could know with (near) certainty what each electrical circuit does and how to control it. The system is ultimately knowable. If understanding it is important, the effort to study it and make a detailed diagram of it would be worthwhile.”

“Complex” is also not simple, but never fully knowable; too many variables interacting.

“Now, put a crew and passengers in that aircraft and try to figure out what will happen on the flight. Suddenly, we go from complicated to complex. You could study the lives of all these people for years, but you could never know all there is to know about how they will interact. You could make some guesses, but you can never know for sure. And the effort to study all the elements in more and more detail will never give you that certainty.” To illustrate the differences, we can see these three examples in the table below, adapted from Westley, Zimmerman, & Patton (2009, p. 9).

<i>Simple</i>	<i>Complicated</i>	<i>Complex</i>
Baking a Cake	Sending a Rocket to the Moon	Raising a child
<i>The recipe is essential.</i>	<i>Rigid protocols or formulas are needed.</i>	<i>Rigid protocols have a limited application or are counter-productive.</i>
<i>Recipes are tested to assure easy replication.</i>	<i>Sending one rocket increases the likelihood that the next will also be a success.</i>	<i>Raising one child provides experience but is no guarantee of success with the next.</i>

<i>No particular expertise is required, but experience increases the success rate.</i>	<i>High levels of expertise and training in a variety of fields are necessary for success.</i>	<i>Expertise helps but only when balanced with responsiveness to the particular child.</i>
<i>A good recipe produces nearly the same cake every time.</i>	<i>Key elements of each rocket must be identical to succeed.</i>	<i>The uncertainty of outcome remains.</i>
<i>The best recipes give good results every time.</i>	<i>There is a high degree of certainty of outcome.</i>	<i>Cannot separate the parts from the whole; essence exists in the relationship between different people, different experiences, different moments in time.</i>
<i>A good recipe notes the quantity and nature of the “parts” needed and specifies the order in which to combine them, but there is room for experimentation.</i>	<i>Success depends on a blueprint that directs both the development of separate parts and specifies the exact relationship in which to assemble them.</i>	

Table 3: Simple, Complicated, and Complex; illustration of differences (adapted from Westley, Zimmerman, & Patton, 2009, p. 9).

These examples help us understand the differences between those terms, but still, they do not bring about a certain definition of either term. That is also because the term ‘complexity’ has been interpreted in many different ways by scholars, and this created more confusion than clarity. Therefore, one is bound to face the risks associated with its linguistic use in the sense that any other person can have their own understanding of the term (Cooke-Davies et al., 2007). Sinha et al. (2001) highlight this dilemma very clearly by claiming that there is no single definition or concept of the term ‘complexity,’ which can sufficiently represent our understanding of the word.

Nonetheless, one person proposed an overview of the concept and understanding of complexity in different fields and at the end proposed a generic definition. Edmonds (1999, p. 6) states that:

“Complexity is that property of a model which makes it difficult to formulate its overall behaviour in a given language, even when given reasonably complete information about its atomic components and their interrelations.”

This definition is also valid for understanding complexity within the scope of this thesis. In this thesis, any kind of complexity other than behavioural complexity, which is created by the behavioural traits of creative personalities, is out of scope.

1.4.3. Project Complexity

In the literature of complexity, there are two main approaches to giving a definition (Schlindwein and al., 2005). First one is known as the “descriptive complexity,” which ponders on complexity as a core property of a system. Baccharini’s (1996) work can be an example of this view. He considers complexity in relation to the concepts of *technological complexity* and *organisational complexity*. The other approach to defining complexity is known as perceived complexity. Perceived complexity deliberates complexity as subjectively as the complexity of a system is improperly understood through the perception of an observer (Ludovic-Alexandre Vidal & Franck Marle, 2008). Both of these approaches are applicable in project complexity. A project manager deals with all objective and subjective complexities. In this research, the choreographers, as project managers of dance performance projects, took the responsibility to deal with all the technological and organisational complexities. Moreover, whatever they perceived as complex during the project was also under their responsibility. The main understanding of complexity in this research is the *behavioural complexity* of dancers that is derived from their creative personalities. This mostly fits in perceived complexity as it may not be defined as complex for different observers.

Like in other definitions, there is no consensus on one particular definition for project complexity. According to Baccharini (1996), project complexity consists of a variety of

interrelated parts, and can be operationalized regarding differentiation and interdependence.

Remington (2011), defines complex projects as characterised by uncertainty and ambiguity. Like Remington, most of the authors focus on the relationship of complexity and uncertainty in projects (De Meyer et al., 2002; Williams, 2005). Some expand this focus –with difficulty– on technicality or management challenges (Turner and Cochrane, 1993). And many others used Systems Theory to have a better understanding of how these named aspects affect the project (Baccarini, 1996; Williams, 2002; Remington & Pollack, 2007).

Practitioners' literature PMI (2014, p. 11), as cited in Heaslip (2015), defines three sources of complexity in projects:

“Complexity based on human behaviour results from “the interplay of conducts, demeanours, and attitudes of people” (PMI, 2014, p. 11). Human behaviours that are varied, unpredictable and uncontrollable make project management more difficult. They lead to complex issues because stakeholders sometimes misunderstand or disagree, which leads them to express views or take actions that are unexpected.

Complexity based on system behaviour results from the need for projects and programs, or their components, to interact dynamically with “systems” that exist within their environment. Such systems might include governance committees, functional departments, business management groups, or even other projects and programs. When projects or programs are connected to—or dependent upon—such systems, their interactions can produce unexpected results. They can lead to complex issues that need to be managed by project and program managers or the people with whom they work.”

Complexity based on ambiguity results from “not knowing what to expect or how to comprehend a situation” (PMI, 2014, p. 20). It results from uncertainty about what will happen and how one will need to respond to it. Ambiguity may lead to complex issues, for example, because it can prevent projects and programs from delivering their intended benefits, and it can make the identification of “appropriate next steps” much more difficult.

Mentioned as the first source of complexity, human behaviour is one of the biggest causes of complexity in projects. This is valid for every kind of project, but in art creating projects, this

source becomes more vivid; because people in art creating projects are artists, or in other words, creative personalities. According to the psychologist Mihaly Csikszentmihalyi (1996), creative personalities are complex personalities. This adds an extra level of the complexity of the projects.

Csikszentmihalyi defines complexity as “*the result of differentiation and integration psychological processes. Differentiation implies a movement toward uniqueness, toward separating oneself from others. Integration refers to its opposite: a union with other people, with ideas and entities beyond the self. A complex self is one that succeeds in combining these opposite tendencies.*” (Csikszentmihalyi, 1992. p. 36)

Remington (2011, p. 2) claims that complex projects require *extraordinary leaders*, just as Stacey (1993; 1996) describes. In support of that, Turner and Müller (2005) and Gehring (2007) emphasise that complex projects require a different kind of leadership than the functional operations or simple projects (as cited in Remington, 2011, p. 2). Here, Remington adds that there are challenges of not only reaching a successful result but also providing sustainable outcomes and business. I would like to add one more factor to this explanation. The satisfaction of people involved in projects is also a challenge that a project manager should keep in mind.

Complexity is highly related to ambiguity and uncertainty. That is the main reason creative people are considered complex. According to traits of creative personalities defined by Mihaly Csikszentmihalyi (1996), creative people have paradoxical traits, which makes their behaviour more unpredictable. Considering all the definitions and explanations, we can define any project that creative people are involved in as highly complex projects. However, from that point of view, we can say that projects, members of which are creative personalities, are potentially much more complex than other projects regarding behavioural complexity. This induction is one of the foundations of this research. The limitation of this is that I do not know the creativity levels of each member in the cases that I studied, and plus, it is not known whether or not they show behavioural complexity. It is sure and recorded that, the certain behavioural issues which are used as the sign of behavioural complexity, but these issues might be perceived by some others as not complex, at all. This is the very definition of complexity, which could be seen according to the perception of the observer.

1.5. Managing Creative Personalities

“Herding cats” is a metaphor used to describe leading complex behaviours. It is mostly recognized as difficult or even impossible. Even though the main idea might be seen like it is not possible to lead creative personalities, we know, and we support that it is possible. To be able to talk about managing creative personalities, we need to develop our understanding of creativity and creative personalities. Under this heading, we will be sailing to the shores of creativity, and visit people, who live by and swim in those waters. Let’s pay a visit to the Isle of Creativity /The Isle of Muses.

1.5.1. Creativity

“Making the simple complicated is commonplace; making the complicated simple, awesomely simple, that's creativity.” Charles Mingus⁵

I love the music of Charles Mingus. If you write down the notes of his songs, you may find it complex, but when you listen to him, it sounds so simple and clear. Gregory J. Feist defines creativity as a complex, vastly functioning, human phenomenon, which presents itself in many forms, shades, and hues (Feist, 2010). Koestler (1980, p. 344), who similarly focuses on the complexity aspect of creativity, stated:

“Creativity is the art of combining previously unrelated domains of knowledge in such a way that you get more out of the emergent whole than you put in. Each new synthesis leads to the emergence of new patterns of relations, more complex cognitive structures on the higher levels of the mental hierarchy.” (Koestler, 1980, p. 344)

As Gabora and Kaufman (2010) highlight, the creativity of human beings has already and being completely transforming the environment that we live on. The skyscrapers that we build, the concertos that we play, and even being able to travel beyond the borders of our planet and do excursions in outer space (p.279). Great inventions and achievements like Einstein’s Theory of Relativity, Newton’s definition of gravity, or plays of Shakespeare, are all representations of

⁵ 10.03.2016 retrieved from http://www.brainyquote.com/quotes/keywords/creativity_3.html

creative ingenuity (Feist, 2010).

As Csikszentmihalyi said: “*Creativity is the central source of meaning in our lives.*” (Csikszentmihalyi, 1996, p. 38). If we look around, most of the things that are important and interesting are results of creativity. Big or small, creativity is everywhere, in different formats. A clever idea, a social media post, a different application on something that we do every day, placing of goods in a store, et cetera; creativity is literally everywhere (Moran, 2010). We all have the potential of doing something creatively, and according to Gzenda (2011), every living, breathing human being has this potential. But what is real “creativity?”

Mihaly Csikszentmihalyi is a renowned psychologist and creativity researcher. He spent most of his life researching creative people and creativity. He even developed his own theory on living a quality life, “Flow Psychology,” while researching artists’ lives. In this research, I build my work on his findings on creative people as complex personalities, but first, I would like to share his definition of creativity.

In his book, “Creativity; Flow and the Psychology of Discovery and Innovation,” Csikszentmihalyi begins from the common definition of creativity. He says that creativity is some sort of mental activity that happens in the minds of some special people, and refers to the phenomenon of arriving at thoughts, outputs, or solutions that are both novel and useful (Csikszentmihalyi, 1996). He defines the ones, who can activate their creative thinking potential, as “special people.” He also criticises this definition by defending that the fact that there is no way to know if the idea is new or even has any use. To be able to decide that, we need a reference point. He adds that the creativity is not something that happens inside the minds of people, but mainly, through the interaction of people in a particular sociocultural context, it is presented (Csikszentmihalyi, 2010). Here, Csikszentmihalyi underlines the fact that a social confirmation is necessary to be able to call the idea or the product creative. I would like to give a personal example. During my university years, I was writing short movie scripts and short stories. One day, I came up with the idea of making a short film about stories of different people using the same taxi at different times. I was very excited, because to me, it was a very *creative, novel idea*. I even started working on this idea, and shared it with a friend studying cinema. He was not surprised or excited about the idea, because he said he had seen

that movie, *A Night on Earth* by Jim Jarmush. With this new information I was given, my creative idea turned into a casual idea that had already been thought of. Both I and Jim Jarmush had similar ideas, but his idea can be named as creative, and mine cannot be. We can have several similar examples like this in cross-cultural references. A concept, behaviour, or an idea that may seem novel in one culture could be a regular application or behaviour in another culture. Each idea was novel once at one point in time and place!

As it is the case with authenticity, which we will discuss more later, we need people, who find us creative or not. Developing these thoughts, Csikszentmihalyi defined these phenomena with three different usages of creativity. The first type of creativity refers to the people who come up with unusual thoughts that can be accepted as interesting and stimulating. Instead of using the word “creative” for those people, Csikszentmihalyi prefers to refer to them as “*brilliant*.” Second, creative may refer to people who experience the world in unusual and unique ways. Csikszentmihalyi refers to this kind of people as “*personally creative*.” Lastly, people who had a role in changing the culture in some vital aspect, such as DaVinci, Victor Hugo, and Isaac Newton, are defined by Csikszentmihalyi as “*creative*” (pages 25-26). Of course, these are somewhat related at varying levels of creativity.

When we explore Csikszentmihalyi’s work, we see that he perceives creativity as the interrelations of the system made up of three main parts; *domain*, *field*, and *person*. This can be summarised as:

The Systems Model of Creativity

- The creative domain, which is nested in culture - the symbolic knowledge shared by a particular society or by humanity as a whole (e.g., visual arts)
- The field, which includes all the gatekeepers of the domain (e.g., art critics, art teachers, curators of museums, etc.)
- The individual person, who is using the symbols of the given domain (such as music, engineering, business, mathematics) has a new idea or sees a new pattern, and when this novelty is selected by the appropriate field for inclusion into the relevant domain (pp. 27-28).

And finally, considering all those interrelations, creativity is described as:

“Creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one...What counts is whether the novelty he or she produces is accepted for inclusion in the domain.” (Csikszentmihalyi, 2010, p.28)

These kinds of extensive studies on creative processes helped researchers develop a better understanding of artistic creativity. These sorts of studies provide insight into the abilities or skills of an artist as well as their personalities (Kozbelt & Seeley, 2007).

Of course, there are other definitions available for creativity. For example, some researchers see creativity similar to problem-solving, and define creative people as people who find novel solutions to active problems in life (Gedo, 1996). Supporting this, Guilford (1964) claims that creativity and problem-solving are the same mental phenomena. On the other hand, Nickerson attempts to highlight the differences. According to Nickerson, if solving the problem required some original thinking, then it can be considered as creativity, but if the it is done through methodological steps and procedures, although it *could* be seen as creative, in fact, it is not (Torr, 2008). Finally, Collin (2010) claims that every act in defining creativity destroys the essence of it.

1.5.2 Creative Personality

Creative people are everywhere. They think differently, act differently, and move differently. Creative people push the boundaries (Harris, 2009). They question things and seek for different ways of seeing and doing things. They dare to try (Gedo, 1996). They can bear disorder and uncertainty, survive, and actually feed on chaotic and disorderly circumstances (Montuori & Pulser, 1999).

Advocates of creative personality approach seek to identify general and specific abilities, motives, and traits in order to describe creative personalities (e.g. Daft, 1993; H.J. Eysenck, 1993, 1995; Gough, 1979; Cropley, 1990; Lewis & Levitt, 2002; and Csikszentmihalyi, 2010). By saying this we need to add that as John R. Hinrichs in "Creativity in Industrial Research" (1963) pointed out that it is misleading to assume that a personality pattern exhibited by most creative people in one field will be the same as the pattern of most creative people in another. In order to think about “managing” creative personalities, it is important to develop a certain

understanding about creative personalities, their personality types, traits, and characteristics. This can lead us to the development of ideas and theories on managing creative people, but ironically, that they are not to be managed, but instead, their creativity should be enabled (Khaire, 2015). We will revisit this.

Traits of creative personality

When we look at creativity literature, it is clear that the lists of characteristics of creative personalities are abound (e.g., Barron, 1955; Dellas & Gaier, 1970; Feist, 1999; MacKinnon, 1962; Stein, 1974; Vervalin, 1962; Thomas, 2008; Collin, 2010). As mentioned by Selby et al. (2005), when we look at the lists of traits or characteristics, we see that many of them overlap, some even propose contradictory ideas. Barron (1955), for instance, focuses on complexity, independence in judgement, and self-assertion. On the other hand, Vervalin's (1962) focus was more on specialities, such as being open to emotion and experiences, intelligence, being free from inhibitions and stereotypical thinking, flexibility, and importantly, the love of creation for the sake of creation. In her book, "Leadership in Arts," author Marilyn Taft Thomas (2008) writes about the several characteristics of creative people, which are agreed upon by highly qualified leaders, who worked with artists. These characteristics are as follows:

- Artists have mood shifts with incredible speed; they can switch from up to down or down to up in a very short time;
- Any kind of issue is perceived as catastrophic. If you do not know what the problem is and just watch them from outside, you may think that the end of the world is neighed, or at least something terrible had happened;
- Any need is urgent, and it should be satisfied immediately, or it can lead to a catastrophe;
- Attention and praise are the very core of life. It is necessary and vital. The need for applause is real even if they do not accept.
- There is always a certain level of insecurity. This triggers the need for reassurance.
- There is a real wish to be the number one in whatever they are doing. In other words,

if you are leading a team of artists, you need to find ways to make each of them feel number one.

Further on, Marilyn Taft Thomas focuses on artists' reasons for quitting a project or a role. Her results align with the characteristics of artists and the traits of creative personalities given by Csikszentmihalyi (Thomas, 2008).

Csikszentmihalyi (2010, pp. 58-73) defines creative personalities with ten paradoxical traits:

1. *Creative individuals have a great deal of energy, but they are also often quiet and at rest.*
2. *Creative individuals tend to be smart, yet also naive at the same time.*
3. *Creative individuals have a combination of playfulness and discipline, or responsibility and irresponsibility.*
4. *Creative individuals alternate between imagination and fantasy at one end, and rooted sense of reality at the other.*
5. *Creative people seem to harbour opposite tendencies on the continuum between extroversion and introversion.*
6. *Creative individuals are also remarkably humble and proud at the same time.*
7. *Creative individuals to a certain extent, escape rigid gender role stereotyping and have a tendency toward androgyny.*
8. *Generally, creative people are thought to be rebellious and independent.*
9. *Most creative persons are very passionate about their work, yet they can be extremely objective about it, as well.*
10. *The openness and sensitivity of creative individuals often expose them to suffering pain, yet also a great deal of enjoyment.*

Csikszentmihalyi (2010, p. 57) relates those paradoxical traits of creative personality and complexity by saying that:

“If I had to express in one word what makes their personalities different from others, it would be complexity.”

He elaborates his point by underlining the fact that each creative personality contains

contradictory extremes. Instead of being an “individual,” they are “multitudes,” and this makes them complex. He also mentions that those qualities are present in any of us, only in certain levels. As a researcher and trainer of creativity, I can confirm that creativity and the traits of creative personality are present in any of us, just in different proportions. However, there is no evidence on either of those traits making us more or less creative, nor whether or not our creativity leads us to have those characteristics. We are all creative at some level and have those traits in our personality as well. Having a complex personality means being able to express all those traits that are potentially present in our personality. It is not as they are on one side of the extreme, contrarily, they are generally in the middle of the two poles, but they have the potential to travel from one extreme to another (Csikszentmihalyi, 2010).

With extensive research and literature review, Treffinger et al. (2002, p. 7) defined the characteristics of personal creativity (Figure 4). These are the patterns of abilities, dispositions, styles, and personal traits. It also tries to explain the process of creativity, but it does not define or mention the time before the idea creation. According to him, creative people first generate the idea, then go deep into that idea; they are highly receptive to their inner voice or “gut feelings.” They are also very open to exploring “new” ideas.

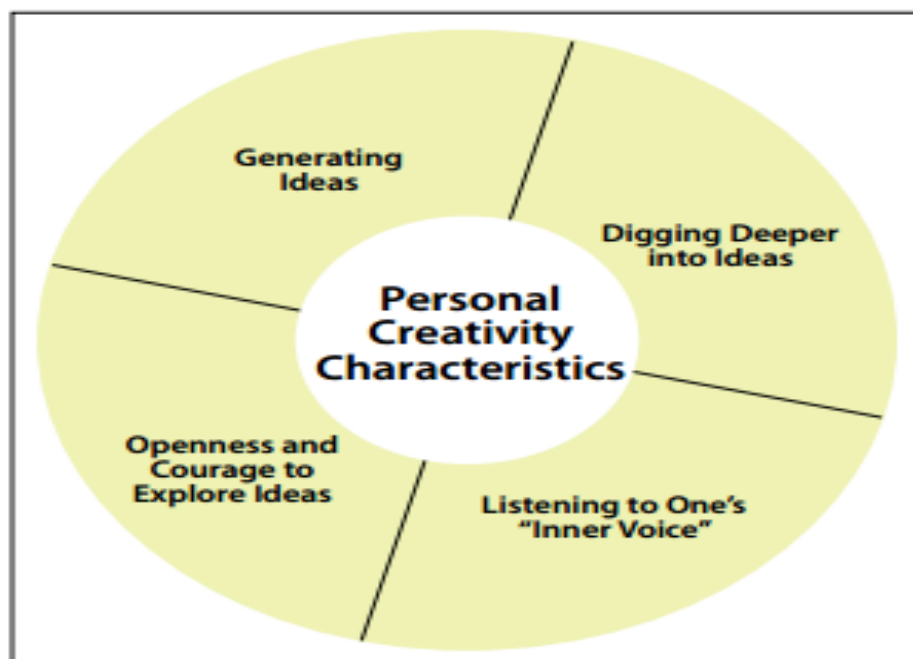


Figure 4: Four categories of personal creativity characteristics (Treffinger et al., 2002, p. 7)

Stein (1979) on the other hand, described creative personalities as self-assertive, curious, aggressive, and motivated by the need for order. The need for order can be understood differently as the understanding of “order” can vary. Here, I would like to change that from “order” to “their order,” not anyone else’s (Stein, 1979).

In addition to the traits mentioned earlier, Russ and Fiorelli (2010) states that personality traits, such as self-confidence, risk-taking, and openness to experience, are also predominant traits among creative individuals (Russ and Fiorelli, 2010).

Personally, I have observed most of those characteristics in artists or other creative people that I have worked or interacted with. I am certain that the abovementioned characteristics are in all of us at a certain level, and that creative people can access and express them more than others. In my own experience, each time I faced a complex situation, I needed to take a step back and remind myself those characteristics, and accept them as facts of their reality. Complexity of personalities represents itself on the definition of these characteristics as well. For Example, in their book, Hewison & Holden, add on the topic from the perspective of a manager in the cultural sector. Like Csikszentmihalyi, they also named several characteristics of creative people, supporting his point of view of creative people having “paradoxical” traits. According to Hewison & Holden, creative people:

- *are often playful / but not always reliable,*
- *hate isolation / but like to work alone,*
- *are highly cooperative / but also fiercely competitive,*
- *are good at multi-tasking / and like to cultivate specialist skills,*
- *are good at managing their tasks / and don not like being given deadlines,*
- *are ready to take risks / but have short term perspective,*
- *are good at motivating themselves / but are often insecure about success,*
- *are capable of deep commitment to project / but will be manipulative to get what they think is right,*
- *Are tolerant of ambiguity / but need to be able to work with a secure framework.*
- *like to cooperate on projects / but dislike long-term engagements,*
- *are open and tolerant / yet like to work with people they know,*

- *are quick to build trust / but quick to move on,*
- *are ready to experiment / and are resistant to routine,*
- *like networks / dislikes bureaucracies,*
- *are hugely enthusiastic / and can burn them out.* (Hewison & Holden, 2016, p94-95)

Not all the writers are as soft as Hewison & Holden or Csikszentmihalyi. In his book, *Managing Creative People*, Gordon Torr, while defining traits of creative people, mentions “the problem with creative people.” According to Torr, creative people are the problem because:

“They are unpredictable, unreliable, morose, arrogant, and impossible to manage. They think that they are always right and they won’t cooperate, and they won’t toe the line; they won’t listen. They are impulsive, hostile, and out of control. The problem of creative people is that they live in a dream world [...]” (Torr, 2008, p.15)

Although the language is quite hostile, I remember some of that from the people who work with creative personalities. Whenever I read about these characteristics and/or work with artists, I feel like they have a different reality, and we are trying to define them from our reality, which is limiting the way that we understand them. It is something like we are trying to explain something from out of our reality and using our language which belongs to our reality. I see this is what can we do now but we need to accept that this may not be the absolute truth and we need to give space for biases.

1.5.3. Managing Creative Personality

“Steinhoff: The artists need a kind of partner; they don’t need a slave. They always want a slave... They want somebody who is solving their problems, helping them in being successful, whom they can treat like they want. The main piece of advice I can give to the people coming into my profession is to fight against this tendency of your artistic partner to make you a slave in his own interest!

Forsythe: We have been a team. We have a great understanding and patience with each other...

and that's the secret. I couldn't do this job without him. He protects us."

- William Forsythe (Artistic director) and Dr Martin Steinhoff (General Director) of Frankfurt Ballett -1997 (Jasper&Siddall, 1999, p. 47).

All those researchers, practitioners, and with this work, I, tried and continue to try to come up with a better understanding of creative people in order to be able to work with them, manage them, and lead them in a better and more successful way. Here, we can use a different vocabulary for management; we can say leading, and we can say dealing, handling, and working with. I believe if one of those creative minds read this, s/he would be irritated by the choice of words, especially the word "leading." With some exaggeration, I can certainly say that, if you say "I am here to lead you," it would be the worst step you can take, if leading is your actual goal. During my interviews and informal talks, I asked most of them what they feel when someone talks about leadership, leading, or management. Responses were mostly same; they understood its importance, yet they did not feel good about it. Especially the word "leadership" seemed to have a negative connotation for them. When they hear the word "leader," they do not visualise Nelson Mandela or Gandhi, but Adolf Hitler or Stalin. They feel like when someone leads them, this person is taking the most precious thing from them: their free will. Aleksandra Scibor, a professional dancer and trainer who studied Master of Contemporary Dance Education (MACODE) in Frankfurt, Germany, told me that they had long discussions about what to call themselves when they taught dance. The words "teacher" and "trainer" were too strong and negative to them. As Khaire (2015) mentioned, maybe we should not try to manage them, but simply enable their creativity (Khaire, 2015). However, the issue comes to light when you create the environment to enable their creativity and want to do the work, as well. It is like two different worlds, two different realities, and two different ways of "doing" things.

From that perspective, instead of defining what we need to do, Collin (2010) defines ten acts that can lead a creative person to frustration and quit what they started:

"Tell them how to do things; show no respect; criticise actions; do not tolerate mistakes; segregate them; saying that what they do is not a novel; contain their expertise; tread them with money; act as a superior; and have lots of long meetings." (Collin, 2010, p. 32)

Similarly to Collin (2010), Shapero (1989) also defined actions that should not be taken by leaders. According to Shapero (1989), a leader or manager of creative individuals should not:

“Discourage and penalise risk-taking.

Discourage of ridicule new ideas.

Reject and discourage attempts to try unusual methods.

Make all communication follow formal organisational lines and all employees cover themselves.

Discourage reading and communications with people outside the immediate organisation.

Discourage conformity of any kind.

Provide no recognition.

Provide no resources.” (Shapero, 1989, p. 210)

This gives us an idea of what not to do, and surely, this is very valuable. One of the questions that this research is aiming at answering is how to deal with these complex situations.

In traditional management and leadership literature, there are few sources pondering upon this topic (Torr, 2008), and almost none of those focus on dealing with creative personality’s complex behaviour. Torr (2008) claims that he and Teresa Amabile are the only ones who were interested in the intersection of management and creative people, while others do not, because they believe that creative people are just like anyone else (Torr, 2008). I partially agree with this comment as the amount of literature on this matter scarce with a few researchers focusing on it, especially compared to management or leadership literature. On the other hand, Torr (2008) and Amabile (1996) are not the only people who pay attention to this matter. As we discussed in the previous section, there are other researchers, particularly a psychologist, who only works on and develops theories about how creative people are different from others. There are also those who work on said intersection, which Torr (2008) mentions; management and creative personality. One of the few books that cover this subject is a book by Marilyn Taft Thomas, Leadership in the Arts. In her book, she shares her experience in Arts Management

as an insider (Thomas, 2008). A second example is a book from the practitioner's point of view; Gordon Torr's *Managing Creative People* (Torr, 2008). One last example, an important source, would be *The Cultural Leadership Handbook* by Hewison & Holden (2016). Although there are not very many books on this subject, there are few articles and books on this topic. Most of them focus on enhancing or enabling creativity in people and supporting innovation (e.g., Redmond et. al, 1993; Amabile, 1996; Mumford & Gustafson, 1988; Oldham & Cummings, 1996; Woodman, Sawyer, & Griffin, 1993; Woodman, Schoenfeldt & Reynolds, 1989; Clegg, 1999; Florida & Goodnight, 2005; Ciborra, 1996; Baldwin and Clark, 2003; Langlois, 2002). However, the focus of this research is more on leadership approaches towards creative people.

Qualities of the leader in arts

In her book, *Leadership in the Arts*, Marilyn Taft Thomas talks about the qualities of such a leader. For example, she mentions the need for advanced people skills for this role and continues:

“Someone who has raised a two-year-old may actually be better qualified for the job than the more likely candidates with lots of professional credentials. [...] It requires a great deal of maturity and patience to work in this type of environment.” (Thomas, 2008, p. 11)

Also the Choreographers were significantly more concerned with the manager's personal qualities and personality than with his/her actual administrative skills (Jasper & Siddall, 1999).

In describing qualities of managers during the interviews, certain words were uttered more frequently: Empathy, sympathy, understanding, appreciation, and trust. These qualities are all related to the people skills. According to Jasper and Siddall (1999), Shobana Jeyasingh said that:

“The most important thing is to get someone who is in sympathy with whatever you want to do. The commitment to the work is the most important.” (p. 34)

As it is mentioned in Jasper and Siddall (1999, p. 34), Rosemary Butcher also highlights the

importance of people skills by claiming that she needs someone who likes, not undermines, her. Similarly, McGregor (1960) draws attention to a need for high communicational skills. In support of that, Dzikunu claims that, if there was frequent communication between the artistic person and manager, there would not be many problems in the process. Taking this claim a little bit further, he also states that:

“When you are dealing with artists, you have really got to understand their ups and downs. I think the main thing I would like a manager to have is an experience of being an artist.” (As cited in Jasper & Siddall, 1999, p. 35)

Based on the interviewees of Jasper and Siddall (1999, p. 35), there are certain requirements to being an ideal manager in an artistic, creative context. An ideal manager should be non-egoistical, sympatric and emphatic. S/he should have good interpersonal and communicational skills. S/he should have a clear understanding of the work, even if there is no experience in dance or the choreographer’s direction. Being trustworthy, committed, and non-undermining; having a decision-making ability, dedication, and loyalty are other requirements for an ideal manager. In addition, having a “thick skin” has also been considered as one of the important qualities.

Choreographing complexity

Marilyn Taft Thomas (2008, p. 13) also states that one other important quality of a manager should be the ability to deal with chaos. She says:

“The arts environment is chaotic; anxiety runs amok in all directions. Needs bump into each other. Emotions spill over boundaries of mature behaviour with surprising frequency.”

That is actually what I am also looking for and try to observe and analyse in my cases. How did the choreographers deal with chaotic, complex situations? I will cover this in the Results section.

As we continue our search for better understanding how a manager/leader should be? One of the most important qualities of an ideal leader was already stated by Marilyn Taft Thomas. She

states the importance of recognising the value of their work as well as themselves, as individuals. A leader or manager should help each individual see how important s/he is in the work and how s/he personally fits into the mission. They need to see that they are needed. Thomas (2008) concludes by saying that “just back padding will not be enough.” To emphasise the importance of this, she states that:

“It is only when there is a clear sense of purpose, of being part of the outcome that people are willing to go beyond the call of duty.” (Thomas, 2008, p. 15)

This is one of the most important qualifications that I recognised during this research, as well. Without this quality, the leader will lead the group into a fragile, chaotic environment, and issues will arise. In the second case, that was one of the biggest mistakes of the choreographer. Instead of bringing out the importance of dancers to the piece, through some of his decisions, he made dancers consider themselves not needed for the piece. This created problems, and ultimately, chaos, in the dancers.

Empathy

As it is mentioned earlier, *empathy* is an important skill for a leader, who works with creative people. Being empathic is clearly the key to having an understanding the needs. Once you understand the need of the other person, you can figure out ways to motivate that person. The issue is not only understanding how they feel, but also understanding why they feel as they do. And from there, what it would take to move them towards the greater good of the project or the organisation. This emphatic vision should not be superficial or artificial; s/he should care deeply about the individuals, and yet, find a way to align it to the aim of the group (Thomas, 2008).

Motivation

Motivation, or being able to motivate individuals, is definitely one of the most important aspects of leadership. As mentioned above, empathy can be named as one of the keys for

motivation. In their book, Hewison, R., & Holden, J. (2016) highlight three points that a leader should provide her/his creative employees. These three points are *autonomy*, *mastery*, and *purpose*. Here, *autonomy* means that creative employees should feel their control over their own work. It is important to liberate people on what they are doing. *Purpose*, on the other hand, is important to make them feel that what they are doing is worth doing. This is related to what we mentioned above about the importance of letting them know that what they are doing is valuable and important for the project. The third one is *mastery*. *Mastery* is the sense of being able to do something well. It is the feeling that we are good at what do or are doing. This generally comes with repetition of the work. In his book, *Craftsman*, Sennett (2007) states that it takes 10,000 hours of practice to be able to feel the mastery in any task (As cited in Hewison & Holden, 2016, p. 117). A person may feel scared when they feel that they are unable to do something, and oppositely, they may get bored of repeating the same action, if they have had achieved mastery. Therefore, mastery exists in a space between terror and boredom (Hewison & Holden, 2016). Surprisingly, “the flow” also exists in between these two emotions (Csikszentmihalyi, 2010).

Emergency!!!

As we mentioned earlier, one of the traits of creative people is their perception of *emergency*. Every single problem can be perceived as an emergency. Marilyn Taft Thomas gives an example in her book:

“A member of the voice faculty ‘has to see me immediately! It is an emergency.’ I fell for this one and cancelled another appointment to meet with him. Topic; he disagreed with the casting (three days ago) of two students in a play in seasons opera (six months from now.)”

Thomas, 2008, p82.)

A leader of creative personalities should be ready for such emergency calls, and should be able to deal with it without demotivating or ignoring the creative personality. If you are working in a big group, this kind of emergencies can come up all at the same time, so, a leader should be able to prioritise these emergencies, and while doing so, he/she should assure the creative individuals that s/he is taking this call seriously and managing it with care. Reasons for prioritisation might not be clear to everyone, therefore, one should always be careful to avoid

an inadvertent appearance of favouritism.

As here I am trying to explain what has been said in the field of managing creative personalities adding that Hewison & Holden (2016) provide a toolbox to manage creativity. They define three tools in this toolbox: Creative listening, creative looking, and creative collaboration. They claim that *creative listening* is important, because it helps build confidence and respect. Besides, listening is certainly helpful in understanding and solving issues. *Creative looking* is one step further than *creative listening*; body language is also observed and analysed. In most of the cases, the body speaks louder than the mouth. And finally, *creative collaboration* means negotiating but negating, being transparent, being flexible, being an optimist, and encouraging people.

For this research, the creative people are from the contemporary dance field, and the leaders are choreographers, who lead the dancers and other artists to a creative product. To expand our understanding of dance, dance environment, and choreography, we fill our sails with wind and move on to the next coast.

1.6. Dance and Choreography

“Everything moves. And everything moves to a rhythm. And everything that moves produces a sound; that is happening here and all over the world at this very moment. Our ancestors noticed the same thing when they tried to escape from the cold in their caves: things moved and made noise. The first human beings perhaps looked on this with awe, and then with devotion: they understood that this was the way that a Superior Being communicated with them. They began to imitate the noises and movements around them, hoping to communicate with this Being: and dancing and music were born. When we dance, we are free. To put it better, our spirit can travel through the universe, while our body follows a rhythm that is not part of the routine. In this way, we can laugh at our sufferings large or small, and deliver ourselves to a new experience without any fear. While prayer and meditation take us to the sacred through silence and inner pondering, in dance, we celebrate with others a kind of collective trance. They

can write whatever they want about dancing, but it is no use: you have to dance to find out what they are talking about. Dance to the point of exhaustion, like mountain climbers scaling some sacred peak. Dance until, out of breath, our organism can receive oxygen in a way that it is not used to, and this ends up making us lose our identity, our relation with space and time. Dance!”

Paulo Coelho – The Witch of Portobello

1.6.1. But, what is dance?

We all know the word *dance*, and when someone uses this word, an image appears in our head. For some people, this image is like the movement of a leaf with a soft wind; for someone else, this image is people jumping up and down; for some for us, this image is just someone moving his/her head. The image varies as the dance. With this research, for the first time, I also ask myself: But, what is dance? Is it possible to formulate a definition, which can cover all the activities routinely referred to as dance? (Copeland & Cohen, 1983) Even on the International Encyclopaedia of Dance, there is no definition of *dance* in particular. Unfortunately, other sources in the literature of dance are also inadequate in providing an answer to this question (Copeland & Cohen, 1983). Merce Cunningham, one of the most famous male dancer in the world, defines dance as a movement; the human body moving in time and space. (Steinberg, 1980, p.52), on the other hand, Isadora Duncan defines it as the human translation of gravitation of the universe (p. 35). Based on this definition, Duncan strongly criticises classical dance (ballet) as if it is trying to act in an anti-gravitational manner, outside of nature and natural body forms. She also limits dance to a human activity (Steinberg, 1980). On the other hand, another definition of dance as “any patterned, rhythmic movement in space and time” refuses this distinguish between human and non-human motion. This enables us to define some movements in nature, such as the movement of waves, trees, or animals, as dance, as well (Copeland & Cohen, 1983). A more specific definition comes as a glossary definition:

“Dance is a whole choreography with the organisation, progression, and development, including a beginning, middle, and end.” (Minton, 1986, p. 44)

Another distinguished artist, Martha Graham, a dancer, explains dance from a different point of view:

“I am a dancer; my experience has been with dance as an art. Each art has an instrument and a medium. The instrument is the body and the medium is the movement.” (Minton, 1986, p. 44)

Here, I would like to add my own understanding of dance. To me, dance is the movement of the body –visible or invisible– in relation to a source of input. In other words, there should be a movement –big or small– that stays on feeling level as well as the input. This input could be visual or audial; it could be a feeling or sensation; it could be any sort of input that moves us.

As you can see, the difference between the definition of one word and having no consensus on understanding it also gives us a hint about creative minds, who are working on dance. At this point, I end my search of a specific definition of dance and move on.

1.6.2. Choreography and choreographer

“When I first began choreographing, I never thought of it as choreography but as expressing feelings. Though every piece is different, they are all trying to get at certain things that are difficult to put into words. In work, everything belongs to everything else - the music, the set, the movement, and whatever is said.”

-Pina Bausch

When we watch the performance of a dancer, we may want to ask her/him if the performance is choreographed or improvised. By asking this question, we try to understand whether or not the piece we watched was a sequence of steps and movements that had been predesigned and practised.

Oxford dictionary defines choreography as *“the sequence of steps and movements in dance or figures skating, especially in a ballet or other staged dance.”* According to Minton (1986), *“choreography is a basic approach using improvisation, spans the process of dance composition form, and provides explanations and examples of the process of creating a dance.”*

Jonathan Burrows, a contemporary choreographer, author, and performer, provided numerous definitions of choreography in his book, *Choreographer's Handbook* (Burrows, 2010). (This book also allows you to have a glimpse of the complexity of creative personality. I strongly recommend it.) According to Burrows (2010), "*choreography is making a choice, including the choice to make no choice.*" This is also a great example to paradoxical thinking, which is very much active in creative personalities. Another definition of choreography reads: "*Arranging objects in the right order that makes the whole greater than the sum of parts*" (Burrows, 2010. p. 40). This definition could also be applied to a group performance. In a choreographed piece, we watch dancers' movements as well as dancers not only individually but also in relation to the other dancers, music, costumes, stage, and audience. Below are more definitions and explanations of choreography by Burrows (2010) that are important to note:

"The meaning or logic that arrives when you put things next to each other that accumulates into something which makes sense for the audience. This something that accumulates seems inevitable, almost unarguable. It feels like a story, even when there is no story." (Burrows, 2010, p. 40),

"A way to keep things going." (Burrows, 2010, p. 83)

"Choreography is what you do when you get stuck." (Burrows, 2010, p. 83)

"Choreography is a way to set up a performance that takes care of some of the responsibility for what happens, enough that the performer is free to perform." (Burrows, 2010, p. 105)

"Putting it together is choreography, and just the rest is dancing." (Burrows, 2010, p. 113)

These definitions do not provide a single understanding of *choreography*, but they add depth to its meaning and bring a clearer understanding of the word. In this research, I worked with two choreographers from the contemporary dance field. They had very different approaches to choreography. In one approach, the choreographer simply set rules of creating choreographic

material (movements) while the material was created by the dancers. During the performance, he was coordinating the dancers, and deciding whom to put in or take out of the play. There was no set choreography; most of the dancers were using and creating new materials during the performance. As it was a one-time performance, it cannot be repeated with the same –or even similar– materials.

The other choreographer had already created the movement material much before meeting the dancers, and she already had an idea of how the piece would look like at the end of the process. She introduced her material to the dancers, and looked for their presentation of the exact material. The source of the movement material was not a rule or a game; it was coming from personal somatic experiences.

I have given these examples, because different choreographers have different approaches to creating a performance. Sometimes, it is set and well-described, and there is no space for improvisation. In other cases, dancers are free to improvise under certain choreographic decisions.

1.6.3. Somatic practices

Some of the researchers from the field of movement and dance turned their focus to the human body, emotions, and the relationships between movement and body. Bonnie Bainbridge Cohen, an occupational therapist and a former student of Bartenieff's, developed a system of movement investigation, healing, and re-education, called the Body-Mind Centering (BMC). She was not the first person to develop her own system; other noteworthy names include Elaine Summers, Milton Trager, Ida Rolf, Charlotte Selver, Moshe Feldenkrais, Frederick Matthias Alexander, and Sondra Horton Fraleigh (Eddy, 2009). Almost all of them developed techniques, systems, or methods.

Several Certified Laban Movement Analysts also studied BMC and became BMC Practitioners. They created L/BMA by integrating their knowledge and concepts to BMC. Bartenieff Fundamentals, BMC, Alexander Technique, the Feldenkrais Method, various forms

of yoga, and other systems of fundamental movement awareness and re-patterning are known as Somatic Practices. This can be named as a way of understanding and reading the body at a deeper level. These techniques or systems have been embraced over decades by increasing the number of dancers. Somatic Practices focus on the messages the body is sending to the brain, to honour physical sensation and bodily wisdom, and the movement that arises from these messages. It is not from the brain to the body but more from the body to the brain (Chazin-Bennahum, 2005, p. 3). In my research, the second choreographer was working on embryology, specifically, the developmental patterns of an embryo from a single cell into a human being. The movement of cells, organs, and organisms in the development of an embryo was the main inspiration behind the choreographer's dance piece.

1.6.4. Dance in business literature

As Biehl-Missal and Springborg (2015) mentioned in their article, published in the *Journal of Organisational Aesthetics*, the word “dance” does not refer to only, and art form like Martha Graham said. It also refers to bodily practices, which are shaped by culture, and have a broad range of purpose from socialising to therapeutic exploration. With that in mind, we can say that dance also has many applications in organisational development and studies. Just as an aim of my research, what we learn from dance and dance environment can be useful in the development of creative industries as well as the field of leadership. This interest in the application of art analogies to organisations, such as theatres, dance companies, operas, jazz bands, sculptors, and painters, has significantly grew over the past few decades (e.g., Mangham & Overington, 1987; Barrett, 2012; Taylor & Hansen, 2005:as cited in Biehl-Missal & Springsborg, 2015). It is clear that, in the field of dance and in general arts, there is an expanding focus on the beneficial effects of art practices, the knowledge, principle, and techniques from art making, to organisations, especially in creative businesses (Akdemir, 2014; Austin & Devin, 2003; Adler, 2006; Barry & Meisiek, 2010; Bozic & Olsson, 2013; Darsø, 2004; Denhardt & Denhardt, 2006; Guillet de Monthoux, 2004; Ladkin & Taylor, 2010).

There also are studies that drive some learning about leadership from dance forms or interactions between parties in dance. Johnson (2013) studied the five rhythms dance forms

from different leadership styles perspectives. A similar work that aimed to investigate leadership approaches in dance training and practices was done by Denhardt and Denhardt (2006). They focused on five aspects of leadership after several interviews with people from the field of dance as well as through interviews with traditional leaders. These five common topics are as follows:

- Importance of space, time, and energy (resources)
- Rhythm
- The use of visualisation in communication
- Improvisation
- Focus, passion, and discipline

Besides the obvious similarities with my research, the focus of each study I mention illustrates the differences. While Denhardt and Denhardt (2006) focused on leadership aspects of dance practices and training, my research focused on choreographers' leadership approaches, specifically, the way the choreographers deal with behavioural complexities. Another similar work came from Bozic and Olsson (2013). They defined five key elements from dance practices and choreographers' work, which aimed to support innovation and creativity in organisations. *Innovation* as their focus, these five elements were improvisation, reflection, personal involvement, diversity, and emergent supportive structures (Bozic & Olsson, 2013). Their article is particularly important to me as it also focused on the cultural aspect of contemporary organisations.

As cited in Bozic and Olsson (2013), Austin and Devin (2003) had stated that managers should observe and study how artists work and get inspired from their collaborative models instead of using old traditional models. Although I agree with that, I feel the need to stress that these collaborative models may not work if the employees are not creative personalities. Based on my experience, we should not take any model and directly apply it to our promises; we need to make it ours by redesigning it in accordance with our realities. Adler (2006) underlines the need for innovation and innovative approaches as global interconnectedness rapidly rises, making the world a complex and chaotic environment, presenting itself with rapid changes.

The old application of continuous improvement alone on existing products may not be enough. Instead, Adler (2006) proposes constant innovation, which is a quality we see in artists, not managers.

There are several types of art-based training models that have been used in the development of leaders and managers in various businesses. It is believed that art can create a different type of space for dealing with problems and finding solutions at a deeper level (Kerr & Darso 2008). As a trainer, I use some exercises and techniques I learned from my dance experience. I utilize those exercises and techniques not only because they serve as an educational tool but also to help participants experience something in a way they do not experience in their day-to-day lives. In addition, using dance or other similar approaches help participants get a different kind of understanding and awareness, mentally as well as physically.

Another important reason for the increasing need to take more from the art field and apply it to a business is the massive change in industries and their work styles. For example, instead of hierarchic organisations, many organisations nowadays go with a networked or multi-organisational structure. This shift in industries brought a dire need for learning new skills and approaches. For this type of new organisational need, best practices are often found in art institutions, such as dance or theatre, which have functioned in certain ways for decades (Adler, 2006). Managerial approaches are also changing due to ambiguities in work environment and *fuzzy* goals. For example, in the project management field, there is a whole new understanding of managing a project, called the Agile Methodologies, in which you quit making one set plan for the entire the project, and instead, you make plans only for short periods of times, and continue planning the following phase only when the current one is completed. Therefore, the related skill sets needed are also shifting from sequential planning-then-doing to simultaneously listening and observing while doing (Kamoche et al., 2002). To use another term, *improvisation* has become one of the necessary skills needed by managers. That is why there is an increase in demand by business managers for learning improvisation from improvisational actors, dancers, and musicians (VanGundy & Naiman, 2003; Olsson, 2008). As mentioned in Botic and Olsson (2013), there is a growth in the interest in potential relevance of artistic knowledge, methods, and activities for businesses. This demand also increases another demand for academic studies in the field. Researchers started to document and study

the beneficial effects of using knowledge, principles, and techniques from art to stimulate creativity and innovation in a business, just like this particular body of research you are reading (Austin & Devin, 2003; Adler, 2006; Barry & Meisiek, 2010; Guillet de Monthoux, 2004; Darsø, 2004; Ladkin & Taylor, 2010).

In addition to all the business and academic aspects, for years, dance and movement have also been used to help people increase their self-esteem and develop their socialisation skills, particularly, communication (Lynch & Chosa 1996, in Fuller *et al.* 2008). It is my hope that this body of research will find its value and place in the growing demand for such studies and benefit others.

1.7. Cultural Context: The cultures that surrounds us all

If someone is doing research about any living organism, s/he should consider the culture element. The social and cultural context of the cases or in other words the data of the research may change the whole results chapter and may lead us into a completely different direction. Like in every research related to human behaviour, in this research, the cultural dimensions may affect the results of this research. As an example, the cases are selected from Germany, but the teams were multinational. Having people from different nationalities created its own culture as a multinational working environment where no set national culture is dominant. Even though people from some nationalities adapted this much easier than others, and some others had difficulty on “how things work” because they were expecting things to happen as they used to. (You can read more about it in the results chapter.) For this research, my perception of culture was limited by where the research was conducted, which nationalities were involved, what kind of personality group was researched, what disciplines and sub-disciplines were selected for the research, and the type of organisations, which have influence of setting the cultural context, and hence, the result of the research.

As it is mentioned above, nationality is not the only cultural element for this research. Starting this research, I wanted to look into project management, which is a big world. The culture of traditional management is fairly known to both academicians and practitioners, but project management culture goes much beyond the traditional understanding. For example, in this research, I took dance performance creation as projects, which is not very common if you look

at the project management literature. The traditional project management culture proposes to follow some project management methodologies, deep detailed planning, and defining, visualizing the end result from the very beginning of the project, and has very little space for improvisation contrary to the contemporary dance projects that I observed and selected as cases for my work; completely different grounds. Even though they are both projects, the cultural differences appear significantly.

Additionally, this research focuses on creative personalities that have specific characteristic traits. If this research had focused on non-creative personalities, or had no certain focus on creative personalities, then the research would have a totally different meaning and results. Specific behavioural traits of the creative personalities and the culture that they create sets the scene for this research. Their paradoxical characteristics creates an unpredictable or hardly predictable cultural responses to impulses.

Furthermore, the cases where the data is generated were selected from the dance discipline. Each discipline can be considered a different culture, with their own ways of “living.” Furthermore, in the dance discipline, there are different types of dances, such as classical dance, modern dance, and contemporary dance. Each had very different characteristics and approaches to dance creation and realisation. For example, a classical dance piece choreography process is completely different than a contemporary dance one. Classical ballet environment is quite hierarchical, rigid and less tolerant. On the other hand, when you look at the contemporary one's hierarchy, it could be called evil and strongly avoided by the choreographers. You can read more about this where the cases were defined and described. As you will read about it more in the results chapter, based on the choreographic approaches of the choreographers, each dance project was realised in their own cultural context.

Last but not least, both projects were selected from temporary organisations not from the set and established dance companies. Each organisation creates its own organisational culture and this affects the work of people. As it is detailed further down in this text, creating a dance piece in a set organization who has defined processes and resources is completely a different story then making a dance piece in a temporary organization. Even though both work on dance creation, the challenges they face are completely different. Therefore, the effect of cultural

differences, again, becomes obvious and has significant role on the results.

As you can see, in this research, when we talk about cross-culturalism, we are not only talking about people from different nationalities. It is a multi-layer and multi-dimensional approach.

Culture for me is like Russian Matryoshka's (Figure 5). There are several subcultures inside one culture, and to my understanding, these subcultures go down to the individual culture of a person.

To have a better understanding of this important topic, I would like to elaborate on the meaning of culture and dig this topic a bit more from different angles.



*Figure 5: Matryoshka's metaphor for culture*⁶

1.7.1. Understanding culture from different perspectives

Concepts in business come and go, but culture as a grand concept established its place since the 1980's in the business landscape and attracted academics, journalists, and businesspeople alike (Pascale & Athos, 1982; Hofstede, 1984; Peters & Waterman, 1984; Schein, 1985; Harris & Moran, 1987; Deal and Keneddy, 1988; Rowher, 1996; Trompenaars, 1995; as cited in Bjerke, 1999). Like most of the terms in social sciences, "culture" also has various definitions.

If we want to understand better the hidden and complex aspects of life in groups or organisations, then we need to define the culture thoroughly (Schein, 2004). Edgar Schein, one of the important names from cultural studies discipline, defined culture as the shared basic assumptions that the group learns as it solves the problems of internal and external adaptation (Kotrba et al., 2012). He also worked on other definitions of culture and prepared a list of definitions of perspectives on culture. Schein gathered them through several categories (Schein, 2004).

Observed behavioural regularities when people interact *The language they use, the customs and traditions that evolve, and the rituals they employ in a wide variety of situations (Goffman, 1959, 1967; Jones, Moore, and Snyder, 1988; Trice and Beyer, 1993, 1985; Van Maanen, 1979b).*

Group norms *The implicit standards and values that evolve in working groups, such as the particular norm of “a fair day’s work for a fair day’s pay” that evolved among workers in the Bank Wiring Room in the Hawthorne studies (Homans, 1950; Kilmann and Saxton, 1983)*

Espoused values *The articulated, publicly announced principles and values that the group claims to be trying to achieve, such as “product quality” or “price leadership” (Deal and Kennedy, 1982, 1999).*

Formal philosophy *The broad policies and ideological principles that guide a group’s actions toward stockholders, employees, customers, and other stakeholders, such as the highly publicised “HP Way” of Hewlett-Packard (Ouchi, 1981; Pascale and Athos, 1981; Packard, 1995).*

Rules of the game *The implicit, unwritten rules for getting along in the organisation; “the ropes” that a newcomer must learn in order to become an accepted member; “the way we do things around here” (Schein, 1968, 1978; Van Maanen, 1979a, 1979b; Ritti and Funkhouser, 1987).*

- Climate:* *The feeling that is conveyed in a group by the physical layout and the way in which members of the organisation interact with each other, with customers, or other outsiders (Ashkanasy, Wilderom, and Peterson, 2000; Schneider, 1990; Tagiuri and Litwin, 1968).*
- Embedded skills:* *The special competencies displayed by group members in accomplishing certain tasks, the ability to make certain things that get passed on from generation to generation without necessarily being articulated in writing (Argyris and Schön, 1978; Cook and Yanow, 1993; Henderson and Clark, 1990; Peters and Waterman, 1982).*
- Habits of thinking, mental models, and linguistic paradigms* *The shared cognitive frames that guide the perceptions thought, and language used by the members of a group and taught to new members in the early socialisation process (Douglas, 1986; Hofstede, 2001; Van Maanen, 1979b; Senge and others, 1994).*
- Shared meanings* *The emergent understandings created by group members as they interact with each other (as in Geertz, 1973; Smircich, 1983; Van Maanen and Barley, 1984; Weick, 1995).*
- “Root metaphors” or integrating symbols* *The ways in which groups evolve to characterise themselves, which may or may not be appreciated consciously but become embodied in buildings, office layout, and other material artefacts of the group. This level of the culture reflects the emotional and aesthetic response of members as contrasted with the cognitive or evaluative response (as in Gagliardi, 1990; Hatch, 1990; Pondy, Frost, Morgan, and Dandridge, 1983; Schultz, 1995).*
- Formal rituals and celebrations* *The ways in which a group celebrates key events that reflect important values or important “passages” by members, such as promotion, completion of important projects, and milestones (as in Deal and Kennedy, 1982, 1999; Trice and Beyer, 1993).all when we have so many*

other concepts—such as norms, values, behavior patterns, rituals, traditions, and so on—one recognises that the word culture adds several other critical elements to the concept of sharing: structural stability, depth, breadth, and patterning or integration.

Table 4: Various Categories Used to Describe Culture. (Schein, 2004, p12-13)

From Anthropologists point of view, culture is “*all the historically created designs for living, explicit and implicit, rational and irrational, and non-rational, which exists at any given time as potential guides for the behaviour of men*” (Kluckhohn and Kelly, 1945. P.97).

Another view from anthropologist Herskovits claims that, in our environment, whatever is manmade is our culture (1955, p.305). In addition, Keesing (1974) defines culture as the theory of an individual about what his fellows know, believe, and mean (as cited in Bjerke, 1999). According to Bjerke, anthropologists have given a very wide definition of culture. Their definitions cover all sorts of values, acts, and artefacts that a particular group of people has established to manage life (1999, p.5).

Another scholar from cultural sciences, Michael Ryan, provided several definitions of culture. According to Ryan et. al., culture:

- *is inseparable from human life. Everything from how we dress to what we eat, how we speak to what we think is culture (p. ix).*
- *is the unstated rules by which we live, rules that regulate our everyday practices and activities without our thinking about them or noticing them (p. ix).*
- *is the embedded norms all obey usually without thinking about it (p. ix).*
- *is the things we humans make when we translate ideas into objects (p .ix).*
- *is the software of our lives. It is the program we live by, rules that determine how we think and act. But it is also the malleable, rewritable script that our lives rework and recreate as*

we live and produce creative works and say and do creative things in our lives. (P. xi).

(Ryan, Ingram, & Musiol, 2010, p ix)

When I was reading the definition of culture as software, it took my mind to the fiction movie called “Matrix,” where there is a developed software called The Matrix, perceived as the living environment and culture of a human being, and people cannot distinguish between the real world and the artificial one. I would like to add some comments on this definition of culture as software that we live in. For me, if we define culture as it is, then we need to add that this software has the ability to renew itself. In my understanding, culture is not a static entity; it is changing, evolving by people who live in it. As Schein claims, it is a dynamic phenomenon which surrounds us at all times. It is continuously endorsed and produced by our interactions with others and shaped by leadership behaviour and set of structures, routines, rules, and norms that guide and constrain behaviour (Schein, 2004). This tells us that leadership in the group has an effect on the culture and also the culture has an effect on the leadership approach.

In this study, during my interviews, several dancers referring to this and claiming that as the first case was about somatic practices, the culture which comes with this practice affected the leadership behaviour of the choreographer. According to the interviewees, the choreographer could not behave in a different way when behaving in the horizontal understanding of management.

1.7.2. Culture and leadership

As I mentioned above, a leader’s behaviour can be affected by culture, but s/he also has the chance and role to affect the culture. Schein (2004) described this phenomenon by these words:

“Cultural norms define how a given nation or organisations will define leadership—who will get promoted, who will get the attention of followers. On the other hand, it can be argued that the only thing of real importance that leaders do is to create and manage culture; that the unique talent of leaders is their ability to understand and work with culture; and that it is an ultimate act of leadership to destroy culture when it is viewed as dysfunctional.”

Supporting to that view, Schwartz and Davis (1981, p.35) stated that *“the choices that managers make consequently reflect their view of reality- the beliefs and norms that have served them and their company well during their career”* (as cited in Bjerke, 1999). These claims are very important for leadership and management disciplines. Adding to that, Bjerke states that creating purpose and commitment in an organisation is related to the leadership aspect of culture (Bjerke, 1999). Even though we mention the effect of a leader on the change or creation culture, Schein states that it is only practically influenced by leadership behaviour, and he adds that if the group’s survival is threatened because of cultural elements, it is the ultimate role of the leadership to recognise and do something about this situation (Schein, 2004).

1.7.3. Creative personality and cultural complexity

First, I would like to say something about the culture and creativity, especially about the culture that creative personalities create. (More information can be found at literature review of creativity and creative personality.) Schein says that what we think about character or personality is for the individual, culture is the same thing for the group and as culture defines norms and behaviours and most of the time comes with the rules (written or unwritten.) From that definition, as we name the creative personalities as complex personalities (Csikszentmihalyi, 2010) then we can define the culture of creative personalities as a complex culture, as well.

Creative culture is generally perceived as what does not fit in the culture. Creative culture is often accused of being uncivilised because of its attitude towards norms and rules. They generally break them and create new ones. Creative culture has less respect to established forms and prescribed practices; *“indeed it is defined as disrespect for whatever would make the new resemble the old”* (Ryan, Ingram, & Musiol, 2010). The traits and characteristics that we define in explaining creative personalities can be considered as norms of creative culture which might be seen too paradoxical to be accepted as norms, but maybe being paradoxical can be perceived as a cultural form. So, we can say that the dance culture, because of the individuals involved, is earning a complexity ingredient, which makes the dance culture a complex one in

comparison to others. As we can see, certain facts that appear in culture can also define the complexity level of the culture itself.

1.7.4. Culture and organisational culture

It has been stated by several types of research that the organisational culture has an important influence on the effectiveness of the organisation (Deal and Kennedy, 1982; Peters and Waterman, 1982; Schein, 1992; Wilkins and Ouchi, 1983). Similar to that several studies linked the effectiveness in an organisation with the values, beliefs which are active in an organisation (e.g. Alvesson, 2011; Schein, 1992; Smircich, 1983; Denison, 1984, 1990; Denison and Mishra, 1995; Gordon and DiTomaso, 1992; Kotter and Heskett, 1992; Ouchi, 1981; Sørensen, 2002 as cited in Kotrba et al., 2012).

As cited in Kotrba et al. (2012), organisational culture can be defined as:

“Underlying values, beliefs and principles that serve as the foundation for an organisation’s management system as well as the set of management practices and behaviours that both exemplify and reinforce those basic principles” (Denison, 1990. p. 2).

In 1983, Smircich defined the intersection points of organisation from organisational theory and culture from anthropologist point of view as it is shown in Table 5 (as cited in Bjerke (1999, p.2).

<i>Concepts of “culture” from Anthropology</i>	<i>Themes in organisation and management research</i>	<i>Concept of “organisation” from organisation theory</i>
Culture is an instrument serving human biological and psychological needs, for example, Malinowski’s functionalism	Cross-cultural or comparative management	Organisations are social instruments for task accomplishment, for example, classical management theory

<p>Culture functions as an adaptive regulatory mechanism. It unites individuals into social structures, for example, Radcliffe-Brown's structural functionalism</p>	<p>Corporate culture</p>	<p>Organisations are adaptive organisms existing by process of exchange with the environment, for example, contingency theory</p>
<p>Culture is a system of shared cognitions. The human mind generate culture by means of a finite number of rules, for example, Goodenough's ethnoscience</p>	<p>Organisational cognition</p>	<p>Organisations are systems of knowledge. "Organisation" rests in the network of subjective meaning and shared to varying degrees, and appear to function in a rule- in a manner, for example, cognitive organisation theory</p>
<p>Culture is a system of shared symbols and meanings. Symbolic action needs to be interpreted, read and deciphered in order to be understood, for example, Geertz's symbolic anthropology</p>	<p>Organisational Symbolism</p>	<p>Organisations are patterns of symbolic discourse. "Organisation" is maintained through symbolic modes such as language that facilitate shared meanings and shared realities, for example, symbolic organisation theory</p>
<p>Culture is a projection of the mind's universal unconscious infrastructure, for example, Levi-Strauss's structuralism</p>	<p>Unconscious processes and organisation</p>	<p>Organisational form and practices are manifestations of unconscious processes, for example, transformational organisation theory</p>

Table 5: : Concepts of culture from Anthropology and Organisational Theory (Smircich, 1983. As cited in Bjerke, 1999, p.2).

Adding to that, Arvonen (1989, pp.88-89) classified definitions of culture based on different views of an organisation. This also illustrates the link between culture and organisations.

The organisation is part of a larger culture system -master values, national culture, cross-cultural communication;

-corporate philosophy

The organisation is a culture and should be studied as such - Cognitive orientation

-Symbolism

- Psychodynamic orientation

Culture is an impressionable subsystem of organisation - A leadership variable

As mentioned above, organisational culture has an important influence on performance. There is some evidence supporting this idea and furthermore linking the consistency of the organisational culture and the performance (Denison and Mishra, 1995). This consistency presents itself as having a shared set of core values and high level of agreement and normative integration (Kotrba et al., 2012).

For this research, we can talk about the culture of temporary dance organisations in comparison to general project management culture. Specifications like having a set time, budget limitations, and an unique product qualifies dance performance creation projects as projects, and defines the similarities of other projects or the projects in general sense, but the complexity that created by the individuals of the project team, and moreover, the ambiguity of the end result –or in other words, fuzzy goals– draw a thick line in between them. For example, agile project management tools or principles might be useful for such projects with fuzzy goals, and the behavioural approach of choreographers –and as it is described in results part their way of dealing with complex situations– could be learning for agile projects, such as game or software

development. After highlighting the differences between the generic project management culture and dance culture, it is very clear that both cultures have some learning outcomes from each other. Especially, if people from one group would try to apply what s/he learned from other cultures, then it is most probably that a synergetic effect will occur, and both parties can benefit from this.

1.8. Summary of the Literature Review

In this chapter, our aim was to develop a certain academic background. The presented literature was selected to satisfy this need. We worked under six main headings: Leadership, project and project management, complexity and project complexity, managing creative people, dance and choreography, and cultural context. Methodology was kept separate from these headings, and was presented in the subsequent chapter, which is dedicated to the whole methodological approach followed in this research. Each heading also defines the literature group which the literature review was focused on. To have a better grasp of leadership and its importance for this research, we worked on leadership, particularly, authentic leadership. For project management, we reviewed literature on projects and project management. Complexity and project complexity was also reviewed under the same two subheadings. To be able to talk about managing creative personalities, we first talked about creativity, creative personalities, and finally, managing creative personalities. The topic of dance was reviewed under: “But, what is dance?” Choreography and choreographer; somatic practices and dance in business literature. Last but not least, the literature of cultural studies was reviewed under “Understanding culture,” “culture and leadership,” “culture and creative personality,” and “organisational culture.”

As almost all the selected disciplines are very sophisticated, grand disciplines, I only focused on the parts which are more related to this particular research. Having a solid defined scope helped me focus on elements of interest. The possibility of missing out some important literature or view is always a risk for a researcher, and here I admit that possibility, as well. To be able to reach as much as literature as possible, I used several libraries indexes (I borrowed library access, in addition to my own university, from my friends at Yeditepe University, Boğaziçi University, and University of Michigan,) publications of several associations like

PMI (Project Management Institute) and IPMA (International Project Management Association). Also, to be able to stay updated, I used Google Scholar and set Google Academic Alert, which updated me when there was a new publication on certain keywords I pre-selected. I tried to use the old but mostly accepted publications to enter the topic and adding the most recent ones to cover the literature historically as well. As a Systems Engineer doing research in social sciences, literature review was incredibly informative as well as challenging.

Now we can sail to the next chapter, where I reveal all the methods and methodologies that make me realise this research and reach my findings.

Chapter 2. “Dō” 道– The Way: Methodology

2.1. Introduction to “Dō”- The Way

This chapter is dedicated to creating an understanding in the mind of the reader about “the way” of the making of this research. The overall design of the research, research questions, collection, tools and techniques for analysing the data with related literature review and references and more will be presented in this chapter.

For a smooth reading, the chapter is divided into subtitles. We are beginning with the overall design of the study, rather than having a partial view of the whole research process. After schematizing the big picture before us, we will examine it in more detail. Our second subtitle will be “Research Question.” This is also the answer to the question of what we are trying to find out in this study. Under this subtitle, the reader will find the main research question of this work and how this question developed during the period of research. The reasons behind this question will also be presented. After understanding *which* questions we are trying to answer, next question will be the *where*. Under the subtitle “Choreographer, the leader”, we will focus on whom this study researched and why these people were selected. This part is more about the answer of where we can search the answer for our research question. After understanding what we are looking for and where we are searching it, the next question to be replied is how we need to look. Data collection methods and how processes do conduct and why those methods were selected will be presented with reasoning and critics from literature under the heading of “Data Collection.” As the natural next step after collection of data, our next part will be about data analysis. What has been done with the collected data? How was this data analysed and under which lenses? What was used as an innovative data analysis method? Why were the same issues presented by the point of view of different people and how did this help in the analysis process? These questions and some other more regarding the data analysis process will be answered here under this subtitle.

After explaining the data analysis process, the next subtitles are for polishing up the processes, so to speak. Under the title of “Challenges, Critics and Limitations”, we will humbly go through the limitations. As a researcher, I went through some challenges during this period and how

those challenges could be perceived as limitations, which might have affected the results of this research. This part can be perceived as a general critic of the overall methodological path. The ethical concern of the researcher and actions that were taken with this consideration will be presented in the next title called “Ethical Concerns.”

Finally, this chapter will end with a short summary of the “DO” chapter, where hasty readers can get a good grip of the methodology in a short reading.

2.2. Overall Design of the Study

A Sufi proverb says: “*There are as many paths to God as there are souls on Earth.*” In order to find an answer, we could adopt from limitless ways and approaches. Yet, we choose one, which we think is the best way to take us to our answer. In this part, I will try to explain the path that I chose for its reasons, explanations, and critics.

I am a Systems Engineer with a project management Master’s Degree. So, you can guess that I am more familiar and feel more comfortable with analytical work. As opposed to that, in this research, I choose something completely out of my comfort zone. It is important for me to explain why I decided to do so. Since I was heading to a place where I have never been before, I needed to search for previous similar journeys in the field. The first question I asked myself was “What I am going to research?” Was it going to be something quantitative or qualitative? That was quite easy for me to answer. I was, and I still am, interested in the behaviour of the choreographers, the leaders of contemporary dance projects in cross cultural context. Also, the behaviour of dancers is in the scope of my interest as the complex personalities in this research. Quantifying behaviour did not sound right to me. When I checked the literature on research on behaviour, I saw that almost all researchers chose qualitative methods (Newman and Benz, 1998; Bryman, 2008; Kothari, 2004; Saunders, Lewis, & Thornhill, 2009; Cozby & Bates, 2011; Creswell, 2014). All arrows were pointing to ethnographic research and its methods (Sandelowski, M., 2000; Bryman, A., 2012). I never liked to be limited to only one way or method. As a researcher, my work is essentially getting the best parts of different methods and using them for my work. If I was asked what my research method was, I would put it as ‘ethnographic research and action research, based on qualitative understanding.’ Or my reply

would be ‘case study research.’ I have used a mixture of all those methods above. And as a data collection tool, I have checked the common aspects of those methods, eventually cross-checking my abilities and experiences to decide on which would be the best fit for my goals. My decision was on participant observation and semi-structured interviews.

I am a trainer since 2004, and one of the competencies I have developed over the years is the skill of observation. In my workshops or training sessions, I put participants into a situation and then observe how they behave in that particular situation, then I reflect them on their behaviour and the results of their behaviour. I am including this detail here because the method we choose and how competent we are to use it for data collection are equally significant.

After deciding on using my observation skills in participating observation method to be able to collect the data, it was time for the next emerging question: Whom should I observe, and in which environment? My response to this question was swift. I decided to make my observation in real life cases; I needed to find contemporary dance performance projects. I found two cases and decided on participating them for observation; perfect fits for data collection. This way, I would be a part of the same environment, process, and culture, while I was carrying out my observations. But I wanted to have much stronger data. Even though I had very high skills of observation, it was still possible to miss things; especially one-on-one issues in such a big group. So, I decided to add one more data collection method; semi-structured interviews. More detailed explanations of the reasons for selecting each method will be supplied in the following part.

I found two suitable cases; I managed to get myself involved as a part of the project and even had the best role for a participating observant; being the “documenter.” Then, I began observing people and their processes. I documented them with personal notes, photos and videos. I was making small conversations during the process, but they were not set interviews. Those small conversations helped me understand the situations better before I reviewed my own observations. Refusing to believe in a single-minded point of view and always looking for different perspectives on the same topics helped me to have a much clearer view of the situations and the issues. Later, when the premier was over, I carried out my semi-structured interviews. There were several reasons for conducting these interviews solely after the end of

the project. First of all, I had to conduct them at the end, because if I did earlier, I would have missed some situations and issues. As it is explained in detail in the following chapters, most issues occurred towards the end of the processes. Secondly, I did not want to impose any kind of understanding on the dancers and choreographers with my questions. I avoided interfering in their behaviour, which was my main source of data; I did not want to affect my own data. In addition to that, I planned on becoming a part of the group by people taking me in their group, and it would hinder my purpose if they saw me as an observer or as a person who is doing some research on them. Of course, they all knew that I was doing research, but they did not know the details and what I was really searching for through the processes.

After obtaining my observations from two case studies and conducting my semi-structured interviews with the participants of those projects, I was ready to analyse my data.

In SE Group November Lectures event, I listened to a professor from Norway, Dino Karabeg. He was presenting a different way of reaching for the truth. His speech was about designing your own epistemology. I was very impressed with his works (Karabeg, 2012), so I decided to utilise his approach for my data analysis. I analysed my data in a polyscopic perspective (Karabeg, 2011) to find out the patterns in my collected data and to present them in the scientific frame that I decided to use. According to Karabeg, design and the traditional way are the two halves of the apple. “A traditional mode of information updates a worldview handed down by a tradition (a discipline, religion, culture ...), by using the concepts and the methods inherited from the tradition. In the design mode of information, facts and meaning are created as it may best suit the chosen goal” (Karabeg, 2012). Here, my approach is to find a middle way; finding my own way of reaching for the answers to my questions.

The overall roadmap of the research could be explained in one picture, as depicted in Figure 6

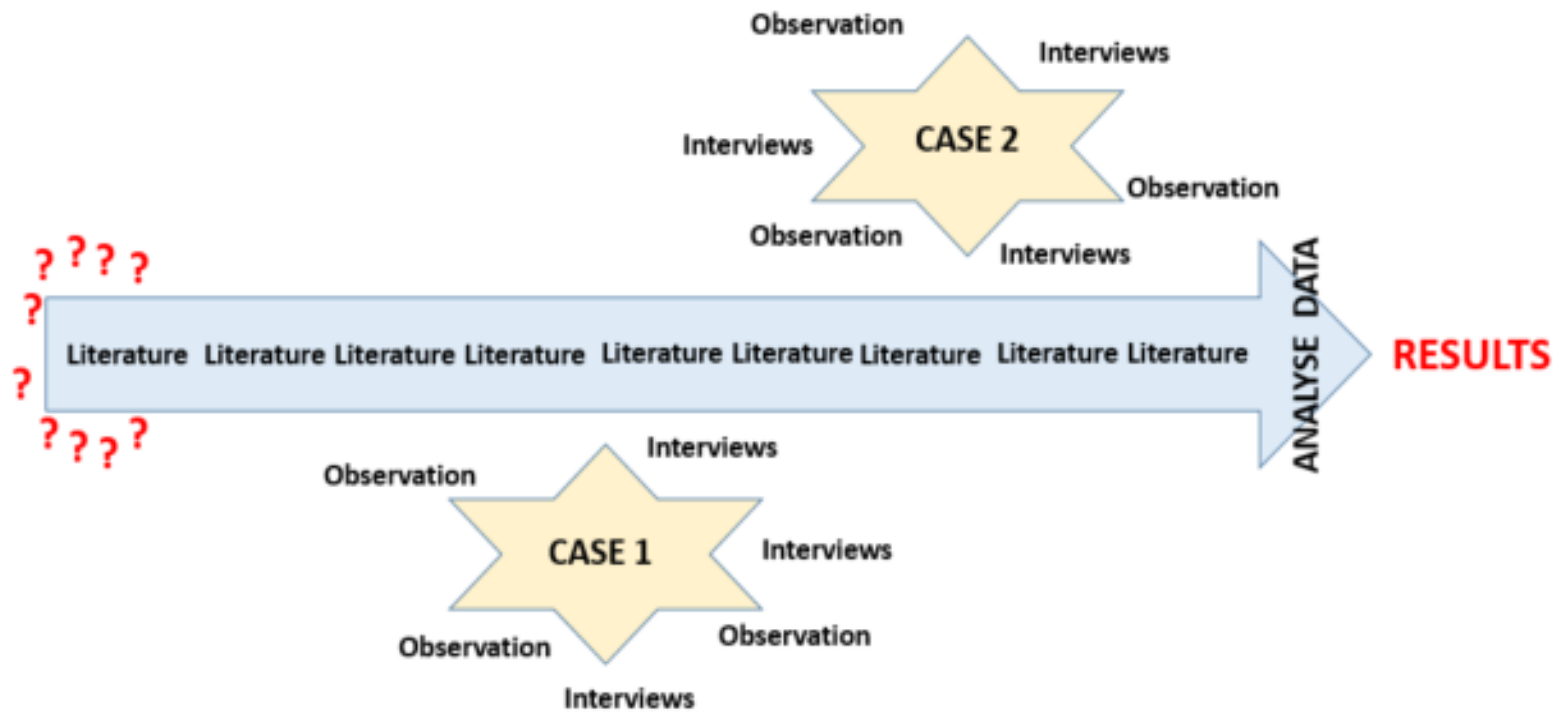
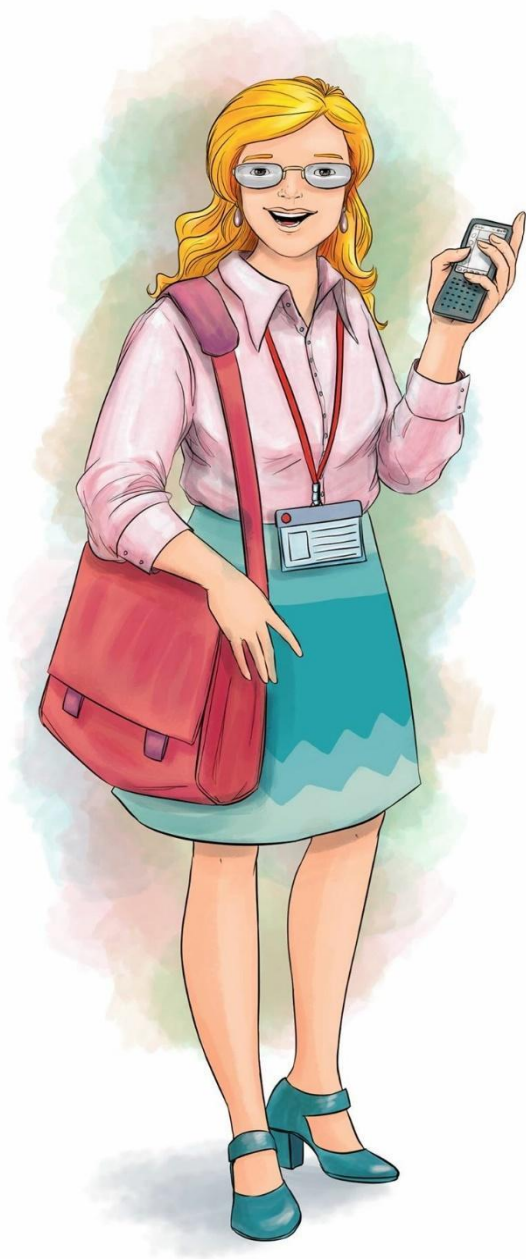


Figure 6: Research process flow

2.3. Research Questions

Being the readers from academia, you all know that change is the only constant if the research question is the matter. To be able to do that properly one must know what is the problem. To be able to understand what the problems are, I used a method called “Persona Creation.” I would like to define the problems via personas, as it is done in product design. In marketing or product design, people use Personas (Lidwell, Holden, Butler, & Elam, 2010) or fictional characters to represent different user types for whom the product might be useful. Here, with a similar understanding, I would like to draw you six personas for whom this research might be the answer to their ‘problems.’ I am aware of the fact that this is not the academic way of defining a problem, yet I believe that academia can also benefit from the methods of the business world. I would like to remind that another aim of this particular research is to add something to academia, not only as knowledge, but also as a different approach.



*Figure 7: Persona 1 Patrizia Zeeman.
Female. Age: 37*

Mrs. Zeeman has a background as an Art Historian; she worked at several museums as an inspector. She is now working as a curator with a freelancer contract. She is developing concepts and finds suitable artists to create art to perform or to exhibit. She is having difficulties working with artists. For her, they are unpredictable: Sometimes it is very easy to explain to them what she wants, and at other times, it is almost impossible to reach them. Sometimes they are quite responsible and disciplined, and yet at other times, it is the opposite. She is not sure whether they are playing around or they are really working. They have sharp changes in their moods, so most of the time she does not know how to approach these people. Their approaches to problems can make her life harder. A small issue in the exhibit venue could become a giant problem, which could lead the artist to quit working. She is looking for ways to

affecting their creative processes. She wants to understand them, and at the same time, make them work as they are supposed to. Patrizia learned it the hard way that bossing them around is not an option if she wants positive results.

*Figure 8: Persona 2: Edward Lake. Male.
Age: 43*

Edward is a business trainer & consultant at Ethis Consulting Company. He is experienced in leadership, especially in finance and banking sectors. Recently, he started to take on new clients from the IT industry. Now he is consulting two big online game development companies. His major client asks him to develop his leadership skills to be able to lead his creativity team, which is the backbone of game development and design in the company. He had some meetings with those designers, observed their working styles. His client says that he has leadership experience for over 20 years in different fields, but the members of this team are very fragile and unpredictable, while they are also crucial for the company. Therefore, he needs to be careful while working with them. He recently had an argument with one of them about office hours, and this discussion took him out of his work for three days. Edward is looking for ways and leadership styles to be able to help his client on his problem. He sees this challenge as a development chance for himself as well. Finally, there is something challenging and unknown. His curiosity is pushing him to learn more about creativity, creative personalities, and ways of managing them. As an experienced consultant, he is also wondering which leadership style is more suitable for this situation and what is about this style that makes it easier to manage these people.

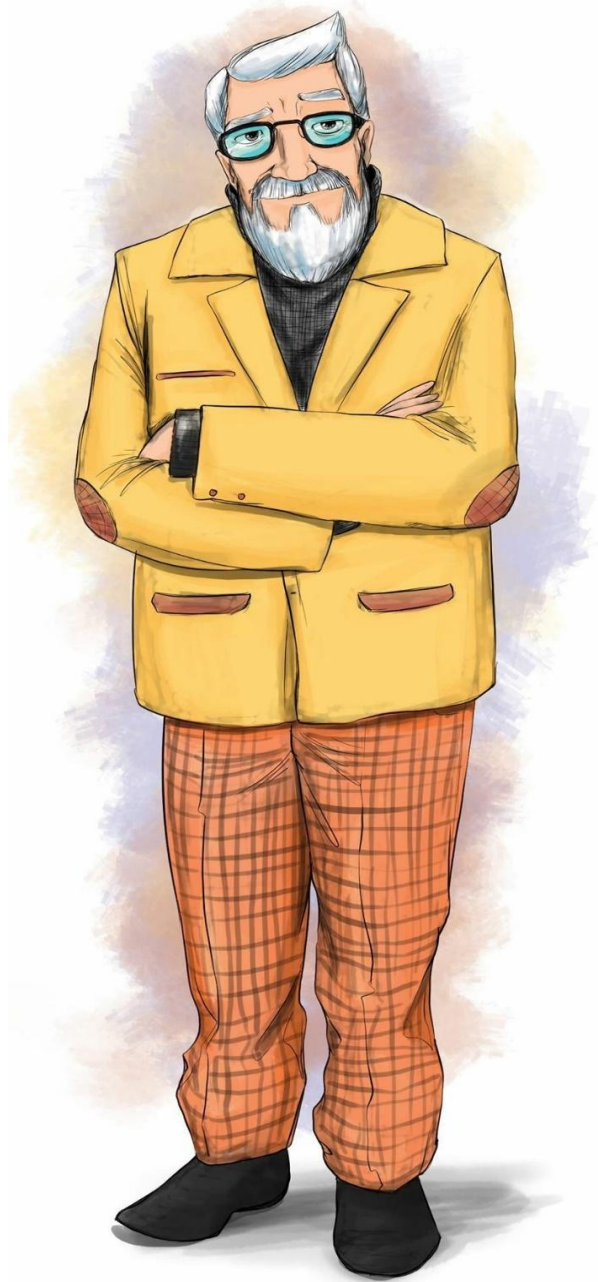
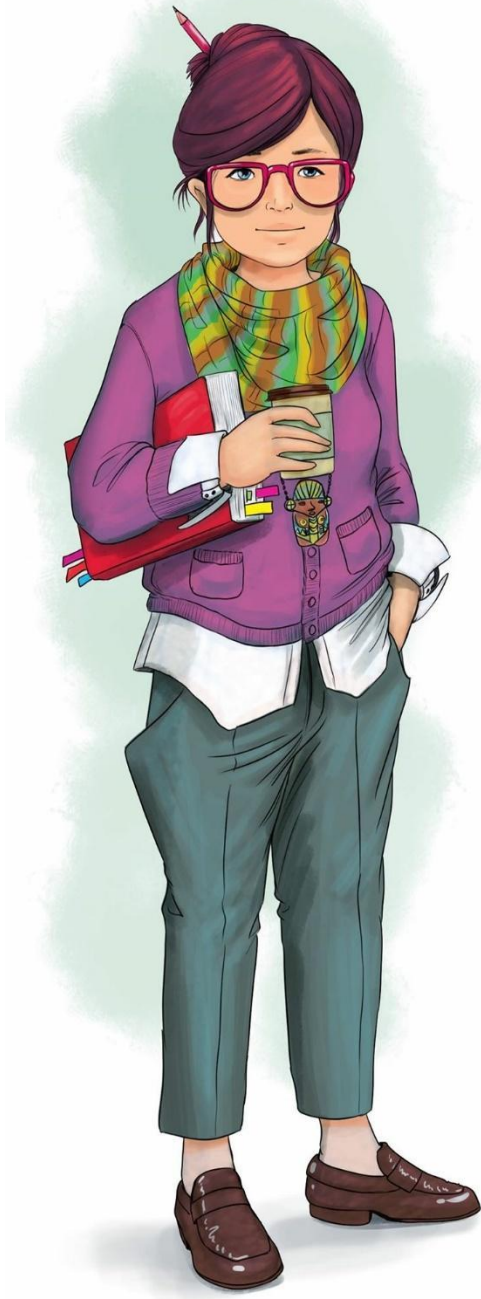


Figure 9: Persona 3: Defne Sağlam. Female.
Age: 35



Defne is an event manager at Skyline Entertainment. She is responsible for managing and organising dance festivals and shows. She is working with freelance dancers and choreographers. She has a background in event management in the pharmaceutical industry. She was organising, training, and lounging events for new products and conferences for medical personnel. She never worked with artists, especially with dancers before. She is having difficulty in leading them regarding the needs and requirements of the company. She feels like if she does something wrong, they will not perform or they will create a fuss because of her. She feels this pressure each time she works with them. Actually, this has come up before in her experience. In one of the projects, the choreographer quit the project regardless of her contract, and Defne had to work her fingers to the bone just to convince her to come back and continue the shows. She is wondering if there was an easy way to lead

them without disturbing them or risking their creative processes. She also wants to understand them, the reason to why they behave this way, and moreover, how she can prevent this kind of issues in the future.

Figure 10: Persona 4: Manu Pavi. Male. Age: 45

Manu is working as an executive manager at Savoy Leather, which produces luxury leather goods for high-end customers. Savoy is producing new creations for every six months to present in fashion shows and events. They do not engage in mass production. All of their design team and leather masters are famous and well-known people in their field. He sometimes has difficulty working with them. They are highly individualistic. He wants them to work as a team, and to follow his lead. Even though he is a well-known manager and an experienced leader, he is having difficulty transferring his vision to them to create new series of products. He would like to learn more about what kind of leadership approach would be more affective and useful while working with such talented, creative individuals. He knows that he needs to be careful with them as their work directly affects the name of the brand and the sales as well.



Figure 11: Persona 5: Alec Sav. Male. Age: 55



Alec is an executive manager. He got a new position and became a director at an advertisement company. They chose him because of his managerial skills, and his first task is to improve the productivity of the creative writers in the company.

He never worked with creative people; he worked with seniors, juniors, and people from different cultures, but not creative people, at least not mainly creative ones.

First thing in his job, he wanted to see with whom he is working, so he asked about their works in the last three months. They were good, but not really impressive or totally out-of-the-box kind of works. Before beginning to propose some changes in the company, he wanted to develop his skills and knowledge about creative personalities. He may not have worked with creative people before, but he knew that they were different to work with

than the others, and they needed a different approach.

He first turned to books, then made some exchanges with old friends on whether they had any experience on the subject matter. Everybody was saying that they were different, but no one had solid experience or advice. They all talked about providing freedom and a creative environment. But when he asked the question “How?” people became silent.

His company is a highly prestigious company; people there should not be ordinary creative writers or designers but the top-notch ones. Does he not understand why the works are not top

quality? He searched for each designers' and writers' past works, works from the time that they were freelancers. He was amazed at the difference in the works. Old works were much better than today's. This made him more curious. He wants to let them be as creative as they were. His instinct and experience say that there should be some change in the system in the company, but what should change?

Alec is looking for ideas and clues to be able to create the best environment/atmosphere for them to be able to get the best results.



Figure 12: Persona 6: Fahri Akdemir. Male. Age: 36

A Systems Engineer with a Strategic Project Management Master's Degree, Fahri worked as a Soft Skills Trainer for over 14 years. He took part in different artistic and creative projects all through his life. He has experience working with different industries. In his work, he realises that there is something different with artists or creative people. After 14 years of experience, he can forecast the behaviour of the participants, their reactions to certain points during the training. However, when he works with creative people, he gets unexpected responses. Not being able to guess responses of such participants increases the level of challenge in training, but also adds excitement to his work. He wanted to learn more about this phenomenon. What is different with creative people? What are the challenges of working with them? How can we manage those challenges when they occur and how can we prevent them? And also as a researcher on leadership, he is wondering if authentic leadership approach would help project managers to lead creative people. In the end, he would like to develop a leadership training program for creative industries.

As you can see, all these people are from different fields, but they share a common problem. Most of them have experience in working with others and leading them, yet when it comes to working with creative people, they realise that their previous experience does not apply as it is supposed to. The main necessity is to understand creative personalities, their needs, and find a way to work with them, and also lead them in a way that both sides will be happy and satisfied with the mutual process. They also tell us that satisfaction of creative people is very important concerning the results. It is not only making them contribute, but it also has their motivated contribution to have better results and products.

These six personas are just some examples from six fields; creative people are everywhere, and they do not only have to be in one industry. We are all creative on different levels, and as the level of creativity increases, the difference in behavioural complexity in personality becomes more visible. Even though the subjects of the case studies were chosen from dance projects, the results of this research have something for anyone. After having a better view of problems, I started with one question, and it changed, and changed, and changed, again. Sometimes big changes were made; sometimes just variations in phrasing while keeping the main principle at the centre. The core principle was to be able to understand the successful ways of leading creative / complex personalities. That is why I wanted to research on choreographers, directors, and conductors.

At the very beginning of this research, I attempted at making this research about leadership styles of creative leaders; directors, conductors, and choreographers from a nonverbal communication perspective. Following the first reality check with my supervisor, I decided to take his advice and proceed only with choreographers. That was very exciting and very challenging for me, because to be able to do that, I was thinking of recording the choreographers and defining codes for each physical cue that can have a meaning about leadership in a non-behavioural perspective. Later, when I was conducting my research, I learned that they were already carrying out a similar research at MIT; even so, by using high-end technology. They were putting over 900 sensors on the leader and checking the movements of the muscles in particular situations during leadership. I had no know-how, no funding, no technology, no time, and no team to be able to do such a detailed research. Moreover, when I compared my research method to theirs, I felt really outdated, and that lead me to drop the idea

of non-verbal research.

As a result, the first idea was:

“A cross-cultural study of leadership as a tool to deal with complexity, based on verbal and nonverbal discourse analysis concerning leadership styles used in dance performance projects.”

After saying goodbye to the idea of nonverbal communication, I kept my focus on leadership styles. Because I believed that one of the leadership styles would be an answer to my question, and if none of them actually worked, I could define a new leadership style. Following that, my main question was transformed into:

“Do choreographers have a particular leadership style which is defined in leadership literature?”

Later on, I grew to dislike this question, and the main reason for my dislike was the answer to this question being a mere “yes” or “no.” A Ph.D. thesis must be more than that. Thus, I was determined to elicit more than a “yes” or “no.” In an instant, I changed it to something more.

“What are the leadership styles of choreographers in contemporary dance performance projects?”

This one sounded a bit better, but again the answer would be really short, such as “charismatic leadership” or “servant leadership.” Also, it was not covering the area of my real interest, which was and still is the behavioural complexities. This question, too, was not telling me much about it. As a soft skills trainer, I know that leadership and behaviour may change in the crisis moments or during complexities. I made up my mind to be more meticulous.

Then, I was working on a different research question:

“How do choreographers’ leadership styles change while they are dealing with complex situations?”

I realised I was getting closer, but I was not on point yet. During that period, I had attended an

academic conference in Copenhagen (Art of Management Organisation AoMO), and when I presented my research idea there, I received several feedbacks from participant academics. Most of them recommended focusing more. Because with this question, I was going to be comparing leadership style of the choreographer to the defined leadership styles in the leadership literature. That would take some time and would not be a good read after all. They suggested that instead of checking the leadership of choreographers with all leadership styles, I should select only one style and check it with that one. They asked me which leadership style I was more prone to, and which one I felt might have let the audience learn more about leading complex creative behaviour. What was my intuition about it? I was surprised that I produced an answer so fast: Servant leadership and authentic leadership are the two leadership styles that I observed in most of the case studies that I had participated. Frankly, authentic leadership was the one I believed to be the best fitting leadership style for this work. After that, I planned on checking my data on authentic leadership.

Before writing down another research question, I continued on with my readings and came across an article about authentic leadership (Ladkin & Taylor, 2010). I actually had met Steven Taylor in an AoMO Congress, but did not get a chance to talk with him during that congress in Copenhagen. In their article, Steven Taylor and Donna Ladkin were actually providing a way of evaluating the presence of authentic leadership by explaining authentic leadership with three ingredients. Self-exposure, relating, and leaderly choice. Even though it sounds very promising, it had its own limitations in itself (more on this in the analysis section.) That gave me an idea about my research; I could filter my data based on these three elements and see how much of authentic leadership was present in the cases that I observed.

So, I finalised my research working title as:

Choreographing complexity: Cross-cultural research on leading behavioural complexities of creative personalities in contemporary dance performance projects.

I did not include authentic leadership in the working title, because it is only one branch on the main question tree. My real question was:

How do choreographers manage the behavioural complexities of creative personalities in

contemporary dance performance projects?

That was the question I must answer. I know there may not be only one answer to this question, but I needed to find at least an answer based on my research work.

I get back to the authentic leadership in my sub-questions:

How do research findings align with the leadership style called "authentic leadership?"

In which way did the choreographers show or not show authentic leadership behaviour based on the three elements of authentic leadership defined by Steven Taylor and Donna Ladkin (Ladkin & Taylor, 2010)?

Based on my own design epistemology, I believed that the leadership patterns of choreographers might also give me some insight, and I added two more sub-questions:

What are the common leadership patterns of behaviour in observed choreographers?

How do those patterns relate to the three elements of authentic leadership?

As a result, this research is conducted and organised to provide you with the answers to those questions.

As it is the case with any academic research, I had a hypothesis:

H1: "Authentic leadership approach could be beneficial on leading creative personalities especially on solving issues generated because of their complex behaviour."

And, of course, a null hypothesis:

H0: "Authentic leadership approach could not be beneficial on leading creative personalities especially on solving issues generated because of their complex behaviour."

2.4. Source of Data: Choreographer, the Leader

When you know what you are looking for, it is easier to decide where to look for it. The very root of curiosity for this research was on creative personalities and leading their complex

personalities. Therefore, the answer should be in creative people and creative industries where those creative personalities work. When I was having the first meeting about my Ph.D. application to the Cross Cultural Complex Project Management Program, I mentioned that I wanted to research choreographers, film directors, and conductors. There, my professor smiled and told me that these are three Ph.D. theses that I was talking about. If I wanted to write a Ph.D. thesis, I had to focus on one of the subjects. He could not have been more right. After that talk, I had to decide which creative industry I would choose for my research. My personal interest was in the film industry, but there were some possible problems concerning that area. First of all, I needed to find at least one film Production Company, which would accept me in their filmmaking process to observe the overall work, and I had to be near the director to be able to observe his behaviour. I did not know any people from the film industry in Germany; I had some contacts in Turkey, but that was all. Besides, a bigger issue was the length of the projects. A normal cinema film production project took around two years. That is quite a long time for data collection. As I did not have any funding for my study, I also had to work to earn my living and stay in Germany. I did not have money to cover myself for two years. Furthermore, it was not very feasible to find a job in film production that pays me and also allows me to observe the processes. After having that thought, I had to quit the idea of researching on directors. Next possible field would be classical music. There, I had similar problems as I did not have any contacts in that field. Moreover, when I started to read more about creative processes and creativity, I refrained from working with an institution. I wanted to work with a more temporary project organisation. The reason behind that was that in an established institution, there would also be an institutional culture, set roles, an acquaintance of people, hierarchy, etc. Those are the things that I wanted to avoid in my research. For me, those static structures limit the creativity, and therefore, I could have missed the sparks and fire of creativity, the very burning effect of those creative people. I decided to work in the field of dance. The next question was: What kind of dance? Again, considering similar issues like in classical music and conductor, I decided to work more in the contemporary field, especially on contemporary projects, which did not belong to any institution. I wanted to have projects where members were not set people, but people who came together for that particular piece.

There is also another important aspect of choosing contemporary dance projects. I was already

dancing contact improvisation, and most of the dancers that I met during the dance festivals and workshops were also dancers from the contemporary field. I already had several friends and a solid network to find cases for my research.

I spread the news through my network in contemporary dance, and did some brainstorming with them to be able to find the most suitable project for research. I was looking for an international project where the participants would be from different cultures, and also, I wanted to have a big project size-wise, so the higher number of people in the project could give me more chance to catch more complexity issues. Since I was living in Berlin and I did not have the budget to travel or move to another city during the research period, I focused on projects in Berlin. Besides spreading the word through my network, I wrote e-mails to all the contemporary dance choreographers in the Berlin area. I found twenty-three contacts and wrote each of them asking if they will have a project shortly, and whether or not they would allow me to be a part of it to conduct my research. From over twenty-three e-mail applications, only three choreographers replied to me. The first one of those three said that she could not allow an external person in the process to observe the process, because the process that they go through is quite sacred and fragile. I was upset because I got a refusal, but I was also happy that her reason was telling me that I am very right on my thoughts about the process being very fragile and sensitive. I wrote her back and explained that I did not want to be an external person in the project. Quite the contrary, I wanted to be a part of the project, someone from the team, not an outsider. Unfortunately, she did not reply to my second e-mail. The second refusal came with a very accurate reason; he said that he was not planning any projects shortly. The third reply was not a complete yes, but an invitation to meet and talk about it. I arranged a meeting with the choreographer; she asked me about my research, why I was conducting it, what I was looking for, how I was planning to collect my data, etc. In order to not affect her behaviour in the process, I did not tell her everything in detail. I said that I would like to research about the creative process in a contemporary dance piece and its environment. I did not mention about the leadership aspect specifically, just naming it as a part of the process. I did not lie to her, of course, but explained my research, just not the very detailed version. You can read more about this issue in the Ethics chapter. After this meeting, she agreed to accept me in the process, and she already had a role for me: The non-artistic assistant. Basically, I would be helping the

choreographer in organisational terms, and I would also be registering the process by photographing and filming it from time to time. That was a perfect position for me. I was officially allowed to follow the process as an internal eye, record whenever I want, and keep track of events. That was also what I needed to do for my research. As everybody would know about my role, they would not be affected by a person sitting around watching, taking notes, taking photos and filming.

After having the first case and collecting my data, I immediately started to look for the second case. There was nothing more in Berlin, and I was moving to Frankfurt. So, I focused on finding something around Frankfurt am Main area. I was new in the city, but I managed to find the Independent Dance Association of Frankfurt called “ID Frankfurt”, had a chance to tell them about my research, and asked them to inform me if there would be any projects suitable for my research. During that time, I had some news from Berlin. Another choreographer heard about my need and wanted me to watch their process and conduct my research on their project. Even though the proposition was so kind, I had to refuse because of financial reasons. If I accepted it, I would have had to move back to Berlin for three weeks and stay there. I could not afford to pay two rents at the same time, so I kindly turned down his offer. Also, another important reason which made me not really interested in this project was the number of performers. In my first project, there were more than 25 dancers, but in this one, there was going to be only two dancers, and one of them was the choreographer. It was a different story, and I thought that I would be having difficulties comparing the two cases. Luckily, while I was having this conversation with that choreographer, I heard that, soon, there was going to be a project in Frankfurt. When I asked about the project, I found out that the project fitted perfectly to my criteria: A multinational team; contemporary dance project; more than 25 people performing. There were some major differences between the cases, but that was a positive aspect in my understanding. You can read more about it in the Results chapter, under the Overview of Cases.

When I approached the choreographer, he accepted me immediately. When we began working, we still had not decided on my role in the project. He was very easy going. He simply told me that “we would figure it out,” and then, when I mentioned about my first experience, he accepted to give me the same role as a non-artistic assistant and documenter.

2.5. Qualitative Research, Case Study and More

When a person wants to conduct research, one of the first questions is how to do it; whether to do it in a qualitative or in a quantitative way. Those two ways are quite different from each other, and also, the requirements of them are distinct. Here at this decision point, a researcher goes back to his/her main question, because the answer to which method to use is hidden in the question, in fact, more in what kind of answer she/he wants to have for this question.

For me, this decision was clear and easily made. I chose qualitative inquiry. Bryman Bell defines qualitative research as a research strategy that highlights words instead of quantification in data collection of analysis (Bryman, 2008a).

The main reason that I chose it was more about what I wanted to research. I was, and I still am, interested in the behaviour and interaction of those choreographers. An answer to a question of “how many?” might not satisfy my curiosity. Even though I have an engineering background and experience in quantitative methods, for this research, I decided to go with the qualitative methods. Moreover, ethnographic methods were my choice because I was curious about the leadership behaviour of the choreographers under complex situations in the contemporary dance performance projects. When you decide on this, you have actually decided on your strategical move. Maybe another definition of qualitative research will help me to better explain my reason for this selection:

“Qualitative research is an umbrella term for an array of attitudes towards and strategies for conducting an inquiry that is aimed at discovering how human beings understand, experience, interpret, and produce the social world.” (Sandelowski 2004, p.893)

My aim was not exactly to understand how human beings understand, experience, or interpret. It was more about how to produce in the social world. If it is necessitated, more definition could be found for the term, but for me, that much was more than enough. Carrying on under this umbrella of qualitative research, I chose case study research to create the environment to collect my data. According to Yin (2009, 2012) and Stake (1995), case studies can be useful on several occasions to have in depth analysis of events, activities, or programs with one or more than one

individual. I was going to work on the dance performance projects processes. Yin (2003) defines several conditions in which a researcher can use qualitative case study research. According to Yin, if your research is focusing on a question of “how” or “why” and you are not capable of manipulating the behaviour of those people whom you are researching on, you should utilise it. Another point comes from Pamela Baxter and Susan Jack: A researcher should also be clear about what she/he really wants to analyse (Baxter & Jack, 2008). I wanted to analyse a process and the behaviours through it.

After the decision of case study approach, I wanted to do multiple case studies. By this way, I would have a chance to see the differences in between cases and observe common patterns should they occur (Yin, 2003). Unfortunately, I could only find and conduct two case studies. I wished to have more cases to be able to compare and find out similarities. I knew that it was important to select cases with similarities to be able to have a fairer comparison.

If it is needed to talk about the philosophical understanding of my case study selection, I can try to explain in few words. Here, I base my approach on case studies of a constructivist paradigm, like Stake (1995) and Yin (2003). Like the constructivist, I also believe that the truth basically depends on the perspective of the person. Constructivists do not reject the objectivity of the work as it is based on one’s own perspective. In other words, constructivism is constructed upon the foundation of a social creation of reality (Searle, 1995). In this social creation, the reality is not only created by the researcher, but also by the participants of the research, who share their stories with the researcher (Crabtree & Miller, 1999; Lather, 1992; Robottom & Hart, 1993).

After defining my frame and finding out my cases, the next step was to start the physical research and collecting data.

2.6. Data Collection

The very core of the research is finding answers to the questions as an attempt of understanding the world around us (Hancock & Algozzine, 2006). In the process of arriving at some answers, there could be very different ways one could follow; yet, if you want to have your answers to

be accepted by the scientific community or academic community, then whatever way you choose on reaching your answers, they should have a scientific background. In other words, you need to use scientific methods in your research. In any research, there are two important phases; collecting the data and analysing the data. For both phases, as an academic, one needs to have an academically accepted “way” of processing those phases. The reason behind this not only being accepted by others, but also being able to provide some valid information. Scientific methods help us in creating valid knowledge.

In this journey to the Land of Answers, I also followed up a type of epistemology. I decided to design my own way to the reality. As it is mentioned earlier, I am influenced by the works and ideas of Dino Karabeg, and his method, “design epistemology” inspired me (Karabeg, 2012). I do not know if it is correct to say design epistemology is a method, but for me, it was an eye-opener. His perspective showed me that “my way” could also be the scientific way. Dino Karabeg starts his article with a quote from Albert Einstein about epistemology:

“I shall not hesitate to state here in a few sentences my epistemological credo... I see on the one side the totality of the sense experiences and, on the other, the totality of the concepts and propositions that are laid down in books... The system of concepts is a creation of man, together with the rules of syntax, which constitute the structure of the conceptual system. All concepts, even those closest to experience, are from logic is freely chosen posits, just as is the concept of causality, which was the point of departure for this inquiry in the first place.” —Albert Einstein (Einstein & Schilpp, 1979 as cited in Karabeg, 2012, p.1).

It is important how we access knowledge and how we use it. However, I believe that if we do not introduce new ways of accessing it, we will be limiting ourselves and the answers to what we will find out. There are –and there should be– different ways to make sense of experiences, or in other terms “reality” (Berger, Luckmann, & Zifonun, 2007). As researchers, we need to make our way to reality and how we make sense of it to have our answers. We may walk the same path of other researchers if we feel that is the right path to walk. Yet, sometimes, we may want to create our own paths, as well. When all is said and done, what we do is “*an attempt to make the chaotic diversity of our sense experience correspond to a logically uniform system of thought*” (Einstein, 1940, p.391). At the end of the day, the respect for evidence and reason are

basic common sense and scientific method (Kosso, 2011).

In this research, that is also what happened. I used the path of the ethnographic research investigating the behaviour and chose data collection methods from them. However, I wanted to add more outline to that path and have different data about the same reality that I observed. I chose participated observation. I collected my data as I observed the reality and used semi-structured interviews to add different perspectives to the same reality. My idea was to reach at least three perspectives on each issue that I observed; researcher's (participant observer), dancer's, and choreographer's perspectives.

That was the first step, and when I had three explanations for the same reality, I put on my authentic leadership glasses, which also had three different lenses, and made my analysis by providing information about how it looks under each lens. That was the scientific framework that I designed and applied to conduct this research.

2.6.1. Participated observation

Mark K. Smith defines the aim of participant observation as producing a 'thick description' of social interaction within natural settings ('Participant observation', N.D.). As I was looking for this particular way of social interaction, namely leadership, I believed that participant observation was the best fit method for this purpose and interest.

According to Hammersley and Atkinson, if we are talking about social research, somehow, we are also talking about participant observation. The reason behind that is the fact that in any kind of social research, we are part of that social world (Hammersley and Atkinson, 1983). In participant observation, the researcher goes to a particular social setting, takes a participant role in that setting, and makes his observation from this stance (Hammersley & Campbell, 2012). The participant observer collects data by participating in the daily life of those subjects whom she/he is studying (Mac a Ghail, 1994). The observation that he makes is somehow used to create a "written photograph" of condition or state (Erlandson, et.al, 1993).

McCall and Simmons (1969) argue that participant observation can be seen as a combination of several methods and techniques like observation, formal interviewing, document analysis,

and self-analysis of the participant itself. That combination of several methods provides researchers with different chances to check for nonverbal expressions of feelings, better understanding of the relationship in between parties, how they communicate with each other, what is “normal” in their realm, as well as check how much time is spent on each activity or so (Schmuck, 1997). Adding to that, according to DeWalt and DeWalt, the participated observation work includes series of activities like active looking, improving memory, detailed field notes, and patience (DeWalt & DeWalt, 2002).

In the context of this research, the fieldwork involves serious observation, informal talks, sharing, active listening, detailed field notes, short videos, photos, and cross-checking observed issues via informal interviews. The data was not only collected during the rehearsal periods, but also at the time when the rehearsal was over for the day and people were in their own reality and their own free time. The informal interviews in particular were done during the breaks where everyone (the dancers and choreographer) was not in the same space.

It is also important to mention that the researcher stayed in the project from the very beginning of the rehearsals till the last moment of each project, being the premier. As a member of the team, I was coming to the meetings, rehearsals, and other related events much earlier than the others. The idea behind that was to be able to see who was coming first and who was coming late; the reaction of the choreographer to those early-comers and late-comers. For example, the choreographer in the first case was almost always the first person to come in. I did not record or remember any meeting or rehearsal that she arrived after a dancer. For most of the instances, she was there even before me. On the other hand, the other choreographer had a tendency to come in on time and start immediately, or let his assistants start the warm up, himself joining later. This is an example of how I carried out the observation task, taking it very seriously as a researcher. If I wanted to observe, I needed to be there, early. Even if I did not feel like joining in all the time, I had to join the social meetings. Anything that could happen or could be talked about during those meetings would provide me with a better understanding of my case.

Another important aspect of participant observation is the personal analysis of the researcher in the process (DeWalt & DeWalt, 2002). As I was a part of the team in both cases, I was one of them. The situations I was in as well as the responses of the choreographer to the situations

related to me were also precious data for this research. I was not the dancer performing, but I was working with them and for the choreographer. How he/she communicates with me, including his/her behaviour on understanding my needs, affected me personally as a member of the team. That personal data sourced by my own feelings were also the part of the data that I needed to analyse and put into the account. One example: In the second case, my name was not in the advertisement material with the other members of the team. I felt ignored and undervalued. This affected my will to come to the rehearsal the next day. You can read more about it in the Results chapter.

Participant observation as a method has several advantages. DeMunck and Sobo (1998) says that participant observation gives a chance to the researcher to enter the “backstage culture” of the group/society (p. 43). This is the exact situation in my case. As a researcher, I was literally at the backstage of the dance performance projects. In other words, I was in the kitchen. Throughout this time, a lot of proto-ideas that I had about creative processes have changed, while some of them were confirmed. Personally, one of the biggest advantages of the participant observation method was that it prepared me for the interviews, as well. It is also very important to be able to understand the events, situations before talking about them during the interviews. When I was doing my observations, I was taking notes about what I was observing, but also taking some notes on what I should ask when I interviewed a particular person. Whenever I developed an important perception, I put a mark on myself to check it with others, so that I could minimise my personal bias on the matter. With this aspect and some others, participant observation improved the quality of data collection and facilitated new research questions and hypotheses (DeWalt and DeWalt, 2002, p. 8).

2.6.2. Semi-structured interviews

The decision of interviewing dancers was made quite swiftly, because I was afraid of having single-sided data. I needed to understand the perspective of others, as well. The interview can be defined as an exchange of opinions and feelings between two people, who talk about a subject of common interest (Kvale, 1994, p. 15). Interviews give us access to the observations of others (Weiss, 1995). I was going to conduct interviews. When I read more about interview

methods, my decision became more solid. As the aim of an interview *in large to facilitate an interaction, which permits participants to tell their own stories, in their words* (Smith et al., 2009), it completely fitted my needs. Hammersley & Campbell said that interviews were treated as second best to direct observation and perhaps provide access to information about what really goes on, and they also can supply evidence about the fronts to be penetrated. (Hammersley & Campbell, 2012). Through interviews, I can access on other people's interior experiences and can learn more about what they perceived and how they interpreted their perceptions (Weiss, 1995). That was exactly why interviews were useful for me. By personal observation, I developed an idea, built up my theory, and then checked this view in my interviews with the dancers and choreographers. Sometimes the insights that they provided me made me go back to my notes and memories to reconsider the situations again with a different perspective.

According to Kvale (1996), the main task of interviewing is to understand the meaning of what the interviewees say. I was aware that it would be an important task while performing the interviews, which is why I decided to make all interviews face-to-face (with some online video conferencing,) and also chose the semi-structured interview method. These decisions allowed me the flexibility that I required. With face-to-face interviewing, I was both able to hear the words and descriptions and see how these words were coming out of the interviewee. What kind of feeling appeared when they were talking about the subject or the person? Furthermore, I was able to see their body language and relate to it. Depending on their way of talking, body language, or tone of voice, I was shifting among my list of questions, and creating new questions that asked for more detail in some cases, while in others, not entering the scope of that particular subject, at all. That was the gift of the semi-structured interview. I had written down questions so that I would not lose track in my talk or finish the interview before I have answers to all my questions. Moreover, I was able to add new questions to get a better understanding of their answers. Semi-structured interview method provided me with the freedom to play with the order of my questions and the phrasing of my questions. I could also ask what was most needed and was the most appropriate. Regarding some interviewees, I was just asking the question and getting an answer. Yet with some of them, I needed to rephrase the question and provide more explanation on the question before I could get a solid answer.

I have conducted interviews with the choreographers, majority of the dancers, and some other members from each team. For the first case, I have interviewed sixteen dancers, the choreographer (more than once), production manager (only non-artistic person in the team), and the light and sound designer. For the second case, I interviewed fourteen dancers, the choreographer (twice via Skype), the assistant choreographers, and the curator of the project.

All interviews were face-to-face, but some of them were through online communication tools with video. For the first case, 90% of the interviews were conducted right after the premier, face-to-face without a computer aid. However, 70% of the interviews of the second case was carried out through online communication channels. In the second case, most of the international dancers needed to leave immediately after the show, since it was performed only once. Therefore, I needed to arrange interviews with them later through online communication tools. The interview with the choreographer was also done through online tools. Furthermore, due to availability problems and lack of interest, I could not conduct interviews with some parties in both cases.

The semi-structured interview being a secondary tool to collect my data, I managed to conduct thirty-six interviews in total, which counts for more than the half of the population of the projects. I did not feel the need to include all the members in the projects as this was a supplementary data collection method.

During the interviews, I tried to hear the story of the whole project and their perceptions on the selected issues from the interviewees. Since I took part in the process and lived in the same environment with them, I was able to provide them with information about the process, such as the when, where, who, etc. When there was a need to remind the interviewee about a situation, I avoided proposing my own perspective.

2.7. Data Analysis: Design Epistemology-Polyscopy

“As the complexity of system increases, our ability to make precise and yet significant statements about its behaviour diminish until a threshold is reached beyond which precision and significance (or relevance) become almost mutually

exclusive characteristics. It is in this sense that precise quantitative analyses of the behaviour of humanistic systems is not likely to have much relevance to the real world societal, political, economic, and the other types of problems, which involve humans either as individuals or in groups" (Zadeh, 1973, p. 28).

Data collection and analysis processes almost worked in parallel. The initial data came from observations during rehearsals. In the beginning, there were a lot of data, lots of behavioural aspects, actions, etc. As my work progressed, I started to classify the inputs under headings. First of all, I defined the issues. There were six issues that I named for the first case, and seven for the second case. During the process, I continued exploring those issues more thoroughly and tried to make sense of them. I conducted interviews following rehearsals, which helped me fill in more details about issues that caught my attention. In the end, I decided not to use all of the issues for this work. Some issues were interrelated, so I merged and proposed them as single issue. Some issues were more technical than behavioural; they were automatically out of the scope of this work. I decided to pick three issues from each case study.

Issues were not the only things that I was focusing on. I was also trying to capture all leadership behaviour of the choreographers. Of course, as an observer, I was observing and taking down notes on all kinds of behaviour or phases used during the process to have a better understanding of the cases. After the end of the second case study, I went back to those notes of behavioural aspects. I underlined and grouped the patterns that are noted as present in both choreographers' behaviour. Luckily, some of the behavioural acts, such as warm-ups, grabbed my attention much earlier, and I had a chance to add those things in my interviews for the first case. In the second case, I was much clearer about the pattern behaviour, so my questions were more direct and clear.

After collecting and classifying the data and getting more information about them through interviews, I already had a picture in front of me. All I needed was to go back to my research questions and ask them.

Of course, all my data were actually providing several answers that complemented each other with regards to my main question.

How do choreographers manage the behavioural complexities of creative personalities in contemporary dance performance projects?

Different approaches I captured during the research were becoming the pieces of a puzzle that was the answer to the big picture.

To be able to reply to the sub-question regarding the alignment of the findings and authentic leadership, I used the three key elements of authentic leadership as lenses for my analysis.

I looked at each issue with each lens, and noted down what I saw, along with what I could not see. Then I did the same thing for the patterns that I have derived from my data.

The three lenses that I used were *self-exposure, relating, and leaderly choices* (Ladkin & Taylor, 2010). To be honest, it was not an easy task. Although I had clear definitions in my mind, it was very difficult to find out if those were present in the behaviour of the choreographer. Most of the time, this was the case, because they were the utmost inner processes. Self-exposure, in particular, is a process that even the person himself/herself may not be able to recognise. Therefore, I used my ability on verbal and nonverbal recognition abilities. The limitations regarding this will be listed further below.

2.8. Challenges, Critics and Limitations of the Study

Like any work, there were several challenges that needed to be altered, and some of them that were beyond my limits. Those challenges turned into limitations during the research process. Some of the challenges were technical challenges, such as losing some of the recorded interviews during file transfer, and some personal challenges, such as the duration of the writing process, which included several long breaks, conducted a research study on social sciences as an engineer, being unfamiliar to research methods and some of the topics, having no scholarship and trying to work, live, and study at the same time in a different country of which I did not know the main spoken language.

2.8.1. Limitations and critics about selected cases

First of all, we need to remember that every research is done in a different and limited realm.

They all have their own universe, their sample size, and sample culture. Therefore, we cannot talk about all cases. Since I have done this research in the contemporary dance performance field in Germany, it can only speak for itself, while providing us with an idea about the general. I have chosen the cases in Germany, but they are international cases, since the participants were from more than ten different countries. Therefore, it may not reflect the German dance field per se. One of the outcomes of the first case was that the context of the project had a great influence on the leadership that was used or needed to be performed. In the first case, the context was embryology, and the performers were as human cells coming together to create a human body. Being so, the environment was quite horizontal, and there was supposed to be no hierarchy. Another important aspect about the cases was that they were both large projects, considering the number of the dancers on stage; both had 26 dancers on stage. Hence, the results of a similar research might be different on a smaller project.

One more important characteristic, the most important of them all in my view, was that both cases were temporary projects. They were not dancing projects by established dance companies, which often consists of the same dancers, choreographers, and people for music or lights. These performers came together for the first time for this project, which made their interaction unique. That certainly was a very important fact that I felt the need to emphasise.

2.8.2. Limitations and critics of participant observation

Participant observation as a method is very much depended on the observation skills of the researcher. The researcher should be a good observer with an open and non-judgemental mind. The researcher should be interested in learning more about others, situations, and processes, while being aware of the propensity for feeling culture shock and making mistakes (DeWalt & DeWalt, 1998). Bernard (1994) proposed choosing of competent people for observation work in terms of culture and terms. As the observer of this research, I counted on my observation skills the most. However, there were several limitations from my side, as well. First of all, even though I do dance, have been in a dance environment and dance making processes, it was my first time following and analysing the whole process and the environment. I was a part of that culture during the research process, but I am not a part of that culture in normal life (Schensul,

Schensul, & LeCompte, 1999). I certainly was an outsider, if I compared myself to the dancers and choreographers of my cases, who had years of experience in similar environments and situations. Also, being part of the crew might have affected my own judgemental view about choreographers. My opinions about them were also included as data for this research as I was a part of both projects. I could unintentionally transfer my opinions to some other parties during small talks. Still, we can accept this fact as a part of the social process. In fact, this affect should be there, as it is a normal part of the social lifecycle. I was not the only one talking about how the process was going for me and the things that were affecting me as a person or a member of the project.

It should be noted that, if there had been another person instead of me to do this observation, he/she could have come up with a different story. People observing the same event very often relate the details of the event different from each other, and consequentially reach different conclusions about the causes of said event (Hancock & Algozzine, 2006). Even the gender of the researcher would create a big difference in perception. Researchers with different genders have access to different types of information (DeWalt & DeWalt, 2002). This is an objective risk that every researcher should take into account. Also, different people have different intentions to simplify things. Essential parts of events might seem different to different eyes.

Another limitation could be named as our own influence on the group, or in my case, the process. My presence in the process, having an observer in that space, might have affected the behaviour of the choreographer or the dancers, which was also defined by Hancock and Algozzine (2006).

Another disadvantage, which can be considered as a limitation of observation, is the lack of interest from observer's side (DeMunck & Sobo, 1998). As a human being, I was not interested in every part of the process equally. This change in my interest in parts of the process might have affected my vision, and I might have missed some interactions or acts that otherwise may have provided me with a different insight. However, my interest in human behaviour was present during the whole process.

As Johnson and Sackett (1998) discuss the reality of the culture which is observed, they say it may or may not be the same culture which is present when there is no observer in the

environment. But this is basically a paradox similar to Schrödinger's cat, whether or not it is alive until observed (Schrödinger, 1935).

Another important limitation of the observation method was the storage data. In my research, I used personal notes, narratives, and memories as well as photographs and video recordings, which evoked memories and gave more insights about the written notes. Most of the time, it was difficult to take note word for word, so I took a few notes, reminder keywords, and later during break time, I sat down and rephrased the notes. This may have led to loss of some data or misunderstandings.

One important handicap of participant observation is the times that you are not around. As a human being, it is not possible to be everywhere with everyone, especially in such big groups. During rehearsal times, most of the time, we were all together, so it was easy to capture what was happening, but sometimes some people were on the side of the stage, in the changing room, out for a phone talk, or at the breaks when everyone went somewhere to rest or eat. As an observer, I needed to choose where I wanted to be at a certain time. I was trying to be with the choreographer almost all the time, but certainly not all the time. For example, in both cases, the choreographer was using the same accommodation with one or two other dancers, and I know, through our small talks and interviews, that almost every night they were having chats, including criticism of the process. These small details were missing, or only in my data through interviews and others' perspectives.

2.8.3. Limitations and critics of interviews

As an interview is all about understanding what the other person means, it brings about some challenges, particularly in the conducting and analysis of an interview. However, the interviewer –in this case, the researcher– was involved in the process all the time and had a chance to experience the culture and environment with the interviewees to minimise the differences in understanding. To have such misunderstanding is always a risk, and it limits the results of the work. For example, two people who arrive at a place by bike may reply the question of “How did you come here?” in different ways. One might say “by bike”, and the other might say “with my own resources.” It is also important for us to understand what they

understand from our questions and what they really mean in their responses. In the literature, there is a term for this: “Interview bias.” This term describes all of the biases that can happen in an interview, since both parties, namely the interviewer and the interviewee, are human (Cozby & Bates, 2011). One bias is that the interviewer would be expecting certain answers from the other person, and he might misunderstand the responses of the interviewee because of this expectation. Another bias could be that if there were several interviews happening in one research study, the researcher might be affected by one of the interviewees and could reflect his/her responses to the others. These, and maybe other similar events, can cause bias in the data. These are human factors, which are hard to measure and control. In a research study, such as the one you are reading, where the researcher had more than 40 interviews, it is very possible that some data might have been misunderstood or misled (Cozby & Bates, 2011).

One other limitation about the conducted interviews could be the lack of detailed transcriptions of the interviews. Main data about the interviews were interview notes, and recordings of some of the interviews (some recordings were lost due to technical reasons.) This problem was minimised by transferring notes into categories of issues, where they were related immediately after the interviews, while the memory of the researcher was fresh.

2.8.4. Limitations and critics on analysis

As I mentioned in the previous heading, data analysis was difficult to realise. Not only because there was too much information to go over and relate, but also because of the lenses that I used to define the presence of authentic leadership in the behaviour of the choreographers. I selected these three components mostly because when I reviewed my notes from my observations and my interviews, I was easily able to picture all those three components’ presence or absence in the cases that I researched. Using these components had limitations, as well. First of all, being able to capture self-exposure is not that easy. Most of the time, when we respond to a situation, even we, ourselves, cannot distinguish whether we are responding this way because of somatic markers or we considered all other options and are consciously deciding on our particular response. Somatic marker response might be perceived as authentic since they also come from the self. To minimise that, I considered the duration of the response. When a choreographer

responded quickly, before completely analysing the situation, I noted that as a response from a somatic marker, where the person did not look for other possible solutions before making a decision. In the interviews with the choreographers, the issues and choreographers' responses were discussed. Even though I did not ask directly whether they considered other possible responses or not, I asked about the other possible options of response. Also, another way to recognise if the acted emotions had a true base from an emotional memory does not require some nonverbal recognition abilities. Therefore, on that analysis, I had to count on my nonverbal/verbal recognition abilities, which also brought on a limitation. My personal interest and study on nonverbal communication work was provided by Paul Ekman (Ekman, Friesen, & Ellsworth, 1972). On the other hand, the easiest one to capture as an observer and a part of the team was the "relating" component. If the choreographer's action did not fit in the context of the situation or the people around, that was easy to detect. Furthermore, about leaderly choices, I have to admit a risk of misdetection. As the leader/choreographer is generally the person who is more into the whole picture, it can be easy to misjudge their choices. To minimise this risk, I used my data from interviews with the dancers and choreographers. Of course, as a member of the team, it was easy to comment on whether a choice spoke for the group or the individual identity of the choreographer.

Another important fact, which could probably be considered as a limitation, was that when I did my research and collected my data, the idea of authentic leadership and the three elements of authentic leadership were missing. Therefore, when I collected the data, I did not specifically collect my data for those three elements. That is why, in the analysis part, I had to go back to my notes and memories related to a particular issue or pattern. If I had the authentic leadership focus and the three key elements before the data collection process, I would have had much more solid analyses.

Finally, the data was collected for part of a qualitative research and the sample size was not big enough for a quantitative analysis. However, I tried to use correlation tables to make sense of the data and show the results from a different perspective.

2.9. Ethics

The main concern of the researcher is always obtaining an answer he/she seeks in an ethical way. This concern may sometimes look like it is blocking us from grasping the truth, but, nevertheless, that is the way to follow. With this understanding, I also let the people, whom I observed, know that I would be observing the process and documenting my observations with the possibility of using them in my written thesis or articles. Here, I was stuck with an ethical dilemma. If I were to openly tell the choreographers or the dancers that I would be observing their behaviour, and especially to the choreographers that I would be observing their leadership behaviour, it could influence their behaviour. This could create a large bias for my data. On the other hand, if I had not told them, it would have been unethical. After some brainstorming, I found a middle ground. I told them that I was going to be observing them and their creative processes and taking notes, with the possibility of using this information without using their real names. What I did not tell them was what it was I was looking for specifically in their creative processes until the end of the observation period. When the premier took place, I explained them my main research topic in more detail, and I carried out the semi-structured interviews.

Some of them allowed me to use their real names in the thesis; however, the choreographers and some others wanted to keep theirs anonymous. I respected their wishes and did not mention their names in the thesis. However, I needed to mention their genders for the sake of the research, and used fictional names instead of their real names.

I also followed the advice of DeWalt, DeWalt, and Wayland (1998) and shared some of my notes with the participants, whenever they asked me to. Also, all photo and video materials collected during the process was shared with the choreographers, as well as with the other parties through the choreographers.

One of the issues I discussed in the results section was about a dancer, who had some problems during the rehearsals, which affected her work in the piece. The issue was actually valuable for my work and allowed me to understand the choreographers' way of leadership. In that case, as the person was fragile and the situation delicate, I avoided talking about this issue with her. I could have gotten a better insight into the issue, but there was a bigger risk of reminding her of

what happened and unintentionally causing her harm.

2.10. Summary of Methodology

Under this heading, I would like to summarise the methodology section. It may create more questions to which you can find answers in the main chapter. This summary is just a glimpse of the whole chapter or methodology, or as I have named for this research, “Do”-The Way.

Before that, we should have a clear understanding of the differences between methods and methodology. Methods are the techniques that researchers employ in order to practice their work; they are tools that we use to collect our data. On the other hand, methodology is the study of methods that are used (Bryman, 2008a). Talking about this particular research, my data collection methods consisted primarily of the participated observation technique, and secondarily, semi-structured interviews.

The main reason behind selecting participated observation as the main data collection method was the fact that it was the best tool for conducting behaviour-related research. The semi-structured interview method was selected to add more perspective to the data; to fill in the gaps, which might happen with a single observer. Furthermore, this method incorporates others’ stories and perspectives into the story.

The main research question of this thesis work was:

How do choreographers manage the behavioural complexities of creative personalities in contemporary dance performance projects?

And my sub-questions, which I tried to answer, were:

How do research findings align with the leadership style called “authentic leadership?”

In which ways do the choreographers show or not show authentic leadership behaviour based on the three elements of authentic leadership, defined by Steven Taylor and Donna Ladkin (Ladkin & Taylor, 2010)?

What are the common leadership patterns of behaviour in observed choreographers?

How do those patterns relate to the three elements of authentic leadership?

With this research, I tried (and managed to prove) my hypothesis, which was:

H1: “Authentic leadership approach could be beneficial on leading creative personalities, especially on solving issues generated because of their complex behaviour.”

H0: “Authentic leadership approach could not be beneficial on leading creative personalities, especially on solving issues generated because of their complex behaviour.”

During this research, I used two cases, which were deliberately selected from the contemporary dance performance field in Germany. Both cases, as projects, had twenty-six dancers, who were from over ten different countries. The durations of both cases were also similar to each other. I had the same role in both cases: Documenter and non-artistic assistant. These roles allowed me to be a part of the team and easily perform my observational work. In the end, it structured my interviews. I had been in the project from the first day of the rehearsals until the last day, the premier day.

During the process, I had several limitations related to my research. Some of them were related to the data collection tools that I selected, to a limitation of possible misunderstandings through observation and interviews, and not being able to see and observe every instance of the projects. Cultural references may also be considered as limitations. These and many other limitations were considered beforehand, and I, the researcher, tried to include precautions for each of them.

As the researcher, ethical values were of utmost importance to me, both before and after data collection. I explained to all the parties involved that I would be there to do my research on them and the process that they were going to be involved in. I also mentioned to them that I would be taking notes, photos, and videos, but that I would not associate any of them with their real names. All photos and videos would be for the research purposes only. They were all shared with everyone right after each project concluded, and were not presented in any medium, including this written thesis work.

Chapter 3. Treasures of the Quest: Results of the Study

3.1. Introduction to the Results

The Results chapter contains the obtained data, which was collected according to the methods described in the previous chapter, and its analysis. However, this section does not include intensive interpretation. To be able to keep clarification and preserve the continuity of the work, backbone arguments and their flow were presented evidently.

This chapter was designed, firstly, to create a clear picture of the sources of the data, and gradually introduce the data and the analysis of the data. To be able to give clarity and structure, this chapter is presented in several subheadings.

While creating the overall picture about the data collection process and elements, the 5W1H⁶ approach, journalist's way of covering the story, was taken into account and applied. By answering 5W1H –Who, What, Why, Where, When, and How– the aim was to not leave any gaps in the story (Nelson, 1917).

The first subheading's aim was to start drawing a picture of the cases by giving an overview of each case. This subheading tells us what was observed, and what was different and similar in those cases. It also helps the reader to have a better understanding of the contemporary dance performance scene. Detailed comparisons of the cases serve an important purpose as it was believed to have a high influence on the leadership approach of the choreographer in each case. In this part, we answer the questions of what, when, and where. Overviews of participants and choreographers were then added to the picture. The participants were the ones, *who* are known as the creative personalities, which come with complex behaviour, namely, the starting point of this very research.

The choreographers are the main actors of the research as the whole research was based on their approach to leading behavioural complexity. We try to overview them by giving a short biography about them. Following that, to be able to create a better comparison ground, we look

⁶ Journalism website. Press release: getting the facts straight. Work by [Owen Spencer-Thomas](#), D.Litt. URL retrieved 01.11.2014.

at them from different directions. This also answers our questions of why and how.

When the reader has the overall understanding of the sources of collected data, then, with the next subheadings, we begin to reveal the data. As it was described in the Methodology section, the main data for the cases were the ones that were named as “issues” and “patterns.” As it was shared earlier in the methodology section, the research was following a special way, a “design,” for its own epistemology was inspired by the works of Dino Karabeg (2011, 2012). First, the issues were described from a polyscopic perspective, meaning that the issue was described from the researcher’s, dancers’, and choreographers’ perspectives. Then, the response or the behaviour of the choreographer was presented for each issue from both cases. This data presents itself through the analysis of the embodied authentic leadership perspective (Ladkin & Taylor, 2010), right after the presentation of each finding. The same approach was followed for the common patterns of choreographers, as well. This chapter concludes with the summary of the results and findings.

3.2. An Overview of the Cases

To be clearly understood and to minimise confusion or misleading, it is important to start with a vivid image of the data collection process and the environment where, how, and by whom the data was collected. Aiming at that, the big picture of the studied cases was described. To have a structure on this overview, the researcher’s journey on beginning the research comes first; this is important in order to provide some insights about the person who collected the data, especially if the data was collected through observation. Second, the process of finding the dance performance cases was presented. Third, the facts, which were true for both cases, as could be called *similarities*, are highlighted along with the differences between the cases. Last, subheadings for each case study concludes this image.

Since the main aim of this part was to create a better understanding of the cases used in this research, it is important to share some information about the process of finding cases. This part can be perceived by the reader as a step to the world of contemporary dance environment, where the research took place. Here, in the interest of better communication, I go back to the

narration way of writing and use first person singular.

3.2.1. Starting the research

When I had my first meeting with the research program coordinator and told him about my research idea, I told him that I wanted to research choreographers, conductors, and film directors. His first comment was that I was talking about three Ph.D. research projects, not one. He asked me to make a choice between them. Now, after five years of research, I understand that he could not be more right. I have decided to conduct my research on choreographers' leadership. There were several reasons behind that. First of all, I have already had contacts from the dance field in Germany, especially from the Berlin and Frankfurt areas. These were people whom I mostly met during contact improvisation workshops or festivals that I participated as a dance enthusiast. Especially the summer when I received this comment from the coordinator of CCCPM, I had already been to one Contact Improvisation dance festival in Turkey, another one in Poland, and I was on the way to a third one in Freiburg, Germany. That was another reason very much connected with the logistics and feasibility of the research. If I wanted to use filmmaking projects and conduct my research on directors, my data collection process would last more than six months, possibly up to two years, as the filmmaking processes are generally between 6 months to 3 years. On the other hand, I had almost no contacts in filmmaking and orchestral music-making projects. Feasibility made it easier to decide what kind of creative projects I would choose to research on. After deciding the field of work, I realised that there were still other decisions to make. It was going to be dance performance projects, but what kind of dance? Contact improvisation (CI) is not a performative dance, and since it is an improvisation-based dance, it was not really suitable for my research. My contacts from the CI world were mostly from the field of contemporary dance, where the dancer and the choreographer are freer in body and decisions. That selection also came naturally. There was another important reason for which I did not want to dive into the classical ballet or modern dance fields. I wanted to work with un-institutionalised projects, where they often do not have an established employee and working structure. In business terms, temporary project-based organisations and freelance projects are far more interesting, since each project is done with completely new dancers (later on, I realised that each choreographer had always

had some dancers whom he/she liked working with and was trying to involve.) In other words, a new project team, each time, with no set structure that was known by all of the dancers, the choreographer, or other parties in the team, was considered optimal (I later learned that choreographers generally take lessons about managing projects, especially about legal issues and budgeting, but still, in general, not everyone is aware of these processes, and there is always something different.) After deciding to work on contemporary dance performance projects, I started to spread the word that I was looking for two projects to participate in and gain an insider view. While I was spreading the word, I had already started to develop my knowledge about the research methods and leadership of creative personalities. I did not rush to find cases very quickly, because I wanted to feel ready and equipped about the process. Knowing from personal and professional experience that, to be able to “see,” you need to know what you are looking for and where you may head to. I took my time in developing myself about the field, and in the second year of my research, when I felt ready, I started to make a more dedicated search on finding cases. My first approach was “knocking on the doors” of people from the field and asking them about the ways of finding those projects. Then, I made a list of choreographers in the Berlin area, and wrote personal e-mails to each of them about my wish to use their next dance performance project as a case study. In the first set of e-mails, I reached twenty-seven choreographers. Out of those choreographers, only 3 of them returned with a response. When I shared this information with the coordinator of the Master of Contemporary Dance Education in Frankfurt, Hochschule für Music and Darstellende Kunst (University of Music and Performance Art), I was told that this unresponsive behaviour of the choreographers was a sign of the complexity and challenges in the field.

The first response I received was negative, and her reason was the sanctity and privacy of the process. I find this reply interesting and worth sharing here. As a person, who was involved in dance for several years now, I can understand that dance creating processes can be very intimate and sacred processes. I understood this much better after my experience with two creative processes and seeing how delicate and fragile the working environment is with dancers, particularly regarding emotions. This reply was a “no” to me, but I appreciated that, because this response started to prepare me for what I was going to be witnessing. The second reply was negative, as well, with a very practical reason: He did not have any project plans for the

near future. Finally, when I received the third response, I saw that it was not a direct “yes,” but at least the choreographer was showing some interest in the idea. She asked for more details about me and my research. She was also saying that she was happy to hear that I was doing research on dance and that I was able to find her contact information. From the e-mail, I could feel that I managed to create some kind of curiosity in her, and probably for the same reasons of the first choreographer, she wanted to know more about what I really wanted to research. I explained the main aim of my research in a broader context: Research about the dance performance’s creative processes and challenges. My intent was not to mislead, but I could also not provide every detail without affecting the outcome. At this point, I found myself in a dilemma: If I shared that I would like to research her and her leadership behaviour, it might affect her authenticity, and her behaviour might change. On the other hand, if I did not share the truth, it would be unethical. To find a middle way for myself and not to create too much of bias in my data, I explained to the choreographer that I was doing a research especially about team dynamics and difficult times in the processes of dance creation. In our first interview with the choreographer, I explained to her that I would be observing everything; not judging, but simply observing and witnessing. I also added that my research had nothing to do with the artistic side of the project. I was not qualified to observe and even note about the artistic decisions or approaches – I felt a relief in her when I mentioned that. The very detailed aim of the research was shared with the choreographer and the dancers at the very end of the process after the premiere.

After several emails and one face-to-face meeting with the choreographer, I was accepted to join her project team as a documenter and helper, whose main job was to help the choreographer if she needed something and registering the process with a camera, which was a perfect role for a researcher using the participated observation method.

After finishing the first case, I immediately started my search for finding another one. I was looking for a project that could have several similarities, but differences, as well. I got accepted by two choreographers. One of them was going to do a project with only one dancer and himself as the other dancer. The other project was a big project, like my first case study. Even though the two-person project was quite interesting to me, as the choreographer was also going to be a dancer, I was wondering how it could change the dynamics in the project. Eventually, for the

sake of having more solid results, I chose the second project, which had several similarities with my first case study project.

I found that project via my personal network in the Frankfurt area, where I moved after leaving Berlin. One of the dancers from the dance collective, who was undertaking casting for the second case study, shared the contact details of the choreographer with me to ask him for permission and a role in the project. To keep the continuity in research, I explained the research frame to the choreographer in the same way as the first case for the same reasons. The choreographer accepted my proposal. In our first conversation in which he had already accepted me to participate in the project, when I asked about my role, he said that we would figure it out. That was a sign for me that he did not make up his mind about the whole project, yet, and also that he was more easy-going and positive about having an external person in the project. In the end, he gave me the job of documentation and helper, the same role as in the first case study. I was registering the work and creating a control panel, an archive for the choreographer to be able to see all the material created by the dancers and help him filter this material regarding the dancers who were active in it.

In the second project, the choreographer was less curious about me and my research. He did not dig into my research or my background. I felt that for both cases, having a free helper was a big plus for such projects, which, most of the time, have financial difficulties. If they have more budgets, they use it for hiring more dancers or using better lights, or some other artistic aspects rather than non-artistic aspects. That is why a volunteer on non-artistic work would help the choreographer to focus more on the artistic aspects of the process.

After getting the acceptance from choreographers and setting the roles, I was immediately involved in the projects and stayed in the loops of communication from the first day until the last.

After giving information about the selection process of the cases, we can continue with the similarities of those dance performance projects.

3.2.2. Similarities of cases

Before defining the other similarities between the cases, I would like to underline, again, that the genres of both projects were selected to be the same, and that they were both contemporary dance performance projects. As mentioned earlier, that was very important, because the results could have shown major differences if the cases had been chosen from classical ballet or modern dance.

Secondly, both cases were freelance works, where the productions were made by teams that work with temporary contracts. In both cases, the whole team had never worked together before. Some dancers, or people in other roles, like light design or music design, might have done some other projects with the same choreographer or other members of the team, but for both cases, these projects were the first in which these team members worked together. It is highly likely that, if the projects had been selected from dance companies with solid backgrounds and structures for working together and creating dance performance pieces, the results of this research would be different. Third, both projects took place in Germany, and both projects were realised by multinational team members. Here, “multinational” means more than ten different nationalities. The multinational teams created an opportunity for me to also analyse the cultural differences, if any, regarding behavioural complexity or managing issues caused by such complexity. Besides, nationality means a different culture; here, I am using the word “culture” more like a realm of dancers and creative personalities, which are a different culture for a business trainer. Other than nationality, there were other factors, which created cultural diversity in teams, especially concerning their backgrounds and experience.

Both cases had twenty-six dancers. Based on interviews, this number can be considered as large when we talk about contemporary dance performance projects. Normally, you can see that many dancers only in pieces that dance companies produce. For a freelance work, it can be considered as a big project. Another important similarity was the roles of dancers in the performances. In both cases, there were no soloists or main roles. However, in the second case, with a last-minute decision, the choreographer asked a group of his dancers to move as a pack, and assigned some dancers from this group as “captains,” who, in a way, led this “pack.” Actually, with that decision, the unity and horizontal working frame of the work was changed. This last-minute decision created a huge impact on the process, which I define and discuss in

sections below. In addition to the similarities of the cases, in both cases, the role of the researcher was almost the same. The role required helping the choreographer in non-artistic matters and register rehearsal process by some video shooting and photo shooting. Concluding with the similarities, both choreographers did not do the open audition. Even though the selection or recruiting process was quite different in each case, there was no open audition, where the choreographer comes together with the dancers, who are willing to take part in the process, work with them, and then select whom to work with in the project. Details are provided below, in related parts about each case.

3.2.3. Differences between cases

To continue adding images to the big picture, I need to detail the differences between the two cases. First of all, the main difference between cases was the context of the performances. The first case was based on somatic practices, and the second one was based on a method inspired from logic in calculus. The choreographer and the dancers, who were interviewed for the first case study, underlined that the context of the practice had a big role in the environment of the project, thus, on the leadership of the choreographer, as well. Details of the contexts are explained more in detail in the following sections. Second, the difference between the projects was the process of selection of dancers. In the first project, the choreographer selected the artist to work with from a limited network based on his own experiences with those people. So, he was already familiar with all the participants' movement qualities and personalities before starting the project. Conversely, in the other project, the selection of the dancers for the piece was made by an external dance community, and the choreographer met most of the dancers for the very first time. Additionally, an organisation made an agreement with one of the dance schools in the area to use fourth-year students on this project as dancers, and due to some other reasons, second-year students joined the project instead of the fourth years. That actually created the main issue in that case, which I elaborate on below. Third, there was difference in the duration and the organisation of rehearsal periods. The first case had some pre-rehearsal phases, which did not directly involve the dancers, followed by two weeks of rehearsals, and finally, the performance. The second case started with two days of workshop, which was not obligatory to everyone, and then, again, a non-obligatory one week of rehearsals for everyone but the students. Following that, two weeks of official rehearsals with the whole group where

participation was expected from all of the dancers. The reasons and consequences of this are discussed below in more detail. Another important difference between the cases was the usage of assistant choreographers. In the first case study, the choreographer did not use any assistant choreographers, but used all the members of the creative process (dancers) as co-choreographers, and actually gave them the title. In the second case, the choreographer had two assistant choreographers with whom he worked before in similar projects. He was able to divide people into teams and assign tasks to those teams. (This is another subject that I will elaborate on further below.) Moreover, the organisational structure of both projects showed differences. The first project was curated and organised by the choreographer himself as a dance performance show. However, the second case was curated by a curator to be a part of a performative conference. Again, both were contemporary dance performances, but the second one was part of another event, which had different organisational responsibilities and context. Finally, the choreographic modalities of the choreographers were quite different from each other. To explain in broad terms: One of the choreographers had just introduced his method of creating materials (method based on logic theory in mathematics) and then facilitated the dancers to create materials. After that, the choreographer took these materials and adapted them to the performance location. On the other hand, the other choreographer, even before starting the process, already had movement material, in fact, even more, she had already defined the somatic source of the material. She proposed the somatic source to the dancers, and the dancers created their own interpretations of the material. The choreographer already had a big picture; which part would follow which part, and so on. She was able to explain, graphically, on a storyboard, how the performance was going to look like almost from the beginning of the process. On the other hand, the other choreographer mostly left the job to the dancers; only some of the created material was used. Most of what was presented were new, improvised material.

There is a detailed description of both cases in the following sections. You can also find a comparison table for the cases (Table 6).

	CASE I	CASE II
Type of project	<i>Contemporary dance performance</i>	<i>Contemporary dance performance</i>
Type of organisation	<i>Self-organised</i>	<i>Part of a performative conference</i>
Curated by	<i>Choreographer</i>	<i>External curator</i>
Context based on	<i>Somatic Experience</i>	<i>Personal methodology based on logic conditioning</i>
Duration of rehearsals	Two weeks	Two weeks official plus one week optional and plus two days (Workshop) optional
Choreographer Gender	<i>Female</i>	<i>Male</i>
Choreographer Nationality	<i>German</i>	<i>American</i>
Co-choreographers	<i>All dancers/performers</i>	<i>None</i>
Assistant choreographers	<i>None</i>	<i>Two Dancers / Performers</i>
Non-Artistic Assistant	<i>Researcher</i>	<i>Researcher</i>
Other Project Members	<i>Artistic Collaborator, Sound Technician, Light Designer, Light Technician, Theory/ Text study, Costume Advice, Production Manager, Photographer</i>	<i>Curator, Art Director, Space Designer, Music, Choir, Costume Designer,</i>

Number of performers	<i>twenty-six</i>	<i>twenty-six</i>
Title for performers	Co-choreographers / Performers	Performers
Participants	Dance professionals with experience	Dance professional with experience and second- year dance students
Role division in Piece	Equal Roles / No Soloists	Equal Roles / No Soloists * *Choreographer gave some of the performers a group role and some as captain of the group.
Multinationalism	YES over ten country	YES over ten country
Audition process	No Auditions. Dancers invited personally by the choreographer. Choreographer knew dancers personally	No audition. Selection is done by a dance collective. Choreographer did not know dancers

Table 6: Comparison table for cases

Case One

When I got accepted by the choreographer for the first case, I was so happy. Not only because I finally had a chance to do my research, but also because of the type of dance performance project that I got accepted into. As it was mentioned earlier, Case One was based on somatic works. More specifically, it was about embryologic processes and BMC (Body-Mind-Centering™)⁷. It is very important for the reader to understand what that means, because the context of the dance performance, especially for this case, was very much related to the leadership behaviour of the choreographer and interpersonal relations in the project between the dancers. In this particular piece, the dancers were the cells of a body, which gradually created tissues, organs, and the body. It is important to underline, once again, that all dancers had the same role: A cell. The choreographer was sharing her bodily experience, which she developed over a long period of personal research on this topic by collecting the outcome movements from this experience and turning them into a performance piece. At least, that was the most claimed aim. However, dancers said that, when the choreographer shared (showed) the movement, what she developed in her personal research on the topic, she affected and limited them with regards to finding their own movements. That somehow pushed them to copy what they saw instead of creating their own movements. The majority of the dancers interviewed for this project wished the choreographer had not shown any movements and let them discover their own reflection or embodiment of the experience, because, at the end of the day, it was all about the experience. Clearly, the context was very much related to an embodiment and bodily perceptions.

As mentioned above, the context of this work had a lot of effect on the group dynamics and the leadership. This was very much visible to me as the observer. This was also one of the most common claims from the dancers as well as the choreographer. The choreographer in the first case said: *“There cannot be any other way than a horizontal way where all of us are equal.”* This was one of her comments when I interviewed her after the project. Here, in this type of work, the leadership should be non-authoritarian, horizontal, and shared. However, dancers added that some of them had worked with other choreographers within the same context of

⁷ Body-Mind Centering® is an integrated and embodied approach to movement, the body and consciousness. (2016, March,10). Retrieved from <http://www.bodymindcentering.com/about>

somatic works, and that they were not that horizontal and open. Based on my personal observations and interviews with the dancers and choreographer, I can say that the context of a prepared piece has a big influence on the leadership behaviour, yet, the personality of the choreographer defines the reality of it.

Case One was a two-week long process. All of the process took place in Berlin, Germany. In the project team, there were only two non-artistic members; one of them was me, and the other one was the production manager. The rest were artists; the dancers, choreographer, light designer, sound designer, costume designer, and writer, who can be considered in the category of creative personalities.

The choreographer of Case One did not use any assistant choreographer for this project, but as it was explained above, she considered all of the dancers as co-creators / co-producers and gave them those titles on the published material for the project. This was also important to understand her leadership approach.

Case Two

After the first case study, finishing with the observation work and the interviews to have a better view on the subject, I looked for another case for my research. It was quite hard to find a similar project regarding a number of dancers. Having twenty-six dancers on the stage is not very common on contemporary dance performance projects, especially if they are freelance-based projects. The information about this project came to me from the dance community with which I am involved due to my interest and my research. They sent me an e-mail informing me that there will be a contemporary dance project in Frankfurt am Main area in the near future. They gave me the contacts of the choreographer to reach and ask for permission to be a part of the process. The choreographer was very open and relaxed about my proposal. He did not even ask much about my research. He just said that I could be a part of the process.

The performance piece was a part of a “*performative conference*” which took part in Frankfurt am Main, Germany. The whole event was called a performative conference at which there were speakers making their speeches, and at the same time, at another side of the venue, there were

some other performances happening. This dance piece was part of these other performances. It was a 7-hour long event where the dancers performed for 7 hours with breaks. Dancers used the free parts of the venue where there is no speech going on. People who wanted to watch a performance watched the dance performance, and people, who were willing to listen to the talks, listened to the talks. All events were happening simultaneously in different parts of the venue.

The dance piece choreographed had a very different context than the previous one. The choreographer built his work on a method that he had developed with inspiration from mathematics' conditional statements. The movement material and choreography were built on actions and reactions given to each action, and according to the reactions to each action the movement, strings were created. This was the way to create movement materials, and then, the dancers filled the space using these materials.

The choreographer of Case Two used two assistant choreographers in this project and a total of twenty-six dancers. Having the same number of dancers on stage was a coincidence, because normally, for this project, only twenty-three dancers were hired. Three dancers joined the project later voluntarily. So, in the group, some of the dancers were volunteers, and there was a group of second-year dance school students. Professionally paid dancers completed the whole dancer group. As it was a part of a big performative conference event, he was working with the event curator and other artists who were responsible for different aspects of the performative conference. The choreographer was also working with other artists, who worked on the same project, like the set designer, light designer, sound and music designer, and the choir. This added another layer of complexity for the choreographer. The choreographer needed to join a lot of meetings regarding the politics of the event as well as a radio show, and some interviews with the local press. These were all happening in the last two weeks when he was also working on the creation of the performance piece.

Duration of this performance was quite different since not all the dancers joined in all the works. To explain it simply: First, there was a two-day workshop, which was open to all dancers, but was compulsory to the dance students. Then, one week of rehearsals again open for all dancers, but only compulsory to the dance students. And then, finally, two weeks of

rehearsals, which were compulsory to all the dancers and student dancers. Some dancers, who were not obliged to join the workshop and the first week of rehearsal, still joined in, and with the student dancers, they created lots of performative materials. That caused a problem, because when the other dancers came in, they could not leave the student dancers group as they already had lots of roles together in large numbers of materials. This became one of the biggest issues in the project. I will discuss this below when we talk about the issues in projects.

One important speciality of this dance performance project was that it was made to be performed only one time. There were no other shows. Another significant fact about this case was that dancers were not selected by audition. Choreographer gave the duty of finding dancers for this project to a dance community called ID Frankfurt. They made an open call for their mail list, and the ones who applied first were accepted. There were only two people invited by the choreographer. Additionally, there were three dancers who were there as volunteers. Besides the professional dancers and volunteer professionals, the project owners worked with a dance school to use fourth-year dance students as dancers in the project. However, when the project date came, the school provided second-year dance students instead of fourth-year dance students. The choreographer learned about this change when he came to meet the dancers. That caused a big problem, which I will discuss further below.

3.3. An Overview of the Dancers

3.3.1. Case one

All dancers, who performed in Case One, were professional dancers from contemporary dance field. They all worked as contemporary dancers, but most of them had different backgrounds like classical ballet, modern dance, teaching, psychology, etc. As it is very common in the contemporary freelance dancers, most of them had different jobs to earn their living and also be able to dance.

The group of dancers were all professional dancers, who were paid for their work in this project. This kind of explanation might seem unnecessary, but as you can see from the Case Two example, there often are a lot of projects where dancers work for free just to be able to work

with that choreographer or learn some new techniques, forms, or just to be able to dance, perform and be in front of audience.

Dancers of Case One were from eleven different countries. There were some countries, such as Croatia and Germany, which were represented by more than three people. Actually, from one country, there were nine dancers. That, of course, created a community inside the team as they were also staying at the same place together. These were the dancers from the same dance community in their own country, as well, so they already knew each other quite well, but since they worked with the choreographer on some of his previous workshops and performances, they also knew the choreographer's working style. Having groups within the team had an effect on the feedback, which sometimes came in a generalised form focusing on that cultural group.

Most of the dancers came to Berlin with invitations just for this project. The biggest community in the twenty-six-dancer group was the Eastern Europeans. Another big group consisted of Latin Americans. As the choreographer did several workshops and dance performance projects in these places with those people who joined his workshops, he invited some of them for this project as well. All the dancers who took part in this project were specially invited by the choreographer. The choreographer knew all the dancers, their personalities, movement qualities, and more. She knew and had experienced working with them either in a performance, creating a setting, or in a workshop setting. Furthermore, she had already known what the dancers knew about the subject, and that they were not unfamiliar with the topic. Also, once these dancers joined her workshops, it showed that they were interested in that kind of work, meaning that they would be there not just to be part of a project, but for the content of the work, as well. She had invited all of them via e-mail, but only with one of them, she wanted to have a talk, share her thoughts, and be clear about the fact that whether she really wanted to join the project. When I interviewed this person and the choreographer, they both said that they had some difficulties in their previous experience; she wanted to be sure if she was really willing to work with her, again. This was very interesting to me, because the choreographer is the person who chooses the dancers first hand. She may not have invited her to the project; it was in her hands. When I shared this with her, she said that it would not be *fair* to the dancer as a person, who had joined her workshop and worked with her before. She also had the right to join this project. It would be unfair to invite all others to the same group except her. She said

she could not put her personal issues and take away the right of one person to dance in this project because of that. I found this approach very honourable and fair, which built great trust in me immediately towards her. It also showed me the level of her caring for human values and ethics. Nevertheless, when this difference in the selection process came up in the talks during our interviews, some of the dancers shared that they found what she has done was wrong, and it was *unfair*, because she was not asking personally about this to any of them, but only to her. This is a good example of differences in perceptions. We will come back to this issue in part related to favouritism.

3.3.2. Case two

I can define the dancers in the second case by dividing them into three categories. Professional dancers, who are paid, professional dancers, who volunteered, and second-year dance students, who also had valid performance and dance-creation experience. The selection of the dancers for this project was done by a dance community called ID Frankfurt. They sent an open call to their members and selected from the people according to their response time. As there were limited places for the project because of budget limitations, they did not accept some applications. So, some dancers, who missed the window of paid work, reached to the choreographer and asked to work with him on a voluntary basis. Most of them did this to be able to work with the choreographer and learn something from the process, and of course, to dance. On the other hand, the organisation agreed with a dance school in Frankfurt, which would send fourth-year students, but when the rehearsal date came, the school provided second-year students. They were very talented young dancers, but they were not as experienced as fourth-year students. This change in the plans became a cause for issues that we will discuss below.

3.4. An Overview of the Choreographers

Here in this part of the thesis, I would like to give some information about the choreographers. The overviews start with biographical information about the choreographers, and then, I will share my own perception based on my observation and interviews. The aim is to be able to introduce the choreographers a bit more in detail to the reader. The choreographers are the main research subjects; the whole research is based on their behaviour and activities, and in that sense, it is valuable to get a closer look at choreographers.

3.4.1. Choreographer case one

Biography

She is a German choreographer, dancer, performer, and movement researcher. She studied classical dance -ballet- and worked in various classical dance schools. Following that, she started to create her own performances and worked with contemporary dancers and performers. She mostly works on the body and its materiality, origins of the movement, which derive from the body as well as many other areas. This biographical description was prepared based on her biography on her webpage and our interviews. Now I would like to continue introducing her from my observations and data based on our interviews.

Dedicated team player

The person, whom I met with on this project as the choreographer, was a very dedicated person. She dedicated herself, her body, on her research on dance –movement and body. Her focused behaviour kept her in the present all the time, especially about her project.

She was organised and disciplined. Here, we can say that she fit the German stereotype of being punctual, as well. She always came to the rehearsals with preparation, and she was always the first one in the space. When she came, she checked the space, and prepared it, if necessary, and then started to prepare herself for the day. –*SELF-EXPOSURE*– She welcomed everybody with a hug, a genuine smile, and eye contact.

I also found her to be a curious person. I first felt her curiosity when I got the reply from her. She was openly sharing her curiosity about my research and wanted to learn more about it. I

believe it was not only to be able to take me in the project, but also to learn what kinds of research was going on in the field. You could feel her curiosity when talking to her about her topics or when watching her while she work.

People-oriented

I can say she was a human-centred person. She believed in giving space and time to things and people. During my research, I sometimes felt like *she was giving more space to others than herself*. As a choreographer, people had her space several times, physically and position-wise, like taking her chair or making comments as they were in her position. She took it all in with an easy-going attitude. When someone took her chair, she opened another one. When someone made a comment about the piece or the process as if he or she were the choreographer, she listened to them, gave it a thought, and continued. The titles before the dancers' names, "co-choreographers," was not just to please them; she was genuinely giving them space to co-choreograph the piece. –*RELATING*– There were lots of instances when she turned to them for feedback and support. There even were times when she asked me, even though I had nothing to do with the artistic side of the work, about what I thought and what I could propose. She was asking for feedback and *listening very carefully* if someone made a comment. –*RELATING*–

She was very tolerant of people. There was almost always someone late to the rehearsal, and only one time she made a comment, a general comment, about the importance of being on time and respecting others' time. We will talk more below about tolerance and patience in part related to these issues.

Authority

As a choreographer, she knew that she was the authority, but she strongly refused to use this authority in the sense of power. I could easily say that she was against authoritarian power. When she wanted to define her needs, she did not use the word "I want," but instead, she was mostly using "*I would say*." Even when she felt that it was needed in the field, she held herself. There were some incidents during the project. For example, she proposed some new material and asked the dancers to try it for themselves. However, the dancers on the stage kept talking and discussing. At that moment, I was watching her, and I could see that she was not happy

about the fact that they were discussing instead of trying the material. Suddenly, the music designer of the team interrupted them and asked them to be quiet and do their job. At that moment, I saw a relief on the face of the choreographer. I was expecting an opposite reaction, as the other person was interrupting and taking her authority, giving a command to the dancers. Some dancers said that it was a very valid comment the music designer brought about, yet it was not his duty to make this comment. According to them, this comment should have been given by the choreographer, not him. Some others found the comment very invasive and inappropriate, expecting the choreographer to take charge. At the end, the choreographer was happy, because there was a need for silence on stage, and it had been produced by this comment. For that, she did not need to use or show her authority. Her attitude of not being an authority was also present in her voice. She refused to use a microphone or a similar device, and her voice was very low. –*SELF-EXPOSURE*– Although she got several comments about this and people asked her to be louder, she refused and asked them to be closer and said that “*she does not want to be the louder one.*” When we talked about authority with her, she was referring to her personality, and also, the context of the piece, both of which refrained her from being authoritarian. Also, she had negative experiences when she worked with very authoritarian, strict choreographers, and even the classical dance school was an example for that. She mentioned that the understanding of authority in different cultures were different. She gave the example of Kazakhstan, where, to be able to make participants accept her as a trainer, she had to be loud and show power. She said that she was already an authority with the choreographer title, as a person who is bringing all the pieces together for this project, so she did not need to put on a power show for people. “*This is very sad!*” –*SELF_EXPOSURE*– She had a similar situation with some of the Eastern European dancers, and at some point, he asked them this: “Why are you asking for a whip?”

Humble explorer

She was humble enough to accept when she did not know something. During the process, I heard several times that she was saying the following to the dancers: “*I do not know either. I am trying to you.*” –*RELATING*– This comment was not an empty comment. It was very clear that sometimes, she truly did not know whether or how it would work, and she was more into experiencing and seeing how it was happening. Once she commented that “*it [was] not about*

fulfilling, but about experiencing.” She was experiencing herself at all times. According to Dancer J, she never proposed something that she did not experience herself before. –*SELF-EXPOSURE*– I have supporting observations on this, as well. I observed her several times practising something in a silent corner, and then, coming back to the group and proposing it to others. The whole practice session application can be an example to this. Nevertheless, she knew that this was her experience, and that she did not know what the experience of others would be. –*LEADERLY CHOICE*–

The dancers were actively working during the rehearsal time, but the choreographer was working beyond that time; during *and* after the rehearsals. The choreographer worked a lot, even months before the rehearsals. Also, during the rehearsals, she was sharing what helped her while working on each topic. She used a very smart way to teach herself how to share her own bodily experiences.

Practice sessions

Several months before the rehearsals, she proposed practice sessions to the dance arena of Berlin. People, who would like to join her *practice sessions*, could join her for a small workshop fee. As the researcher, I also took part in some of them. The idea behind these sessions was really smart. In these sessions, she was trying different ways of sharing her bodily experiences with the participants. She was looking for the best ways to transfer this knowledge and experience. That is why when the rehearsal time came, she could transfer this knowledge to her dancers much quicker and much more effectively. It was also a time for her to get feedback on her research and findings as well as earn a little money. This is just an example of her preparation. Besides this, she was coming every day, especially the first week, with some books, documents, pictures, and drawings about the subject that they were working on. Before starting the work, she gathered people in a circle and talked about the physical and embryological part of the subject that they would be working on that day. She was sharing her personal findings through her bodily research and knowledge she also acquired from books and drawings. This way, people having an image, an idea about the concept, they started to work on transferring it to movement. The first week of the rehearsals was more like workshops.

Physical contact

As she already knew all the members of this project from the first day, she welcomed everyone with a sincere hug and a smile. I personally felt like a guest who was visiting a warm host. As you will read more below about common patterns, physical contact is very common in dance performance projects. Personally, I cannot imagine a process without hugs and touches. As a person who dances, especially doing contact improvisation, to me, the touch and the hugs form the basis of the process. *–RELATING & SELF-EXPOSURE–*

Kinaesthesia

Dancers, and people who work with their body at that level, are more kinaesthetic than others. We can easily see this in the interaction of dancers with the choreographer, as well. Especially the choreographer was using her body to communicate anything; hugging, smiling, making eye contact, and showing forms on her body. This was one of the patterns of both of the choreographers as we mentioned earlier, which is considered as a positive approach. However, in one context, there was negative feedback about it. Physical contact, like hugging, touching, and eye contact, was very welcomed by the dancers and other team members, yet two-thirds of the dancers interviewed said that they wished she would not show the material on her body. Their reason was the same as before; when she showed it, it was harder for them to go over her form and find their own interpretation. *–LEADERLY CHOICE–*

Acknowledgement

Another point about the choreographer and her behaviour is about her support for her partners. I am using the word “partner,” and not the words “followers” or “participants,” because this was how she named and behaved towards them. She used almost every opportunity to acknowledge their work, being, presence, knowledge, and wisdom. *–RELATING–* Just to give an example: In one part of the rehearsal, she asked one of the dancers to take over, and told more about the topic from the BMC perspective. That dancer was also a BMC trainer. In one moment, she became a participant and gave all the space to her, and before giving the floor, she acknowledged her about his wisdom and knowledge on the topic, and paid full attention to her part. Also, anytime when she saw some grouping behaviour or teamwork, she made sure

that all dancers would know that she was supporting these kinds of collaborations. For example, there was an instance when one of the dancers was having difficulty *getting* the idea, so another dancer simply went nearby, showed her, and made her do it. That was a moment that I saw a big smile on the face of the choreographer, and then, she said: “*Great partnering, thank you.*” On the other hand, these acknowledgements, especially if she acknowledged or gave positive feedback to a person in particular (because of what that person did), it created some kind of jealousy in others. We will talk about this more in the next parts.

Support

As we mentioned above, the choreographer was trying to support any kind of positive behaviour, and she showed this by giving positive feedbacks to the dancers or the group. On the other hand, in several instances, she showed that she was also in need and in search of support from the dancers or the project team. She wanted to make it a teamwork and have the experience of working altogether. That is why when a dancer took initiative to help another one on a movement, or when someone used the space to make a comment about the silence on the stage, she felt such relief and supported. She was giving a lot of feedback, but at the same time, she was in deep need of receiving feedback, especially positive ones. One time, she openly said: “*It is good to hear critical stuff, but I also NEED to hear what is working.*” –*SELF-EXPOSURE*– As explained as Conductor Syndrome This was a very honest example of sharing the need, and we will talk about it below. Another example related to this subject: When she was asking people to contribute, to comment more, she openly said: “*Do not need to be clever, no “no words,” please, I am sad.*” –*SELF-EXPOSURE*– From time to time, in the process of receiving more comments, she divided the group into two, and asked one part to perform, and the other to watch and comment. Additionally, when someone did not want to be on stage or was not feeling good about continuing, she let them sit near her and asked them about the work on stage, trying to involve her and receive comments about what was happening. –*RELATING*– Additionally, she established regular feedback sessions at the beginning and end of the day; everyone, sometimes even I and other parties of the team, sat in a circle and shared comments, questions, and wishes about the process. I found these regular circles very crucial for the team process, because each time, people had a chance to get back on track. It also prevented any misunderstandings or unwanted works. –*RELATING*–

Some of the dancers named this need of getting feedback as a weakness caused by being uncertain of what she was doing. In my opinion, it was the need for teamwork and to create a team product, where everybody felt involved, because she knew that people performed better when they were involved more.

As we are talking about giving and receiving feedback, which we will also talk about in “Common Patterns,” I also would like to acknowledge the choreographer’s listening and observation skills. When she asked for feedback and received it, she put her full attention to that comment and to the person making the comment, and definitely took it into account. Furthermore, she observed the bodily reactions of people. In one occasion, she was proposing a new task for the day, but she saw some faces go long, really not wanting to continue anymore. She immediately stepped back and proposed a break. –*RELATING*–

In my own experience, she was very good in seeing the needs of the group and individuals, but at the same time, she was excellent in communicating her own needs. –*SELF-EXPOSURE & RELATING*– In our interview, she explained that if she kept her needs to herself, and that if those needs went unsatisfied because of that, it would have affected her process, further blocking her. She said: “*I try to say it and share my need immediately, but sometimes, I give time to people to be proactive and be more responsible.*” Adding to the examples above, she also said: “*I am sorry that some people are not participating, and I am sick of it. Can you participate? I want at least a part of the group to join me, not just some people*”. –*SELF-EXPOSURE*–

This need of acknowledgement and feedback is also one of the traits of creative personality. Being a choreographer, being one of the creative personalities in the project, it was expected from her that she would have such needs. This is called “Conductor Syndrome” (Thomas, 2008).

Smart moves

According to people from the field, creating such a piece with twenty-six people in two weeks was very difficult to achieve. As far as I am concerned, it was the result of several smart moves by the choreographer. First of all, she only used the dancers whom she knew. This minimised

the occurrence of any personality problems, –*LEADERLY CHOICE*– Secondly, she used dancers who were familiar with her work, who even trained with her. So, the dancers’ body and mind were ready to work in that context. –*LEADERLY CHOICE*– Thirdly, she made practice sessions before the rehearsals, where she developed her way of transferring her personal experience to others. She had time to create the prototype in the rehearsal period. Additionally, she was well prepared for each day of rehearsal; she had her notes, drawings, and anything else to make it easily understood by others. Another method she used was that she was very dedicated, yet flexible. She was reviewing her plans every day, even inside the day, and trying different ways according to the mood and needs of the dancers. –*RELATING*– She was process-oriented, which did not mean that the end product was not important; she was trying to assure that *everybody* had the experience. She seemed to believe that if that was happening, then the result would be good. –*RELATING*– She also was people-oriented, as you will read more in detail in the following chapters. Even if there was something not going right with a dancer, she took it easy, giving time and space to the dancer to find themselves. The performance was not exactly as she wanted it to be, but at the end, she was happy with the result, and she was analysing what the change contributed to the performance.

3.4.2. Choreographer case two

Short Biography

The choreographer from Case Two was born in 1968 in the USA. He is a dancer and a choreographer. He started dancing at the age of twenty-two in New York, US. In 2005, he founded a platform for international and interdisciplinary collaborations in the field of contemporary art. He was part of numerous international commissions, performances in the field of new media, and dance as a performer and choreographer. He had won several prestigious awards in his field of work. He still works as dancer, performer, choreographer, and artist in residence in several locations in Europe and US.

Physical Contact and Kinaesthesia

The first day of the rehearsals, he stepped in the studio under the curious eyes of the dancers. He put his computer on the table, connected it to the sound system and put a very lively, energetic music. He moved into the centre of the studio calling all the dancers around by just

physical gestures, and made a big circle including himself. He started to move and with his hand gestures asked the dancers to watch him and repeat what he is doing. They all got it and started to follow his lead on this energetic, warm up. It lasted around 30 minutes, and during this time, the choreographer did not say a word. If somebody was not doing something exactly the way he wanted, he repeated the movement, and asked her/him to watch him carefully. And when the dancer got it, he gave a confirmation sign and continued. After this “mimic-based” warm up activity, he let everybody rest a bit, drink some water, and then invited them back to a sitting circle. Here, he started to talk. He began by introducing himself, and asked everybody their names as he was met most of them for the very first time. Then he talked about his method of working and the agenda of the rehearsal process. Afterwards, he asked all dancers to do a little performance just for him to meet their dance as well. *–RELATING–* As we talked before, the choreographer did not choose the dancers. Only one or two dancers whom he knew from before came, and the rest was completely new to him. Anytime he led the warm-ups, he used the same method; no talking, just mimicking. Unlike the choreographer from Case One, he rarely showed a movement to the dancers. It was also related to the context. In his context, dancers produced some short movements, and then other dancers created reaction movement to that one. Therefore, all the movements were created by the dancers. I saw him on the dance floor only in the warm ups, and when he was explaining his method. On the other hand, in a personal context, he was very physical. Like in the first example, when there was someone to contact with, he used physical touch as a communication channel. The difference with the first choreographer was that, as he had not known the dancers beforehand, the hugging and personal contact developed through the process, not from the first day.

Focused & Listening

Another big similarity to the first choreographer, which we will talk about more in common patterns, was his focused behaviour. In the process, he was mostly on the side as an observer and listener, very focused on the process and to what was going on, what we had, and probably where he could use that. When somebody talked, he listened to her/him with all of his senses. You could see that his attention was there for that person and his comment. *–RELATING–*

Communication

The vocabulary that he used was not very welcomed by several dancers. –*RELATING*– He was trying to create a different glossary for his method of work, and that was why he was using very different words. Some dancers said that it added taste to the process, but some others named it “*produced intellectuality*” and found it problematic, because most of the words he chose were not known by dancers, and it created ambiguity in the communication process. When he was feedbacks to the dancers, he was mostly trying to use sentences to encourage them and set them free. This was related to his working style, as well. According to personal observation and interviews, he first wanted to liberate the dancers; set them as free as possible. He thought than the dancers would then produce the material according to his methodology, and so, he choreographed the main piece by using the material the dancers came up with. He was named as “gentle” by 60% of the dancers. He was thanking the dancers, complementing them on their ways and comments, and even sometimes on how they looked. Even though two-thirds of the dancers found his comments very vague and not helpful, one-third of the dancers found his comments, especially his compliments, *as fake and unreal*. –*SELF-EXPOSURE*– One of the dancers said that he did not believe his words. He said he was acting too much, and there was nothing real. This was an important point since I was looking for authenticity. As the example above describes, some of the dancers found his behaviour fake, and some others did not. Here, I would like to go back to my talk with Steven Taylor. When I asked him how to define authenticity, he told me that if the followers perceive it as authentic, we need to accept it as authentic. However, as in this case, some followers perceived it authentic and some not. This underlines the limitation of this work or any other work that authenticity is in the eye of the follower.

Another important point on his language is that he was not using “I,” but “we” instead. Also, several times he said: “We are the ones doing it, I cannot do without you. You are also teaching me, and I am learning from you.” –*SELF-EXPOSURE*– This approach was not welcomed by three of the dancers, who claimed that because of the way they produced the piece together, the dancers were all, at least, co-authors of the piece, yet he was the one who got all the credit. That also make him seen unauthentic. He was saying that they are doing it together but not naming them like this. This issue will not be named in the issues part below, as the

choreographer did not realise this, and hence, did not do anything about it. Also, this was not commented by too many dancers; only three of them called it in this way.

3.5. Results Related to Authentic Leader in Choreographers

In this section, I would like to analyse the behaviour of the choreographers through the authentic leadership perspective, and see how much of the authentic leadership components each choreographer had.

You can also find examples in the chapter about the choreographers. The related component of authentic leadership is marked at the end of the sentence in capital letters (e.g., -RELATING-).

I will use the three components of authentic leadership, which was described by Ladkin and Taylor (2010) as a guideline.

3.5.1. Choreographer case one

Self-Exposure: POSITIVE

- Creating warm up activities according to the needs of the group, and of her own self, as well.
- Asking dancers to participate more and saying that their lack of participation made her feel sad. Asking for feedback from dancers, asking them to contribute more: This is an expression of personal need and can be seen as a sign of self-exposure.
- Asking for encouragement and acknowledgement from dancers directly, defining her need and explaining why it was important for her.
- Cases described below show that she was looking for possible actions to respond to; feedback and soloing issues are examples of these subject matters are as the following:
- Showing vulnerability by saying her need of acknowledgement openly and asking for the support of dancers directly: This is a sign that shows her awareness of her needs and self, and may be the best example of self-exposure.

The following incident is a significant example: The musician commented to the group and gave them an order with an authoritarian voice. He was not welcomed by some of the group

members, yet she was aware of her need of silence on stage, and at the same time, she was aware of her need of not being a power pushing authority. She wanted to interrupt them loudly and tell them to stop talking; however, this is the somatic markers proposition. Instead of doing that, she chose another option; staying quiet and waiting for them to realise the need. The relaxation can be accepted as a sign for the need of interruption of the loud voice on stage. When another person did it, she was relaxed.

Relating: POSITIVE

- Designing warm-ups according to the situation and for the needs of people and herself is a positive sign of how she can relate to the needs of herself and others in a given situation.
- Soloing and feedback issues can also be accepted as a sign of relating. As in both issues, the choreographer managed to relate to herself the need for the project and the needs for the people in the project within the situation.
- Her listening skills and attention on each persona's actions, behaviour, and mood can be considered as a part of the relating component.
- Only in one case, she did not realise the need of authority by some of the dancers, because this particular need was completely against the personality of the choreographer. I cannot say that she ignored that need, but she tried to find different ways to satisfy this need. She managed to relate each situation with this need and take it into account. However, her personality and the importance of the need (it was the need of 5 dancers over a group of twenty-six dancers) compelled her to act in a different way.
- Sharing circle talks at the beginning and the end of each rehearsal helped her to understand and relate to her subordinates better.
- In several instances, she stopped the rehearsal and gave everyone a break just because she felt that people were tired.
- Acknowledging everyone in any occasion helped her satisfy the need of acknowledgement of dancers. This is a proof of her awareness on the needs of the

dancers and how she relates her actions based on that.

Leaderly Choice: POSITIVE

- Authority issues can look like a negative example, but as it was explained above, the choice was not made by ignoring but by balancing the needs of space, the people, and the situation.
- Asking what they could do to the dancers at the soloing issue was a sign of opening space for other options and the need of acting in the direction of group's identity.
- She was pushing everyone to experience and get something from the piece: Not only the end result, but the experience also mattered. Through this, she was building a group identity, as well.
- Selecting dancers from people whom she personally knew was another step in building a particular group identity. Bringing like-minded people together to have better harmony was very contributing to identity. Choosing people from dancers who had already joined her workshop, she made sure that they were aware of the topic and had a particular understanding of it. This can also be considered as a step for building group identity similar to hers, which made her decision much more fitting in that group.
- Her observation on understanding the group's behaviour and making each move with that understanding helped her to make her choices. This deemed them leaderly choices. She was not only observing and understanding the group, but she was also creating the group identity by repeating the context of the piece as horizontal and acting as a sample in that direction.
- One neutral example of leaderly choice was that she showed some dance forms to the dancers, and according to the dancers, this was limiting to their creativity. They did not want her to show any form of her body. On the other hand, the choreographer was aware of this need, and on the first day of the rehearsal, she warned the dancers about this happening in the future, asking them not to take it as a strict form.

3.5.2. Choreographer case two

Self-Exposure: NEGATIVE

- Several dancers perceived him and his comments as a part of the act. They did not find him real.
- Even when the choreographer repeated that he was also learning from them, that he needed them, and that he could not do without them, these sentences were perceived as unreal. For some dancers, this was a sincere declaration, showing vulnerability. Yet, for some others, including my opinion, it was not, because these claims were not supported by his actions.
- He was more like a closed box; the decisions he made came out at the very last moment. You could not realise where those came from. Division of the teams, namely the pack method, can be seen as an example. On the other hand, I have a feeling that he was considering different options before making a decision, but, as he did, he did not share this process with the dancers. None of us, except the assistant choreographers, were aware of that decision-making process.

I have not recorded any incident or action that would show self-exposure among the behaviours of the second choreographer.

Relating: Had potential, but NEGATIVE

- As he did not know the dancers, he asked them to perform individually to see their movement qualities. This can be considered as a step in relating since, after this action, he was more able to relate the dancers to the movement tasks he gave out. So, he was able to gather data to be able to relate. I cannot comment on whether or not he used this movement quality related data for his actions or his choreographic choices. That is not part of my personal expertise.
- As described above, in the short biography of the choreographer, he was a great listener. When a dancer or a person was sharing some thought, even an unnecessary comment, he was paying attention and listening to that person carefully. This was, again, a sign that he was able to listen and collect data to be able to relate them. However, it did not

prove that he was using this data for his decision-making process.

I have not recorded any incident or action that can show relating to the behaviour of the second choreographer.

Leaderly Choice: NEGATIVE

All the issues defined under the title of issues are proofs of lack of leaderly choices for the second choreographer. Here, I would like to remind the reader that I am not judging the choices that the choreographer made; I am merely checking if it fits in the definition of leaderly choice. As leaderly choice should be a choice that feeds group identity, I can easily say that the choices of the choreographer were not leaderly according to that understanding of the term, even though it may have let the performance happen.

3.5.3. Results related to choreographers' leadership from authentic leadership perspective

To summarise the analysis above, we can say that there was certain evidence of an authentic leadership approach in the first choreographer, and that there was almost no evidence of an authentic leadership approach in the second choreographer. If we look at the success of both of the projects, we define "success" according to the choreographers' perspectives that both projects were successful. If we consider that success, and the satisfaction of the project members, we can say that, again, both projects were successful, but the number of unsatisfied team members in the second project was much higher than in the first project.

Member satisfaction

When I asked the dancers if they were happy about the project, majority of the people from both projects admitted their satisfaction, and when I asked if they would want to work with the same choreographer again, all but one person said they did not, and that this was not related to the choreographer's leadership approach, but more about the choreographic choices. She said that she did not want to work in somatic practices anymore. When I asked this question to the people with whom the choreographer had issues, they all said that they would love to work with her, again. For the second group, when I asked the same questions, there were more than

one person, who did not want to work with him in the future, and the reason was the behaviour of choreographer towards dancers and the process (we can name it a leadership problem.) On the other hand, when I asked this question to another person, who was not satisfied with the project, she said “yes.” When I followed up, asking her why she would want to work with him in the future even though she was not satisfied with the project, she said that it was difficult to find job in the dance context, and that she did not want to work with him *because* of him, but because this was her job, and he has a big name in the field, making it a good reference. As it was presented above with the example, the question of “if they wanted to work with choreographer again” did not really tell us much about the satisfaction of the person on working with the choreographer.

Choreographers	Satisfaction of Choreographer	Satisfaction of members	Correlation between AL & Success	Correlation between AL & Satisfaction
Case 1	+	+	Positive	Positive
Case 2	+	-/+	Negative	No clear correlation

Table 7: Choreographers’ leadership based on authentic leadership lenses.

Choreographers	Self-Exposure	Relating	Leaderly Choice	Authentic Leadership
Case 1	+	+	+	Positive
Case 2	-	-	-	Negative

Table 8: Correlation table for authentic leadership and satisfaction of choreographer and members

3.5.4. Limitations of analysis

I would like to underline that the success of the project was defined by the perception of the choreographers as there were no certain defined success criteria for these projects. I would strongly criticise the correlation analysis made between the authentic leadership and the success of project as there was big bias and subjectivity on the understanding of success. Also, I would like to underline that the research was based on qualitative data, and the sample size was not enough for a quantitative approach. These results were shared as part of visualisation of the results.

3.6. Results Related to the Issues of Creative Personalities

In this part, I will be revealing the issues I observed. These issues can be accepted as results of complex behaviour of the personalities in the projects. The aim of this part is to underline the issues that appeared in the project and use them as examples to understand how choreographers behave in difficult times in the project, as well as how it relates to the authentic leadership theory based on Ladkin and Taylor's (2010) work.

I would like to make a confession about this part. I had difficulty on differentiating the issues in cases since most of the issues had several layers of reasons and development. I tried to categorise them as much as I can. One issue may blend into another, and as it is in a social context, it is nearly impossible to differentiate one from the other completely.

In this part, I will present the difficult times in the projects, which I had selected for the purpose of the research. I will first describe the issue from the *researcher's perspective*, then I will introduce the same issue from the *choreographer's perspective*, followed by the *dancers' perspective*, and finally, I will explain the response or action of the choreographer at the time of that issue. Furthermore, I will put on my Authentic Leadership glasses and look at the issue regarding the response of the choreographer from three lenses (*Self-exposure, Relating, and Leaderly choice*).

3.6.1. Case one

Soloing issue

Situation: Observer's Perspective

In the first case study that I was observing, the content was very important. It was also defining the culture of the project. As mentioned before, the first case was about embryology where all dancers were representing cells that gradually created tissues, which came together to create organs, the systems, and lastly, the body. As you can understand from this context, all the cells were of equal importance in the process. There was no cell which was more important than the other. Hence, in the dance piece, the idea was the same. There should be no soloist; every dancer should act equally. But when it came to reality, the picture was different. It was already varied during the process, especially in the rehearsals.

In this piece, all dancers made the same movement the way they perceived it. That means they moved as they see fit and found the shape on their own body. The result of the same movement material was different in each person, so we are not talking about making the same movements simultaneously. However, to the audience, they seemed to move by doing the same thing. Shortly, they were doing something which had the same influence. When you looked at the dancers in this context, they were all in harmony, like water droplets in the river flowing: Their flow created a river. That was the optimum idea to achieve. Then, one of the dancers became a jumping fish in the river, while all others were the water in the river. She was acting and moving differently than the others; in an environment where everybody was moving in a similar way, one person moving differently gets the attention of the audience. Besides, the different dancer started to look like a soloist, and the others were the background.

According to the interviews I conducted with the dancers and the choreographer, the reason for such behaviour was due to one of the dancers (whom I will name as Donna here), who was going through hard times in her personal life. Her issues in her personal life were also affecting her movement and engagement in the piece. She was carrying out the movements, but the timing and size of the movements did not fit to the others. She was the jumping fish where all others were the water in the river. In the general rehearsal, it was very clear, and in the premier,

at the actual show, it was also there and very visible for the audience. It was the same case with the second show. Another metaphor would be that, if all the dancers were cells, this cell was a cancer cell, where it was a part of the body, but it was not acting as it was supposed to act. It may be a dark metaphor, but that was exactly what I thought of while watching the performance and how she “cured” over time.

Dancers' perspective

Almost all the dancers that I interviewed were unhappy about what had happened regarding the issue presented above. Everybody accepted the fact that Donna had hard times in her personal life, and that it was affecting her performance. Moreover, they also thought that she was doing it to get more attention from others (e.g., the choreographer, the audience). One thing most of them agreed upon was that the choreographer was giving her *too much of freedom*, allowing her to continue her distinct movements. They all agreed that her behaviour had affected the whole process and the performance. In the interviews, a number of them used the same words: “How can she let her behave like that?” Some said that the choreographer was *too tolerant* of her. Some of them went beyond that and said that there was a special relationship between them. One of the dancers used the sentence: “*She is freer than us.*” Overall, most of the dancers were less or more irritated by this issue. There were several reasons for this irritation.

Firstly, according to the very nature of this particular work, they all should have been equal, and there should have been no soloist. In this kind of environment and agreement, soloist acts could not be accepted. It created a hierarchy in a horizontal environment. When there is a soloist in such groups, the attention of the audience goes to that person. This was not what they worked for, especially after the choreographer thought and designed this piece to be a totally non-soloist, horizontal piece. The whole idea behind the piece was being challenged and disturbed. Secondly, if there would be a soloist, why would it be Donna? Why not others but especially her? This problem created another important issue, “*inequality.*” They were not acting as a soloist, because they thought that this is not the way, and then they saw one of them acting as a soloist, and the choreographer allowing her to do so. Some dancers did not even see the efforts of the choreographer trying to solve this issue; they thought that she only allowed Donna to

behave as she wanted. They also perceived this issue as a matter of freedom. Some claimed that Donna had more freedom than the others. On the other hand, there were a few dancers who perceived the issue differently. They were more into the human level of the issue, saying: “Donna has some issues to deal with, and of course, it affects the whole piece; but this can happen, she had a hard time. We should be tolerant since it is not our job to deal with that. The choreographer is there, and at the end of the day, it is her decision; if she is fine with it, I am fine with it too.”

Choreographer’s perspective

From the choreographer’s perspective, the dancer was going through difficult times, and “although her actions [did] not fit in the piece, creating a disturbance at the working environment amongst other dancers, [the choreographer could not] punish her since she [was] already in distress. All [the choreographer could] do [was] to give her some space and time while giving her support on a human level as a friend.” This was actually what she did, eventually. According to the choreographer, she had given the same freedom to everyone, but only this dancer used it in the whole frame. In other words, everyone had the same freedom, but only some of them used it in the full context. She mentioned that people were the most important aspect of the project, even more important than the project itself. Being sceptical in the beginning, I thought she was just saying it without truly meaning it. Later, when this issue became apparent along with a minor injury problem, I saw that she really meant what she said. Sending Donna away and keeping her out of the performance could have saved the performance and may have helped them reach what they aimed for; however, on the other hand, there was the serious risk of harming a young dancer psychologically. There, the choreographer made her decision in favour of the dancer and not the piece. Of course, she asked her if she wanted to rest and not perform. She even tried to comfort her by saying it was all right to watch the rehearsal together, trying to help her out with the choreography. This approach was applied in several cases. I noted that she used the dancers who were not willing to be involved in the piece for a particular time for any reason, she did not force them to perform, or join the rehearsals, but asked them questions about the piece and tried to keep them involved in the project in a different way. So, this attitude of giving space and time to the dancer to get herself together was actually there in her working style. On the other hand, we should not think that

this freedom had no limits. She would give some time and space, but in this period, if the dancer did not collect herself together, she would try to involve that person in a different way. If that also did not work, after some time, she would ask that person to join in again. In the case of Donna, she was not only giving time and space, but she was also trying to help her overcome her problem in this given time and space.

The proposed solution for the issue and what the choreographer did

When she realised that something was not working with Donna, she started to show more interest in her, professionally and personally. She started to spend some quality time with her, sharing conversations, listening to her issues and stories, like a brother or sister, or even like a parent. They had dinners together, separate from the others. These were the choreographer's actions, personally and professionally; she had several talks with her about her misfit position in the main idea or scheme. She corrected her whenever she went over the line, not directly in front of other people, but rather during the breaks. After the premier in which Donna acted as a soloist, and it resulted in a way that was not foreseen, she asked her whether she was feeling good or not, and if not, told her that she was not obligated to be in the next show. This was a kind way of asking her not to perform in the next show. She could have done it directly. She could have told her that she did not want to see the same mistakes, again. She did not do that; she believed in her and that she would be doing better. She risked the performance and accepted the situation as it was. On one side, there was the possibility of causing psychological damage to the dancer, Donna, by firing her from the show and, on the other side, there was risking the show. After the premier, the choreographer was not completely content with the result, because of how Donna acted. Later, she started to see the good side in that, as well. After the show, some critics thought that this was a planned choice. They talked positively about the idea of a soloist in that harmonious piece. But still, that was not the main thought of the choreographer; that was why she asked her if she wanted to dance in the second show. Donna said she wanted to, and she did. In the second show, it was even more obvious that there was no change in the way Donna danced. After that, the choreographer repeated her question for the third show, and Donna wanted to be a part of the show, again. She could have forbidden her and took her out from the piece, as it was a piece with twenty-six people, who were all acting the same role. Nevertheless, she did something different: She believed in Donna and continued to support her.

Of course, she explained the situation, and what was working and what was not. Furthermore, she talked to the other dancers and asked for their support in the case of Donna. She asked them about the decision, as well. Even though she carried the issue to the other dancers and involved them in the solution process, she was not perceived positively by some of the dancers, who believed that this was an escape from responsibility and authority. However, this approach worked well for Donna, and at the third show, she became one of the group. She was cured in the sense of showing no more abnormality in her dance. She was a part of the flowing river, a water droplet, just like the others.

For this issue, it was clear that the proposed solution worked in the long run, and the issue was resolved by the third performance.

Lens one: Self-exposure

This was the hardest of the glasses to look through, because it is all about what happens inside that person. For this case, I will use more of what I heard from the choreographer than what I observed. The choreographer was very aware of the situation when we talked about it; she mentioned possible reactions that she could have given. This was a sign that she did not go directly to what her experience proposed. Instead, she went through a thinking process to figure out other possibilities of reaction. Also, to be able to have other ideas and share the authority with others, she brought this issue up to the other dancers and asked them what they could do to help. This also demonstrated her vulnerability. In my point of view, these were enough of a proof of having self-exposure.

Lens two: Relating

In my opinion, relating is about having a holistic view and being able to see the situation as a part of a larger context. From that perspective, she was considering the situation from the performance aspect; the art, dancer's psychology and well-being, and other dancers' view asking herself "what if she makes it?" I believe that her empathy with Donna also helped her to relate the situation to her. Therefore, I can say that there was a certain level of relating present in that situation.

Lens three: Leaderly choice

As leaderly choice is all about fitting in the group identity and acting from there, two perspectives may be taken into account here. In one perspective, she went out of group identity as the group identity had proposed that everyone was equal. But at the same time, she talked to the group on how to act and asked them to act on supporting Donna. A contrasting view on group identity perspective could take the group as a whole: We cannot take one dancer out of it just because she is having problems. Here, I would like to share my opinion as a researcher, and an experienced leadership trainer: The choice, which the choreographer made, was a leaderly choice. She was valuing her followers' well-being before the risk of having rather a different performance. Also, as I mentioned above, before making this decision, she shared her view with the other dancers, and they had a talk about the situation. Therefore, the decision was not only hers.

Feedback issues

Situation: Observer's Perspective

In my interviews with the dancers, one of them called the dance environment as an “*emotional kindergarten*”, where everyone was very sensitive, and at the same time, in need of attention and interest. Based on my observations, I can fully agree with that comment. I can say that it could not have been explained better. Of course, this was part of being in an environment of creative personalities, or as we call them, “complex personalities.” In such an environment, giving feedback to a person is always challenging. Especially, giving feedback to these highly sensitive and emotional people is much more difficult than giving feedback to others. I will describe this issue with some examples from different dancers. Let's call them Deniz and Didem for now.

Example 1: Deniz was one of the dancers in the project. She was a bit different from the others, because she was the only one whom choreographer invited to the project via Skype as well as the only one she was always double checking with in order to see if everything was alright between them, asking her if she really wanted to work with her. Whereas the others just got the

invitation to the project without such questions. I think this was worth mentioning. During the rehearsals, the choreographer felt the need to correct her several times. Somehow, her movement was not as the choreographer wanted. This was a routine action in such dance creating projects, yet she felt that she was getting too much of these corrections, or at least, more than others. I did not count the number of those corrections, but as an observer, I can say that she was the dancer who got the most number of corrections. Getting too many corrections, in other words, negative feedbacks about how she was moving and how she should have moved instead were affecting Deniz. There were even two occasions where she dropped out from the choreography and went to the side of the stage for some time, joining the others later on. It became such that even when she got a positive feedback by name, it was annoying her, and she must have asked herself whether the choreographer was watching only her.

Example 2: Another sensitive dancer, Didem, had a similar situation. She was also receiving feedback, and I remember that one time, the choreographer wanted to correct her movement three times in a row, so she quit trying, went off stage, and sat that one out. She took her time and joined the group later. Also, another time when she got positive feedback, it was very clear that she became more engaged and motivated.

Example 3: The first two examples were predictable and might be perceived normal as we all get affected from personal corrections and feedbacks. But in this example, I would like to talk about the people who were not getting feedback and were upset about it.

As you can assume, the choreographer was giving corrections or positive feedback when she saw a development in one dancer, or something not working, or some move above or below the average. Frankly, I cannot imagine her giving feedback to each one of them (twenty-six dancers) all the time. Here, I will try to explain with an example. If dancer A does something good, and the choreographer gives a positive feedback, such as “*A, you are doing great!*”, then that dancer becomes happy (generally), and some of the other dancers get upset and take this positive comment as a negative comment on themselves. “If she is doing good and getting a positive comment and I am not getting any, it means that I am not doing well!”

Dancers' perspective

When I was defining the situation, I already gave some clues about the dancers' perspective. Here, I would like to elaborate it more. Most of the dancers do not want to have corrections given out with their name or to their personality. According to them, if there should be a feedback, it should be somehow non-personal. This may not sound logical, but it is kind of approach they expect. They do not want to be corrected by name in front of other people. Another thing is that, if there is a positive feedback, this can be understood by others, who are not getting that positive feedback, as a negative feedback on them, rather than perceiving it as a neutral situation. Any feedback has a great effect on the emotions of the dancers, and therefore, on the work/performance, as well. Of course, this is not perceived by everyone in the same way. In my research, Latin American dancers took criticism and corrections much easier, while Eastern Europeans were more fragile to these actions.

When I talked to Deniz, she mentioned that she was the only one who had some issues with the choreographer beforehand. Therefore, she had to have a Skype interview before being involved in the piece. This distinct treatment made her perceive everything from a personal perspective. Even the correction of a movement was, according to her, directly related to her dance particularly. She always had a question in her head: "Is it wrong because it is wrong or because I am the one doing it?"

When I talked to Didem about her reactions to the feedbacks, she said that if the feedback repeated several times directed to the same person, that person would start to take it personally, and it would affect her emotions. This was what happened to her, and she dropped the piece for that moment and needed a rest.

Choreographer's perspective

As part of her job, a choreographer should lead the dancers to move in her aesthetic and choreographic understanding of movement. If she needs a jump from a dancer, it is important how high that jump is, and until the dancer finds the correct height, feeling or movement that forms that jump, the choreographer needs to give feedback.

From the choreographers' perspective, not being open to corrections is a very immature

behaviour for a dancer. Nevertheless, it is very common in the field. The choreographer also relates this to cultural differences. The ones who were affected more from the corrections were all Eastern Europeans on the team. Not all of them, but the ones, who were not able to perceive corrections as positive actions, were from Eastern Europe, and actually, from the same country. The dancers from Latin America, on the other hand, were hearing the corrections and trying to correct themselves while moving on. It is also needed to mention that they were the ones who needed fewer corrections, or no corrections, at all. But also, they were not affected when the choreographer gave positive feedback to another person. By the choreographer's words, they were more "mature" compared to the others.

The proposed solution for the issue and what the choreographer did

Whenever there was a need for a correction or feedback, the choreographer tried to provide it. But her approach to feedbacks changed during the process. At the very beginning, she was giving personal feedbacks with the name of the dancer. She later realised that some dancers could not work with that approach. She changed into no-name feedbacks. This was not as effective as the previous method, because the person who needed correction might feel that this correction was not for them, and also the dancer who was already doing well could start doubting themselves about their movement.

During the process, the choreographer also tried another way. She was seeing that one dancer needed a lot of corrections, but she could not deliver it by name; so, instead of telling her personally, she openly made a call for everyone to do extra practice after the rehearsals with her personally, meaning, and *hoping*, that the person who was not doing the movements right would come, giving her a chance to deal with it one-on-one. She tried this several times, but each time, there were other people coming to work with her, meaning the people who did not need that extra practice.

She did not give up; she was looking for a way to let her understand that she was not performing right, but at the same time, not able to take the attention of her. She tried another way, which I find very creative. When a person did something in a way she did not want, she went and joined the group and performed the movement with them, slowly coming near the person with whom she really wanted to work. She went near that person and did the movement near her with her

until she got it right, and then went over to another person in order to not make it look too personal. This worked pretty well, but it was a very time-consuming way, as she was not reaching her directly, but doing it with several other people.

During the interviews, she mentioned that this was a big issue, which sometimes she did not know how to handle. She was reminding herself: *“It is not possible to make everyone happy, that’s impossible.”* The choreographer’s behaviour on this issue could be a good example of *Plan-Do-Check-Act* (PDCA) understanding of project management. PDCA is a very important part of the project management discipline. In this example, she was giving feedback in one format, and then checking the results of this feedback format. She then changed it, put that new feedback method in action, and then checked the result of that act, as well.

As the issue was a very complicated one and there was no actual solution for it, because of its nature of individual needs and ways of communication, the issue was not solved completely, but each time, she got better results on what she was trying to solve this matter with. She developed her way of giving feedback, and this helped the issue not to grow bigger and affect the process. From that perspective, we can say that the choreographer's approach eased the issue, which can be accepted as solved.

Lens one: Self-exposure

For that issue, I can say that the choreographer had moments of self-exposure, but I cannot say that she had it all the way during the project. In the very beginning, as I mentioned above, she was giving personal feedbacks; this is a reaction of a choreographer who sees something wrong and comments on that. It is an automatic reaction, and that is why it looks more like a reaction from the somatic marker. And as for the reaction time, it is highly possible that reactions from somatic markers are much faster than the reactions that go through a decision process. Of course, there was no way to be in the mind of the choreographer, so I am only projecting my perspective on the point. However, later in the project, it was also very clear that the choreographer put some thought into the feedback issue and came up with different ways. She tried all those ways one by one, and according to results, either she continued or moved on to another way. If I consider that, I would say there is self-exposure present in this issue, as well. She was fully aware of what she felt about the situation and put thought into it, finding out

different solutions, and then, trying each of them.

Lens two: Relating

Relating is about being present in the moment and being able to relate to the situation at all layers. In my understanding, she had a high level of relating, as well. If she did not relate to the dancers, she would continue on with the same feedback method. If she did not relate to her needs and wishes, she would even avoid giving feedback, at all. Probably to find out solutions and different approaches to this issue, she was also using Stanislavski's "Magic If", and was trying to get a reference from her own life. But, again, this is also an assumption. All I can say as a fact is that she was able to relate to the situation, to the dancers, and herself.

Lens three: Leaderly choice

Leaderly choices are more about being able to decide not in a personal identity but in the identity of the group. So, there were marks of her considering others' needs and wishes, such as not calling them out by name or not providing direct feedback. Considering the goal of the group/team, the idea was all about completing that dance piece with satisfied dancers and choreographers. If I consider that, I would say that her choice of looking for different ways of giving feedback was a leaderly choice.

Authority / Lack of Authority

Situation: Observer's Perspective

From the very beginning of the work, the choreographer said that the environment in this project was a horizontal space where we all had equal rights and freedom. She was going to be their guide and the choreographer of the piece with them. They were also going to have a share in the authorship of this piece along with its responsibility. All the dancers in this piece were titled as co-choreographers, not performers or dancers. The choreographer was the one who had the vision about the piece and had the general idea on how to achieve that vision. I can say that she was the leader in this project and the others with her were project executors. Here, in this case, I would like to bring up the topic of *servant leadership*. Servant leadership is a type of leadership where the leader essentially looks and acts like the servant of the team and enables

them to achieve the project goal. When we look at the choreographer in the first case, we can see that her behaviour fits in the definition of servant leadership. And refusing to act as in power and authority is one of them. She was there for the team, for the project goal. She was helping, creating the environment for them to be able to execute the project. As she was the choreographer, of course, she had the authority; yet, she refused to exert power. She was more of people and wanted them to use more initiative and own the project more, acting without any need for a boss or authority. This was very visible to me as an observer in the project.

Choreographers avoiding authority behaviour can be demonstrated with several examples from the rehearsal period, such as her volume of voice, almost unlimited freedom, etc. However, I would like to elaborate it with a solid example, where it becomes an issue, so it was more vivid for everyone. On one of the rehearsal days, the choreographer proposed a new task to the dancers. However, instead of going into the task, the dancers started to talk and discuss the task on stage while the choreographer and the musician waited for them to act. They both got annoyed by the fact that dancers were not moving, but instead, talking. The musician then interrupted the stage with a loud voice and asked them to stop talking and start doing the task that was proposed by the choreographer. As I said earlier, at that moment, I saw a relaxation on the face of the choreographer. I feel it was because she was also very annoyed by the situation, but as she refused to be the power object and use authority on them, she was staying quiet. As a result, another person from the team felt this need and took initiative to end this situation. Dancers stopped talking, some of them took a look at the choreographer's face for confirmation, and they all moved to the realisation of the task.

Dancers' perspective

The same event was perceived differently by the dancers. When I asked the dancers about this particular event during my interviews, some of them told me that they found the interruption of the musician very normal and on time. Others said that it was appropriate, but his voice was too loud, and some others said that the comment was right, but this comment should have come from the choreographer and not from the musician. Almost none of them thought that the comment was wrong in content, but they expected and would have accepted this comment from the choreographer. In her presence, another person making such comments was not very

acceptable for the dancers. Some of them perceived this as grave weakness on behalf of the choreographer, demonstrating a loss of power over people and subsequently losing respect, as well.

Choreographer's perspective

From the choreographer's view, it was a quite valid and well-timed interruption. She did not feel any attack on her authority or power. On the contrary, she felt relieved, because finally, they stopped talking and moved on to doing what she wanted. She was also happy that someone from the team used their initiative to make such a comment. These were what she told me during my interview with her. She also mentioned that she was not able to understand some of the dancers; some of them seemed to be looking for a "whip" from her even though she refused to use such aggressive authority. She accepts the fact that she was the authority on this project, but refused to use and express authority as power.

The proposed solution for issue and what choreographer did

In this issue, the choreographer did not respond to the musician, just agreed with what he did and supported his behaviour. Some of the dancers looked at the face of the choreographer at that moment, but she did not show any reaction to what happened and supported the words of the musician, and after his loud comment, she asked her dancers to continue. It was not an issue for her. As it was not an issue for her, but a disturbance for the team, I would say that this issue was not resolved.

Lens one: Self-exposure

Again, it is difficult to comment on what had happened there in the mind of the choreographer. One thing I saw was that she was holding herself back in order to not comment. That was why when the comment came from another person, she felt relieved. Holding herself back meant that she was not going with the somatic markers' proposal. The somatic markers were probably telling her to comment and stop the noise on the stage, but she held herself back and chose silence over commenting. Yet, I would say that she had two needs fighting inside her. One is the need from the dancers to stop talking and start doing the task, and the other is not to exert authoritarian power on them. Therefore, the musician's comment was a saviour for her.

From the perspective of being aware of her needs, certainly, she was. However, at the point of exposure, she was not acting on all these needs, but again, one need definitely challenged the other one, so it is hard to say something more about this.

Lens two: Relating

According to my observation and interviews, I saw that she was able to relate to the situation in herself, but not to the state of the dancers on stage. If that comment had come from her, even with a loud voice, the dancers would not be negatively affected from it as they did by the comment of the musician. Hence, from the relating perspective, it was not there.

Lens three: Leaderly choice

Again, like in the relating component, the choreographer did not manage to relate to the issue of the group, yet her reaction cannot be perceived as being a part of the group identity.

3.6.2. Case two

Inequality: Division of groups (Old Crew - New Crew)

Situation: Observer's Perspective

When we look at the second case, we can see that an inequality issue emerged in the rehearsal periods. Even though the intention was not to create a division, it arrived at that. This case had three working periods: Two days of workshop (obligatory only for students), one week of work (obligatory only for students), and the official rehearsal time (two weeks).

The student dancers group, and some other dancers, who had time one week before the actual rehearsal period, had the chance to work with the choreographer for two days in a workshop format. One week of rehearsal, which was around 10 days, as extra working time was invested. It was obligatory for student dancers, since it was part of their school work. Some dancers from the project also joined this extra work even though it was not a paid work and it was not obligatory for them. When they started to work with the choreographer, they first learned and practised the choreographer's methodology, and then they began developing choreographic

material with that. Each material created became person-specific. This meant that, to use the particular created movement form, namely the choreographic material, all the people who created it should be there. The movements were correlated to each other's movements. After this extra week, the *new crew* arrived. They were one week behind of the previous group, and they needed to learn the methodology. This was one of the reasons why the choreographer decided to divide the groups into two, the new and the old crews, and take *the new crew* to a different space to work with them and introduce them his choreographing methodology. He left the *old crew* to his assistant choreographers, who already worked with the choreographer and informed them about the process. Another reason behind this separation of groups were the problem of space. The studio was not big enough to let two groups work together. So, after this division, the old crew stayed with the assistant choreographers and continued their work, and the new crew started their work in a different space with the choreographer. From the decision of dividing the groups, two other issues came up: Pack issue and the in-betweeners.

Dancers' perspective

Here, it is important to say that whereas the old crew were confident about the experience of the assistant choreographers, during the personal interviews, most of them mentioned that they wanted to work with the main choreographer since it was his project. This separation was one of the main points that almost all the dancers mentioned in a way affected the team environment and disrupted the feeling of equality. Through observation and from the interviews, I realised that the dancers left with the assistant choreographers felt less important. The experienced professional dancers, who stayed with the old crew as they had already created several materials with others, could not go to the other group where all other dancers were also experienced, professionals. This, itself, created a personal crisis for those who wanted to work with the choreographer and with other professionals. While mentioning his motivation to be in the project, one of them mentioned working with the choreographer and other professionals. So, with that division of groups, she stayed with student dancers, who had comparably less professional experience, and also with assistant choreographers, who were not the main choreographer or the main figure of the project. They claimed that every dance project was a learning space for them. They learned from the choreographer and other experienced dancers. Yet, in this case, the situation blocked this opportunity of learning. They accept the fact that

they were also learning from dance students and from the assistant choreographers. They were of great value to the students as an experience working with professionals, but yet, they said they were in that project to work with the choreographer. This was the perspective of two professional, experienced dancers, who stayed with the student's group. Also, the student group also felt disturbed about this separation. It was very important, especially for them, to work with the choreographer and other professionals; however, they were only able to work with assistant choreographers and two other professionals, who actually volunteered to go to the other group. Also, some of the students mentioned that the choreographer was very positive, helpful, and warm in the beginning, but after the arrival of the second group, he became distant, and did not have too much interest in the work of students.

Choreographer's perspective

As it was mentioned while previously describing the situation, the space problem and the difference in terms of experience on the subject (new crew had not known the methodology, yet) were the main reasons for the choreographer to take such an action. As a part of the crew, I knew that the choreographer had the intention to divide the group at the beginning of the process, and then, later on, combine them. It almost happened in that direction. Nevertheless, the mentioned reasons solidified the division. The reason for the emergence of this problem is that the first week and the two-day workshop was not obligatory for everyone, so the problem of having different people at different levels came about. There were also budget issues. If they had obliged all dancers for all rehearsals, they would have to pay them, as well. Also, the one week work was kind of an obligatory session for the students as a part of their curriculum.

Another important part was that the choreographer agreed with the university to provide him with fourth-year students, but he received second-year students. Even though they were great dancers, the level of professionalism was very different and not sufficient for the choreographer.

Proposed solution for the issue and what the choreographer did

The problem was having two different groups of dancers; one group came to the non-obligatory work part, and the other group came for the actual required work part. Since some dancers came early, they had already moved on from the method, while the new ones needed to learn

the methods first. In that situation, the choreographer decided to divide the group into two. The old crew continued working with the assistant choreographers, and the new crew worked with the choreographer in a different space. Choreographer divided the groups without making a proper explanation to all groups. He continued watching what the old crew did every day at the end of the day and made comments. But there was a different problem; the communication between the choreographer and the assistant choreographers was not strong, and the assistant choreographers were acting as much as they understood from him. However, in the end, their perspective and vision were quite different from the main choreographer. For example, the choreographer was announcing rules and expected his dancers to break the rules. On the other hand, the assistant choreographers announced the rules and expected the dancers to strictly follow them. At the end of the rehearsal period, in the last three days, he mixed the groups, and they started working together. But then he felt that the student dancers were not able to keep up with the level of work of the professionals. Hence, he gave them another role and asked them to act as a “pack.” This created another issue, which we will analyse later.

The proposed solution did not work and transformed this issue into other issues listed below.

Lens one: Self-exposure

I need to start with the fact that it is very difficult to observe what happens in the mind of a person, yet, I would like to analyse this issue with the self-exposure lens according to my observations and interviews. First of all, the choreographer had the idea of dividing the group into two, or even into three smaller groups at times. That was why he wanted to work with two assistant choreographers. This was an old decision made long before the rehearsals, so I cannot comment on this decision. For me, it was clear that he did not consider possible reactions to that particular decision too much. I say that, because if he had considered such reactions, he would be acting and doing something to prevent or minimise the effects. For example, the old crew thought that when the new crew came, they would continue working with them, but they did not. And the choreographer could have shared this decision long before this point and prepared them for this decision. He did not do anything to prepare them for this separation. He did not share the overall working plan with them, so decisions, such as creating a pack, had a surprising effect on the dancers. From that perspective, I cannot say that I found any sign in

the choreographer's behaviour considering the possible responses to the situation neither exposing what he feels and needs.

Lens two: Relating

Furthermore, by the same reason, the choreographer could not successfully relate to the situation of others, of himself, or the context of the situation. Here, I am not judging the decision; I am saying that I can see the relationship between the decision and the situation, yet I cannot see the relationship between the decision and the other dancers, especially the old crew. He and his goals were taking over the decision process on this issue. For that matter, I cannot claim that he was authentic. His decision was related to the certain situation, but not the people involved or affected by the decision.

Lens three: Leaderly choice

He made his choice from a logical perspective. The old ones already knew the method and the new ones needed to learn it. He had two assistant choreographers and enough space to divide the group, so he made his decision accordingly. Remembering the essence of leaderly choice, it should be done with the group identity; on who they were and what goals they had. Their goal was not only to perform in that piece; the goal of most of them was to work with the choreographer and other professionals to learn and develop themselves. He did not consider this in his decision. That was why this decision became an issue in the project and created other issues, as well.

Pack issue

Situation: Observer's Perspective

In the situation described earlier about the division of the groups, the students worked mostly with the assistant choreographers and did not have too much chance to integrate with the other group and the professionals. This affected their performance, as well. First of all, they were not fourth-year students, so we needed to accept the fact that they were not as experienced as others. In addition to that, according to the choreographer, their experience was not enough to mix

with professionals. This is one thing, but on the other side, the miscommunication between the assistant choreographers and the choreographer deepened this separation. In one group, the choreographer was looking for dancers who were able to use initiative and break the rules to create something. In the other group, the assistant choreographers were keeping the dancers within limits and were not letting them break the rules. So, the need of the choreographer was not fulfilled by these dancers, because they were trained by a different understanding. Only three days before the performance, the choreographer came over and told the old crew that he wanted them to act as a pack, which meant that they would not have any individual roles, but they would repeat and mimic others or their pack captain. The choreographer formed the students as a pack. This new formation created a division in dancers on stage. Some of them continued as planned -individually- and some formed up to move as a mass. This new formation also created another role in the performance; captain. The captains' role was to lead the pack. They were selected dancers from the dancers' group, who had the task of dancing like other individual dancers in the group and leading the pack. With this new division, there were now three kinds of roles; dancers, the pack, and pack captains. Dancers and captains were freer in the sense of moving individually based on the work created at the rehearsals, while the dancers in the pack were moving as a body, indivisible from each other with the limitation on their personal movements, dependent on the captains' remarks. Also with this change in choreography, almost all the materials produced by the old crew were in a way decided not to be used.

This was devastating for most of the student dancers. First of all, their individuality was taken away from them. Second, two professionals, who were with them from the beginning in the old crew, were now able to dance with the other crew, but they could not, so another division happened in the group. Furthermore, all the material they have built during the rehearsal periods have gone to waste (not being used). They were the only group of people who mimicked others. I know that this decision was on the choreographer's mind from the very beginning, but he never shared it until the last minute.

Dancers' perspective

Student dancers were much more affected by this decision; they felt that they were not needed.

For that matter, one of the dance students burst into tears by saying “Does the choreographer need us at all?” She said that she felt useless and as if they were there just because they had to be there according to the agreement between the school and the organisation. For them, it was not moving as a pack only; they felt abandoned by the choreographer. One of them said that: “They were performing and we were standing around.” Several of them claimed that, in the first week, when the new crew was not there, the choreographer was very warm and close; yet, after the arrival of the new dancers, he became distant and cold, and showed no interest in their work from then on. Several of them mentioned that they felt useless and lost their point to be there.

Choreographer’s perspective

Choreographer had personal aesthetic and organisational reasons, which carried him to this decision. One of them, for sure, was the agreement with the producers. He was expecting fourth-year students from the dance school, but the student dancers came for the project were second-years. It was something to be done for the sake of performance. It was a choreographic decision from his perspective. This option was in his bag from the very beginning, but he never mentioned it. The difference of experience levels regarding the groups was too distinct in his opinion; he could not have made them move together in another way.

Proposed solution for the issue and what the choreographer did

He was aware of the negative and positive results of the decision. To minimise the negative effects, he chose to talk to the dance students in the group. He explained the situation. He started with mentioning that he was aware of their disappointment because of their new role. He reminded them that in dance, lots of work was done in the studio never to be repeated in front of the audience. He acknowledged their presence and feelings, and told them how much he appreciated their effort and them being there. He gave examples from his personal life and dance career, emphasising the fact of how young they were. He thanked them and told them that he was grateful. He gave all these explanations after he explained his decision and after seeing that this decision was affecting the dancers. So, this talk and explanation was not planned, but happened just because he saw that they were discouraged.

I can say that this proposed solution to the issue did not resolve the issue, but brought an understanding to it. If this action would have been taken before the decision, and the dancers would have taken part in the decision, there might have been no problem. After his explanation, some dancers were satisfied with it, and some just said: "I did not buy it." As the proposed solution did not resolve the problem in the whole level, I cannot say that it worked.

Lens one: Self-Exposure

As far as I observed, the choreographer did not have a solid plan or decision when he appeared in the rehearsal place on the first day. He only had a bag of tools and alternatives. He was trying those tools and alternatives to decide on the way. That is why the decision to form the pack came very late, on the third day before the performance. Again, I am not here to judge or comment on the choreographic decision; I would comment that the communication of the decision, not the decision itself, created the effect. If he had considered the possible responses from the dancers, especially from the student dancers, he would not have dropped that bomb of an idea, but instead would gradually reach at it with them by preparing them and actually making them want to choose that decision. He dropped the idea like a bomb, and it affected the dancers. Then he saw the effect, and tried to recover it by talking to them and explaining the situation, even giving several examples from his past. Right after that talk, one of the dancers asked me if I believed him. She also said that even he did not believe in what he was saying. She was, in a way, telling me that she did not find him honest or authentic. So, from that point of view, it is hard to say that I have evidence of self-exposure. Although the talk about the decision came very late, this talk can still be accepted as a sign of self-exposure.

Lens two: Relating

Like in the first issue, the relating aspect of authentic leadership was missing. He was able to relate to the situation from the point of his needs, but not from the point of the needs of others. He was not able to put himself in the shoes of student dancers and act accordingly.

Lens three: Leaderly choice

According to the authentic leadership theory, a choice we make should be the best one for the project as well as the people in the project. The needs and presence of people should be

considered, and the decision should serve their needs, as well. Here, in this case, the decision was serving to the choreographer and the project. If it would have been explained to the student dancers, and the student dancers were shown that this decision could also serve them, the result would have been different. Even though this explanation was given after the decision affected the student dancers, it managed to recover some of the students and inserted them back in the game again. If this explanation had been given before the announcement of the decision, all the students would probably have been able to see the positive impact of this decision on them and how it supported their needs, making them feel willing to accept this decision. Unfortunately, that was not the case. As I mentioned earlier, some of the dancers even said: “I did not buy it!”

In-Betweeners

Situation: Observer's Perspective

As mentioned earlier, some of the dancers voluntarily joined the non-obligatory workshop and rehearsal. I would like to talk about two of them. For the sake of a better explanation, I will use the names Masha and Julia. Masha and Julia were both professional dancers who were accepted to this project as paid professionals. Their schedule was available, and they wanted to work more with the choreographer to gain more experience. They joined the two-day workshop and one-week rehearsal even though it was not obligatory for them and even though they did not gain much. They participated, so they learned the method of the choreographer. When the new crew came, they have already had some material built within the old crew. Therefore, they could not join the new crew. They continued working with the assistant choreographer and with the students.

This was very challenging for them, because they both wanted to work with the choreographer, as well as the other professionals.

Dancers' perspective

Both dancers, Julia and Masha, were professional dancers. They wanted to take part in this

project to work with the choreographer, gain experience, learn new things, earn money, and dance. This is their order of priority as they explained to me. With this decision of dividing the group and being left behind with the students and assistant choreographers, they were negatively affected. Their top three priorities were not met. They wanted to work with the choreographer. Instead, they were working with the assistant choreographer, who was trying to lead them according to how much he/she understood from the choreographer. They wanted to dance with professional dancers. Instead, they were working with student dancers, and most of the time they felt like they were not learning anything new. Masha broke down first, and wanted to talk to the choreographer in order to ask him to join the new crew.

Choreographer's perspective

From the choreographer's perspective, the decision of dividing the groups was as it was explained in the "division of groups" issue above.

Proposed solution for the issue and what the choreographer did

The choreographer understood the effect of this division of the groups from the dancers' perspective when Masha approached him. He reacted, personally addressing them. He explained them the situation, and told them that he did not have any other solution. He also told them that their presence was vital for the student dancers. Masha refused the choreographer's approach, and said that she had not joined the project to teach or dance with students, and that she wanted to go to the new crew group. He accepted this request. Meanwhile, Julia was softer on expressing her need, and accepted to stay with the students. She led them as the captain of their pack. This "captain" label helped her differentiate herself from the students. I would like to add my personal comment on this point. I felt like the choreographer "bribed" her with the role of captain; in other words, he provided her with a chance to be in a *higher position* than the student dancers. Julia was happy with this decision and her new role. Here, I feel the need to say, again, that that was my own perception of him proposing such a role.

On the performance day, Masha danced with the professional dancers, and Julia danced with the pack as their captain, occasionally joining the professional dancers. In the end, they ended

happier. Still, it supported the first issue that we defined, inequality; the student dancers were not completely happy with the fact that one person left the pack and danced with others.

Lens one: Self-Exposure

In all these three issues, I have not seen any clue that I can refer to which the choreographer was aware of others and considered the responses on the decisions. He was aware of what he was doing, but this lack of consideration tells me that he might have been just acting with somatic markers without considering different options. Like the other issues, this issue could have been prevented if the results of the action had been considered beforehand.

Lens two: Relating

Similar to the other issues, he was not able to relate to the situation of others, and in this case, particularly to Masha and Julia. Again, the decision could have been a correct one if it was not related to others who might be affected by it. If that was the case, the consequences would have been hurtful. Once again, the choreographer did no pre-consideration or relating regarding this decision. So, I would say that the relating aspect of the authentic leadership was missing.

Lens three: Leaderly choice

As we discussed earlier, an authentic leader should be able to make his choices from a group perspective, considering their needs and wishes along with the necessities of the projects. Then we could call it a leaderly choice. On every level considered, this was not a leaderly choice. However, yet again, if the explanation of the situation was provided to the dancers earlier, and if they had taken part in the decision-making process, the result would have been different in terms of dancers' satisfaction.

3.6.3. Results related to issues from authentic leadership perspective

When we look at the issues, how they were handled, we can see the absence of an authentic leadership approach. Some of the issues could have been eliminated, if the choreographer behaved as advised in authentic leadership.

Let me summarise the presence of authentic leadership approach based on the actions taken by

the choreographers to deal with the issues:

The first choreographer actually used the authentic leadership approach on solving the first two issues, and I can say that the issues were resolved. On the other hand, the last issue was still ongoing, even after the premiere. If she followed the authentic leadership approach, that issue would also have been covered.

The second choreographer showed almost no signs of authentic leadership. The issues that arose during the projects were also not covered completely; most of them stayed unsolved.

In the table below (Table 9), we can see that, when the choreographer's approach aligned with the authentic leadership approach, positive results were achieved. There was a certain correlation between the authentic leadership approach and positive outcomes in these cases. The table below clearly shows that, when there was an authentic leadership approach, there was a positive outcome, and when the authentic leadership was missing, the outcome was negative.

Issues	Self-Exposure	Relating	Leaderly Choice	Authentic Leadership	Issue Status	Correlation
C1-Issue 1	±	±	±	±	<u>Solved</u>	Positive
C1-Issue 2	±	±	±	±	<u>Solved</u>	Positive
C1-Issue 3	+/-	:	:	:	<u>Unsolved</u>	Positive
C2-Issue 1	:	:	:	:	<u>Unsolved</u>	Positive
C2-Issue 2	+/-	:	:	:	<u>Unsolved</u>	Positive
C2-Issue 3	:	:	:	:	<u>Unsolved</u>	Positive

Table 9: Results related to issues from an authentic leadership perspective

3.6.4. Limitations regarding results related to issues from an authentic leadership perspective

The correlation analysis was done by looking for a correlation between the two data sets: Presence of authentic leadership and the status of the issue (whether it was solved or not). First of all, the presence of authentic leadership is defined via three lenses, which were selected as scientific lenses. Evidences for each approach in the behaviour of the choreographers were based on observations of the researcher and the gained understanding from the interviews with dancers. Both data sets may have traces of subjectivity. In addition, defining “whether the issue was solved or not” is, again, a decision based on the researcher’s observations and the interviews. So, again, there might be subjectivity, and the possibility of bias should be noted. As mentioned earlier, as a limitation, the size of the data was not adequate for quantitative analysis; these results should be accepted with that understanding.

3.7. Results Related to Common Patterns

3.7.1. Warm-up and its power

Dance is defined as the human movement created and expressed for an aesthetic purpose (Fraleigh, 1987). All dancers and performers prepare their muscles by warming up in order not to have injuries and to be able to reach their maximum movement limits before the rehearsals, their personal works, or their shows. According to my personal observations, there are two ways of doing that. First one is personal warm-up. In personal warm-ups, dancers prepare their body by doing a series of exercises according to their needs and knowledge. If they have a particular part of their body that they need to “open,” stretch, and prepare more, they do exercises according to that. The other way is general warm-up, which is often led by one person. The dancers follow the instructions of the person who leads the warm-up and repeat the exercises accordingly. In the cases of this research, every day, at the beginning of the rehearsal, dancers gathered together and carried out their warm-ups.

During the research period for both cases, the researcher realised that, on some days, the groups had better team dynamics compared to other days. As it could have been due to various reasons, it is still important to mention one more observation related to that. When the differences in the team dynamics regarding the warm-ups was considered, it appeared that there was a significant relationship between warm-ups and team dynamics, which was directly connected to team performance. The researcher observed that, when the dancers had a sufficient warm-up *as a group*, and when the warm-up was personally led by the choreographer, they had better team feeling and formation.

In one of the cases, at the end of a rehearsal period, stress levels increased, and the choreographer decided to have a longer warm-up session. The effect of this gluing and preparing warm-up showed immediately, and that day went much easier. In other words, on that day, they little to no issues compared to other days.

What I observed in those two cases was the following: Warm-ups were not just for the body of the dancers, but also for their minds. It was a powerful starting point for getting the members’ minds and bodies tuned to the work. It had a role in bringing people to the same ground, and allowing them to start the rehearsals from that ground. The warm up styles in both cases were

completely different. In the first case, it was a somatic approach; very inner work and quite individual processes. On the other hand, in the second case, it was a group work, repeating the actions of the choreographer to a highly energetic music. Dancers were in a circle close to each other. Everything went quite fast as it follows the music and mimics the movements of the choreographer. No talking was involved, there was just mimicking. The choreographer was checking the dancers with his eyes, and if there was a need of definition, he showed it again, using his gaze to show where to put the attention on the exercise. The high energy of the music and the seriousness of movement without stopping went on around one hour, and for those kinaesthetic bodies, it increased the motivation of the group. Since they were all doing the same movements, they developed the team understanding and being part of a whole. One of the dancers mentioned that the warm-up created a communal feeling.

In the other case study, the choreographer mostly used images inviting dancers to their inner body. Either there was no music or a very soft background music merely accompanying the process. As that choreographer was dealing with somatic work, the warm-up was based on that. It was observed that the choreographer was using warm-ups also as a form of therapy for herself and for the others. She was designing the warm up according to the needs of that day. This was a very important aspect, which I felt the need to underline, because I am not talking about just getting together and moving together.

The importance of the warm-up, how or by whom it was done, attracted me, particularly in the second case, when, on some days, the choreographer gave the duty of leading warm-ups to the assistant choreographers who had different ways. It was observed that when the assistant choreographers were leading the warm-ups, several dancers moved out from the main group and decided to do their own warm-ups. When asked why they were not with the group, they mentioned that they wanted to do their own warm-ups as they had some special needs. However, this only happened when the assistant choreographers were in charge of the warm-ups and not with the choreographer. This shows that it was also very important for the leader to lead that process, as well.

When we look at the warm-up practice from an authentic leadership perspective, we can see that it highly aligns with the three key aspects of authentic leadership.

Self-Exposure

The warm-up starts with defining the needs of yourself and others as well as the task that you are going to begin. To be able to do that, you need to start with self-awareness, being aware of your body and mind, and their needs and status. The next step is to define the possible options in front of you to realise the warm-up, choose one, and start acting in that direction.

Relating

The leader should start the relating from himself or herself according to the particular situation or condition. Following that, they should relate to the environment that they are in, relating to others who are involved or who are affected by it. Be in the present; see, feel, and relate everything as they are. Warming up what is present there in terms of emotions and physical condition, everything around, both the inner and outer worlds of the participants.

Leaderly Choice

The leader then starts to melt into the identity of the group, into who they are. What are their needs at that moment and to be able to realise that task? Putting all these aspects into consideration, he chooses a way, which would fit and answer all the parties in the group, but also the needs of the project itself. When I am talking about warm-ups, I am not only talking about physical warm-ups. In this research, the subjects were dancers, highly kinaesthetic personalities. I am talking about warming up the project team through their channel. For dancers, this is kinaesthetic work; for designers, it could be a visual work; for bankers, it could be some auditory digital work, work with numbers and cases. Warming up the project team members from inside out in such a way that, after the warm-up, they all become ready to be in the project with their highest potential. A leader can choose the best way to do this warm-up.

This pattern reminded me one approach from the field of dance. Dancer and dance trainer Nancy Stark Smith describes in her “Underscore” practice process that the first phase of practice is arriving energetically *and* physically. Arriving energetically means bringing your energy and attention presence to the moment. In other words, it is bringing your focus to the present situation, arriving at the present moment. This is similar to the first aspect of authentic leadership, which is starting from self-awareness and being present, and then arriving at being

physical, which means feeling the emotions of the body and staying in contact with them. Arriving into the physical sensations, she continues her method with a phase called Pow-Wow, which represents coming together and bringing a common understanding of the activity, seeing the practice. Taking time to check with others, setting the parameters, conditions, and sharing any other important practical information was mentioned by Koteen & Smith (2008) regarding this matter. These phases align with the warm-ups I observed as well as the authentic leadership understanding.

To sum up, specially designed warm-ups affect the quality of work, especially for that day, and help the choreographer and dancers to be tuned in together, being able to start working on the same page, and creating a certain motivation for the rest of the day. It is needed to underline that, in both cases, warm-ups were the only part that none of the dancers complained about, and on the contrary, mentioned that they unanimously enjoyed them. Dancers related to warm-up activities as part of the choreographer's identity. When asked about the process and what they enjoyed or benefitted from the work of the choreographers, most of the dancers named warm-ups and related it with the style of the choreographer.

3.7.2. Physical contact

As dance is a kinaesthetic phenomenon, dancers are fairly kinaesthetic. Physicality is very important for them; using their whole bodies, particularly their hands, eyes, and of course, physical contact, namely, the touch. Both of the choreographers were using their body in their expressions, and did not hesitate to contact with dancers. Most of the morning greetings were in forms of hugging and kissing. Even though hugging or kissing is not very common in most of the European culture, dancers often have a different culture, which is more open and physical. These expressions were present not only in their daily contacts, but also when someone was talking to another; there were small touches, like touching the shoulder, leg, hand, arm, or even face, more frequently than it is the case with the normal cultural forms. Besides, all choreographers used touch, especially when they were trying to help a dancer when they had a problem. This was mostly for comforting them and trying to make them feel better.

In a bank or any other business firm, if similar situations happened, they won't be expressed with physicality. As it is not part of the culture and people are not used to it, it may even lead to lawsuits.

When I look at this topic from authentic leadership lenses:

Self-Exposure

I believe physical contact creates sharing, and this kind of communication helps us feel and understand ourselves much better. From that point of view, physical contact can even help the leader to be able to understand and be more aware of his/her own self.

Relating

According to my observation, the physical responses came after the leader managed to relate himself to the situation and to the other person. Therefore, it is more like an end result of the relating process. Also, in physical contact, the leader has a better chance of relating to others as they start with a different level of communication.

Leaderly Choice

As the leaderly choice is all about being able to make a choice through the identity of the group, but not through your own self, physical contact as a way of communication can enhance the understanding of this identity.

As a researcher, I would like to go into the meaning of these physical contacts. As it is not the main topic of my research, I will not provide any references. I will merely present my pure observation and knowledge. Researchers may work on these insights and provide better scientific knowledge.

When a choreographer hugged the dancers, who were not feeling well or were crying, this physical contact carried several messages.

First of all, it said, "I am here for you."

Secondly, it said, "Do not worry; I am supporting you, you are not alone in this."

Thirdly, when you hug someone, you create a contact, and this contact creates a different kind of sharing and communicating as well as support.

If we consider these messages, which people receive after a warm hug, maybe in a non-kinaesthetic world, we can do other things to send the same messages instead of giving a warm hug. Maybe making more time to listening to a person and paying attention to what he/she is saying could also say “I am here for you.” Providing constructive feedback to one person and using non-violent communication will help us convey the message “I am supporting you.” What I mean is, the pattern that I figured out in this research –on the usage of physical contact for comforting– might be reproduced in different formats as long as the message is the same. Here, at this point, if anyone would like to dig into this topic and conduct more research, I would advise looking at NLP (Neurolinguistics Programming) literature, especially at the learning styles and types. For example, as the dancers are more kinaesthetic, the message is better to delivered via kinaesthetic ways. However, if the person is auditory, other ways that suit his/her type should be selected.

3.7.3. Acknowledgement

Acknowledgement was one of the patterns that I saw in both choreographers. Both choreographers used any chance to acknowledge the actions of dancers, and most of the time, issues arose when this acknowledgement was missing. For example, in the second case, the choreographer did not acknowledge the choreographic contribution of the dancers. That caused an authorship problem, and some dancers claimed in their interviews that the choreographer was using their choreographic creations without giving credit to them and that this was an issue of an authorship. On the other hand, the first choreographer even named all dancers as co-choreographers. As an observer in both pieces, I saw that, in the first piece, the dancers did not produce much choreographic material; they only represented the created material on their own body and by their own understanding. However, in the second case, material that was created for the piece was entirely created by the dancers. The choreographer only provided them with the method to create the material and commented on them. So, from my perspective, the dancers in the second case deserved the co-authorship, as well. If I wanted to give a positive example, both choreographers were repeating the same sentence several times during the process. “I will not be able to do this alone. I am also learning from you. Thank you for that.”

This exact phrasing came from both choreographers several times during the process.

As we know that the need for acknowledgement is one of the traits of creative personality, it was not surprising to see this in these projects. I believe that, if this need is not satisfied, the project can have many more issues. So, for me, this is one of the musts, especially in leading creative personalities.

What about other groups of people in other industries? We all have the need for approval and acknowledgement. All of us gain more motivation when we hear an acknowledgement from our colleagues, especially from our managers. The need for this acknowledgement is much higher in creative personalities, and the leader should consider that much seriously than in other industries.

Self-Exposure

If we look at the acknowledgement from a self-exposure perspective, acknowledgement is more related to the needs of others, and to be able to see this need is not related with self-awareness. Nonetheless, if we think in a different way, as the choreographer is also a creative personality and if s/he can see the need for acknowledgement in her/himself and expose this need to the others, this would help her/him in relating them, as well. From personal needs, a person can create better empathy to the people similar to her/him. For example, in the first case, the choreographer had a need for personal acknowledgement and clearly exposed this to others, and probably, being so close to what she needs to be, helped her to relate the needs of others in the group.

Relating

Acknowledging others is the result of a good relating processes. It is the leaderly choice after the relating process. To be able to acknowledge someone, one should be able to relate to that person, the situation that the person is in, and also, the activity of the person. For example, if a choreographer relates herself to the dancer and feels the need for acknowledgement, he/she still needs to acknowledge the person through an action; he/she needs to relate her not only at a need level, but also at the level of actions and emotions.

Leaderly Choice

As mentioned above, acknowledging someone is the leaderly choice after the relating process. The leader should decide if he/she needs to acknowledge the person. If the answer is “yes,” how and through what action can he/she acknowledge the person must be decided upon. The choice is not only whether to acknowledge or not, but *how* to acknowledge.

3.7.4. Favouritism

According to Cambridge dictionary, “favouritism” is the “unfair support shown to one person or group, especially by someone in authority.” (Dictionary , 2015)

In both these cases, more than half of the dancers claimed that the choreographer had his/her favourites. For example, one of the dancers in the first case claimed that the choreographer never said anything negative to her favourite dancers. She always only said positive words to them. One of the male dancers from the second case claimed that the choreographer had several favourites, and when he needed to get an opinion, he asked them. Another dancer from the second case added that, when an idea came from the favourite dancers, the choreographer paid more attention to it, but when it came from another person, it was not that important.

As an observer, I can also say that both choreographers had their favourite dancers, who they trust more and believe in more. From my perspective, it was more obvious in the second case than the first one. In the first case, the choreographer was really trying to have a horizontal ground without highlighting anyone.

As the members of both projects were creative personalities, they were much more sensitive to these kinds of topics than the others. The point of equality had a high level of importance in such cases.

Self-Exposure

From the perspective of being in contact and aware of what you feel and need, we can say that self-exposure is highly connected to favouritism. Our favourite people became our favourites

most probably because they were the ones serving our needs the most, and in a way, what we wanted the most. There is, for sure, a relationship between having favours and our own needs.

Relating

Favouritism from a relating perspective is a complete mismatch. Actually, we can say that the leader may have a favourite, but if he/she exposes it, it means that he/she is not able to relate the situation, the environment, and the people with whom he/she is working. Because favouritism is never welcomed by any parties in a group, sometimes, the person who is the “favourite” of the leader may be affected by it, feel uncomfortable, and have difficulties in engaging group work.

Leaderly Choice

To be able to name one thing as leaderly choice, we need to check if the choice is made by considering every possible aspect and alternatives beforehand. The answer to that question is quite simple in terms of favouritism. Almost no one benefits from this, and it affects the group negatively. Therefore, it certainly is not a leaderly choice.

3.7.5. Results from common patterns

The analysis of the results from the defined common patterns and how they align with the authentic leadership approach revealed a positive correlation between the positive effect of the pattern and presence of an authentic leadership approach. Table 10 shows that the authentic leadership approach created positive effects, and the lack of it created negative effects.

Patterns	Self-Exposure	Relating	Leaderly Choice	Authentic Leadership	Effect on leadership	Correlation
Warm up	+	+	+	+	Positive	Positive
Physical Contact	+	+	+	+	Positive	Positive
Acknowledgement	+	+	+	+	Positive	Positive
Favouritism	+	-	-	-	Negative	Positive

Table 10: Results related to common patterns from Authentic Leadership Perspective

3.7.6. Limitations regarding results related to common patterns

There might be some subjectivity in this analysis, because, as mentioned earlier, all data was collected through personal observation and additional interviews. Also, the number of samples were inadequate to yield quantitative results. Further studies are warranted.

3.8. Learning beyond presented results

In this research, I learned more —and had more findings— than I was able to present. I only presented the data that had a direct relationship with my research questions. I would like to share some insight about what I learned and what understanding I have developed of the topic, which I believe were of valuable and should be included in the results chapter.

Before beginning, I would like to remind several points. Academically, I observed two full processes in contemporary dance projects, and I have been in contact with several dancers and choreographers from the field, which provided me with the chance to interview them during my research. The comments below were the results of this background work, personal observations, interviews from the field as well as from the two cases I participated in. Therefore, it is hard to make general comments for the whole contemporary dance field, or for that matter, other dance fields, such as classical ballet. Especially, the comments about the leadership approach in classical ballet were completely provided via the interviews with professional dancers, who had that kind of experience.

First of all, the word “leadership” is not a very welcomed word in a dance environment. Recalling on my personal experiences on facilitating workshops with dancers in Germany in 2010 for a master’s program, I realised there, for the first time in my training career, that I have met people who were not willing to lead, but also not willing to follow. To my previous experience, generally in a team, there were always some people who were willing to take the lead and others who felt better when someone took the lead. However, this time, there was a third type: People who were neither willing to lead nor follow. When I shared this with one of the choreographers, she got quiet for a moment, and then supported my point. She even mentioned that this explanation helped her to have a better understanding of them. This was a very important discovery for me, because this also helped me to have a better understanding of this world.

Another thing about leadership, as a term, is that, when we say “leader,” it is generally perceived as positive, but in the world of dancers, it has a negative connotation. When you utter the word leader to them, they hear “dictator,” a person who bosses people around with high authority and power, who claims to be above them, or takes away the freedom of people.

Secondly, according to the dancers and the choreographers I interviewed, the leadership approach of the choreographer is very personal, but also very much related to the context of the work. For example, the first choreographer repeated several times that she had to create an equal environment and a horizontal organisation, because they were working on embryology, where all the dancers were equal and part of the same organism. This need of creating a horizontal organisation was also repeated by the other choreographer in the second case, yet it was not that highlighted. Also, when I asked them about the other dance types, like classical ballet, they both mentioned that it was more hierarchical and stricter. For example, if a dancer was late to the rehearsal in the cases that I observed, it was not that big of an issue, and the dancer just quietly joined the rest of the group. However, in classical dance, this could be a big issue, and the dancer who is late may not be accepted to work, or could even receive some kind of punishment. I believe that, in every leadership role, this one, too, very much depends on the personality of the leader. Nevertheless, the organisational culture may also affect this leader and force her/him to behave in that manner.

Another point that I noticed was the leadership behaviour of the choreographer; that it changed depending on the situations. For example, the concern for people in the second choreographer's approach seemed very high at times without any issues. Yet, when a problem occurred, he switched his focus from people to the end result. That was the reason why I wanted to observe and comment specifically about leadership behaviour when issues appeared.

Another result, which was not mentioned above (but I find it important to share), is the effect of the culture. Cultural differences, like I mentioned above as an organisational culture or having different nationalities and coming from different living and working environments, had a certain effect on the perception of the followers. The biggest example of that was the reactions and perceptions of the Eastern Europeans and the Latin Americans in the first case. All the issues in the first case were related to the Eastern Europeans, and during those issues, none of the Latin Americans made these points an issue. They did not let it affect their work, but on the other hand, some of the Eastern Europeans were the main actors and actresses of the issues. In the second case, again, there was large diversity in terms of nationality, but all the dancers had already been living in Germany for a long time; their personal nationalistic cultural differences were not visible, at all. They were more like sharing the third culture as "foreigner dancers in

Germany.” Also, another cultural difference that affected the second case was that some of the dancers were professional and some were students. This difference also affected the case, and I can say that most of the issues were related to this separation between cultures.

3.9. Summary of the results

To be able to summarise this chapter, I first need to summarise the information regarding the data collected for this research. It is collected by participating in two different contemporary dance performance projects in Germany. Both performances had several similarities: They both have twenty-six dancers, they were both contemporary dance performances, they were both carried out by temporary organisations, and they both had multinational teams. Besides these similarities, there were some differences, as well: One project had assistant choreographers, the projects had different contexts, and choreographers had different genders. In both cases, I took a role of the documenter and non-artistic assistant. I had a chance to observe the processes and choreographers from the first day of the rehearsal until the premier. I managed to sit down for interviews with some of the dancers. Overall, twenty-six interviews were done from both projects in total.

As the research was about leadership behaviours of the choreographers, the collected data was presented in several ways. While giving an overview of the choreographers, it was also defined if the choreographers fit in the authentic leadership style. I found strong evidence for the first choreographer’s authentic leadership behaviour. On the other hand, I found no evidence in that direction for the second choreographer. Then, the success of the projects were defined in two different ways. First, it was defined as choreographers’ satisfaction from the project, and secondly, the dancers’ satisfaction from the project. When we look at it from the perspective of the choreographers’ satisfaction, we see no correlation between the success of the project and the leadership style. However, when we look at success from the perspective of the dancers’ satisfaction, we see a clear correlation between success and authentic leadership style.

As this first analysis was weak, academically, and had some level of subjectivity bias (e.g., choreographers’ definition of success), I had to analyse the data further. I analysed the

behaviour of the choreographers when the issues appeared. To be able to do that, first, the most important behavioural complexity-related issues were selected from the projects. Each issue was defined from three different perspectives: The observer's, dancer's, and choreographer's. The responses of the choreographers to each issue were then analysed under the three lenses of authentic leadership. The results were compared with the success of the response (whether it resolved the issue or not) and a correlation analysis was performed on the success of the approach and authentic leadership. It was observed that, when the choreographer used an authentic leadership approach, it helped her/him to resolve the issue, and when his/her approach did not fit in authentic leadership, it did not resolve the issue.

Third, I recorded the common behavioural patterns of observed choreographers. There were four patterns. Three patterns had a positive and one had a negative effect on the work. Again, the patterns were analysed from an authentic leadership perspective, and authentic leadership approach was observed in the first three patterns, which have positive effects on the work. Another correlation analysis was done, and it showed a strong correlation between authentic leadership approaches on positive effects on the project work.

The limitations of each analysis were defined. The results were accepted as some evidence on the beneficial effects on leading creating personalities, especially solving issues, because of their complex behaviours. The study can be repeated for a bigger sample size to reach more significant quantitative results.

Conclusion: Final Words from the Captain

Land Ho!

Finally, after this long, exciting, challenging, and instructive journey, I see the land. I set out on this quest with questions about leading creative personalities in complex projects, questions that whirl in several cultural frames and in a multidisciplinary environment. Cross-cultural context and leadership in project management were the main sails of my boat. This research was done through the scientific lens of cultural studies, which allowed me to work within various disciplines, cultures, and paradigms. The core idea was to develop a better understanding of leading creative people in behaviourally complex projects in cross-cultural contexts, especially in times of crisis. Hence, I looked beyond the traditional projects and focused on art-creating projects, specifically, contemporary dance projects. To highlight the fact that project management is not only present in information technologies or construction industries, I decided to use cultural industries as the project medium. I intended to research successful approaches to leading creative personalities and to develop a better understanding of how to deal with them within complex situations.

On the way towards my target destination, I went through various stages. The first challenge was to define what was really needed and to be specific about it. To understand the research needs better, I applied a method from the product development discipline. I created five personas (characters) from different fields, who were facing challenges of leading creative personalities. These personas were: Patrizia, curator; Edward, a consultant at an IT firm; Defne, event manager; Manu, executive manager in a fashion design company; Alec, executive manager advertisement company; and Fahri (myself), a business trainer focused on creative industries. Their illustrated stories helped me to understand what I really needed to research. Defining the research needs via the perspectives of the devised personas allowed me to keep the applicable learning in mind throughout the research, informed of what kind of results would be useful in real life, and created a vivid picture of the research whole.

Both the thesis title and research questions transformed throughout the research process. I narrowed down my focus in terms of industry and target group. This research could likewise be carried out in any other project-based industry with creative personalities on board, such as

the film industry or game development IT industry. I chose contemporary dance performance creation projects for several reasons. First of all, this is an industry in which I have ample experience. My direct, hands-on understanding of the field and familiarity with the cultural context helped me collect better data in terms of minimising possible misunderstandings. Moreover, selecting contemporary dance allowed me to explore two cases and compare the approaches. Last, but not least, most contemporary dance projects are done in temporary project organisations about which there is little literature available. They constitute an enriching platform to observe behavioural complexities as temporary organisation culture opens space for its members to be more of who they truly are. Team culture is established only after some time. If this research had been done in a set organisational culture, I might not have witnessed that many issues, which originated from the behavioural complexity of creative personalities. Hence, the decision to place the research within temporary organisation culture helped me to witness more situations that lay within the research target. On the other hand, there might be different kinds of issues in set organisations projects which would provide different results. Even though I am quite curious about how it would affect the results, I had to make a selection to be able to have a clear focus and reach realistic results. As mentioned on several occasions, cross-cultural aspects of this work were not only limited to organisational culture, but also to multinationalism and cultural differences in dance, business, and project management. These fields were also taken into consideration in this study.

I dedicated this research to answering one main question and several sub-questions:

How do choreographers lead the behavioural complexities of creative personalities in contemporary dance performance projects?

In order to structure the background of this question, I formulated sub-questions:

How do research findings align with the leadership style called authentic leadership?

What are the common leadership patterns of behaviour in the observed choreographers?

How do these patterns relate to the 3 elements of authentic leadership?

On the basis of these questions, I drew a hypothesis:

H1: “Authentic leadership approach could be beneficial to lead creative personalities, especially to solving issues generated because of their complex behaviour.”

My ample experience as a leadership trainer and consultant guided me towards the understanding that I should focus on one particular leadership style. This gut feeling was supported by several academics, who listened to my research presentation at the Art of Management and Organisation Conference in Copenhagen in 2014. Focusing on one leadership style helped me to see clearly what I was searching for and come up with the examples from my observations related directly to the research. This was one of the most significant decisions concerning the whole research process. I chose the authentic leadership style. Looking into the leadership literature, I realised that the human side of leadership has already started to gain importance, and that the authentic leadership style has been growing in currency. Utterly dependent on the personal traits of the leader, authentic leadership is considered as one of the key leadership multipliers (Giessner, van Knippenberg, & Sleebos, 2009; and Reave, 2005). Moreover, today’s movements in leadership concept seem to obtain more and more positive results with the support of this approach (Hamill, 2013). Even though I do not regret the choice of the leadership style, after finishing the research, I am still asking myself how it would be if I had focused on a completely different leadership style, for example, charismatic leadership or servant leadership. During the research period, I let my curiosity free and analysed the findings through the perspective of the servant leadership style, but for the sake of clarity of the thesis, I kept this analysis out of the written material. I hope that it will find its place in the academic literature as an article.

Another important decision was to bring the main research focus to complex situations, which I describe in the chapter “Results Related to the Issues of Creative Personalities”. The majority of leadership research in project management and other fields considers leadership during the project lifecycle. I intended to focus on the “hot times” when the behaviour of people changes and when they are prone to act differently than while being their normal selves. This idea originates from the behavioural complex characteristics of creative people. Hence, I kept my focus on the issues that emerged during the project lifecycle. Now, writing the last parts of my

thesis, I understand that it was a very constructive decision. It kept me focused on the complexity created by the characteristic traits of creative personalities so that my judgement or analysis may not blur the more generic leadership approaches. At the end of the day, true leadership appears in the time of chaos and this decision kept me focused on the chaotic moments.

The next step was to build up my academic knowledge about the topic. I sailed through the matters of leadership, authentic leadership, complexity, project management, creative personality, dance and choreography, and cultural studies. With every article reviewed and every book read, I gained precious insights about my research. The paradoxical traits of creative people as defined by Mihaly Csikszentmihalyi (2010) constructed the backbone of my research regarding the relation between creativity and complexity. Dona Ladkin and Steve Taylor's work on authentic leadership (2010) provided me with the three components of authentic leadership: self-exposure, relating, and leaderly choice. I applied them as the lenses for the analysis. The literature and definition of project management supported my definition of contemporary dance performance projects as "projects" whereas having creative personalities as the project team made it a complex project. Furthermore, I learned that both complexity and authenticity could be present if people perceived them as complexity and authenticity. The same project can be understood as complex by some people and not complex by others. As the second case study indicated, the choreographer was perceived as an authentic leader by some dancers. Yet, according to the analysis and some other dancers, he was far from being an authentic leader. During the research, I realised that complexities do not only happen because of behavioural characteristics of the people involved, but also because of the type of the organisation and other cross-cultural factors. However, for the sake of research clarity and focused results, I chose to keep the focus on behavioural issues. This decision helped me not to divert my concentration and energy to different types of complexities. As a result, this research was not entirely about complexity, but complexity related to behavioural traits.

Next, I visited the *Isle of Do* and created the research methodology to collect and analyse my data, and to answer the research questions. I decided on ethnographic qualitative research. This selection was made because of the main core of the research, which was about the behaviour of creative personalities. As the literature on behaviour shows, most researchers choose

qualitative methods (Newman & Benz, 1998; Bryman, 2008; Kothari, 2004; Saunders, Lewis, & Thornhill, 2009; Cozby & Bates, 2011; Creswell, 2014). Besides, all the arrows pointed to ethnographic research and its methods (Sandelowski, 2000; Bryman, 2012). Basing this study on the topics, such as cultural studies, leadership, behavioural complexity, which essentially focus on the investigation of behaviour, I intended to conduct the research from which I could obtain information about the behaviour of people. I selected “participated observation” as the main data collection method, because this method was a perfect fit for my skills and for the need of this research. I participated in two case studies in Germany. In both cases, I was part of the team working as a non-artistic assistant and documenter. I observed the choreographers’ behaviours and took notes. It was probably one of the easiest and best decisions I made in this journey. My personal skill set of observing others and note-taking helped me to conduct the observations with great specificity and joy. In order to insert the choreographers’ and dancers’ perspectives into the picture, I supported my observation with semi-structured interviews. This allowed me to do a polyscopic analysis, as well. Even though I rely on my observational skills and objectivity, I knew that different perspectives would allow me to see and to understand more. Additionally, it was not possible for me to accompany every single member of the projects all the time, and I knew that I was missing some personal or sub-group talks. I realised that this choice was very deliberate when I started to conduct interviews. Then, I was not only having a chance to support my observations, but also to gather different perspectives on the issues and behaviours. After gathering the data, I went on to analyse it from the authentic leadership perspective.

I recorded three main data sets: Leadership behaviours of choreographers in general, leadership behaviours of choreographers as a response to behavioural complexity-related issues, and common behavioural patterns between choreographers. Then, I carried out the analysis through the authentic leadership perspective using three lenses of authentic leadership: Self-exposure, relating, and leaderly choice. When I decided to focus on the authentic leadership style, one major question appeared in my mind: How could I analyse the data from the authentic leadership perspective? The understanding of authentic leadership was too broad to filter the data from that point of view. I needed some specific lenses, and right at the time, I came across an article by Dona Ladkin and Steven Taylor “Enacting the ‘true self’: Towards a theory of

embodied authentic leadership” (2010), which turned out to be my saviour. I decided to follow their footsteps and use the components of authentic leadership they proposed as filters for the data. Much as it was a vital solution, the characteristics of the lenses were quite difficult to filter the type of the data collected. Hence, on several occasions, to be able to relate to the lenses, I needed to put myself into the shoes of others, which may have created particular limitations on the results. These challenges were explained in the results chapter, “Treasures of the quest: results of the study.”

As a researcher, I knew that just focusing on the issues might not have given me what I truly wanted. Having these thoughts in mind, I came across the works of Dino Karabeg (2012). I got inspired by his writings, especially by his work “Design Epistemology.” Two major aspects of his new epistemology approach turned out to be of particular interest to me: Having a *polyscopic* view and looking for *patterns*. Therefore, first, I explored the choreographers’ general leadership behaviours from the authentic leadership perspective and looked for the evidence of authentic leadership in their approach, and then, again, analysed their leadership behaviours in relation to responding to the issues emerging and common patterns in their behaviour. I made the analysis based on three sources: My own observations, interviews with the choreographers, and interviews with the dancers. This gave me a polyscopic view and a much better understanding, simultaneously limiting the risk of personal subjectivity. I described the issues from these three different perspectives, and later on, underlined the common behavioural patterns, which I have observed in each choreographer to conclude my epistemological design.

After analysing the data collected from three different perspectives and putting them all through the three lenses of authentic leadership, I examined the results. As a result of the first analysis, the choreographer in the first case showed evidence of authentic leadership, while the choreographer in the second case showed no such evidence. Then, I investigated the results of both projects and defined their success based on three different criteria: Satisfaction of choreographers, satisfaction of dancers, and whether or not the dancers would like to work with the given choreographer again. This approach came to my mind at the very last minute. It had not been there before data collection. Hence, I needed to define the success criteria based on the data gathered. In my interviews, I asked everyone questions about their satisfaction. That

helped me perform this analysis. According to the first criterion, both projects were successful. However, this was a very subjective result. I did not notice any correlation with the project success and leadership style from this perspective. When I checked the dancers' satisfaction, the first project appeared more successful as the satisfaction was mentioned by every interviewed dancer. On the other hand, there were several unsatisfied dancers in the second case. Also, looking at the results of the last criterion, the first project was perceived as the more successful one. The analysis of the correlation between project success and authentic leadership showed that the two were positively connected. Of course, this finding may be questioned because of its quantitative perspective and small sample size, yet I used this correlation analysis to visualise the qualitative findings in a different way.

Analysing the issues and leadership responses of the choreographers in each case, I noticed that, again, the choreographer in the first case showed evidence of using authentic leadership while the choreographer of the second case did not. Then, I checked if their responses solved the issues or not, and analysed the results in relation to the usage of authentic leadership for six issues. I found a 100% correlation between authentic leadership and the issues resolved. This showed that using the authentic leadership approach helped the leader resolve the issues originating from behavioural complexity. Again, this finding may be challenged because of its quantitative perspective and small sample size, but, again, I used this correlation analysis to visualise the qualitative findings in a different way.

Last, but not least, I looked at the paternal behaviour of both choreographers and analysed whether they fit the authentic leadership approach or not. Additionally, I checked whether they had a positive effect on the work or not. Three of them aligned with the authentic leadership approach and the last one did not. Again, the first three turned out to have positive effects on the work, while the last one appeared to have negative effects. This analysis showed that an authentic leadership approach affected the work positively, and even had a preventative effect on issues. The first pattern described was the warm-ups given by the choreographers. This gave me an idea of an approach, which could prevent behavioural complexities in projects: A warm-up may not only be a physical preparation, but may function as a process that brings people together, tunes the body and mind into the work they are about to perform, and helps them distance themselves from the load they carry in their personal life and leave it outside of the

work environment. Additionally, the use of physical contact inspired me to come up with a suggestion to satisfy the followers' needs, to reach out to them, and to communicate with them through their own favourite language. Moreover, the significance of the acknowledgement and challenges created by favouritism shows what we are supposed to do and beware of.

Noticing and analysing these patterns not as they are, but more in terms of what they represent, allowed me to define outcomes that were not limited to dance projects, but may be valid for all creative projects. A warm-up perceived not merely as a physical activity, but as a tool to tune people into the project they are part of, could be adopted by any industry and applied to any group of people, even if the process is not strictly physical. For instance, a warm-up may not be a physical activity in an IT company. Instead, it may function there as a warm-up meeting before everyone begins to work, or even as a five-minute-long meditation before starting a day of performing complex projects. Likewise, having physical contact with followers does not mean that one must hug their team members. It rather signifies that one should decide in the right way and suitable language while communicating with subordinates, reaching them with their language, and satisfying their needs in the best possible way. Equally, acknowledgement is a common example of the importance of satisfying the needs of people in any work group. Much as acknowledgement is crucial for interacting with every single person, the need for it is much more considerable in creative personalities. The importance of not having favourites in the project environment and understanding that every action might be perceived differently by the sensitive eyes of creative personalities are other learning points this research brings to light.

Conducting the additional analysis increased the overall value of the thesis and immensely enhanced its contribution to leading creative personalities. If I had not conducted this extra analysis, the contribution of this research to the academic and practitioners' work may not have been that solid. The problems of the personas would not have been truly solved.

Looking at the hypothesis through the light of the research results, I can say that the hypothesis was proven: *Authentic leadership approach could be beneficial to lead creative personalities, especially to solving issues generated because of their complex behaviour.*

Analysing the practitioners' world and usability of the research results, I now go back to the personas devised for the sake of the thesis. The research reached its aim of satisfying the needs

of each persona. To elaborate this conclusion, I would like to present how each persona could benefit from it.

Patrizia, the curator, wanted to work with artists with ease and without affecting their creative processes. She now knows more about what is different about creative personalities, what their major needs are, and how authentic leadership can help her to avoid issues and to solve the emerging ones. She may also use her learnings about the common patterns to prevent future project crises. Edward was consulting an IT game development company. His client asked him for support regarding skills of working and leading creative people in the team. Enriched by the research findings, Edward knows that authentic leadership has positive results on creative people. He can support his client with developing his authentic leadership skills and communicating with subordinates in their preferred language. He can also create warm-up sessions designed for that client company and encourage them to add it in the company culture. Defne, the event manager, was wondering how she could easily deal with the complexity of creative people. Since she has a better understanding of the source of complexity in creative personalities now, Defne can create a better rapport with them. She may also benefit from the components of authentic leadership and look for her own authentic leadership approach. Using physical contact and acknowledging creative people will also help her to avoid potential future issues. Manu was an executive manager in a high-end leather company. He was working with top designers of the world. He was looking for a leadership approach which could help him transfer his vision without creating any disturbance and resistance in the design team. Now, he is more aware of the needs and characteristics of creative people that he works with, and he is able to shape his behaviour accordingly. Furthermore, he may develop his authentic leadership skills to be able to reach out to people and avoid complexity issues in the future. As in the case of other personas, creating a specially designed warm-up activity for the team, and more importantly having time and enabling possibilities to acknowledge the work and presence of creative people will help him lead them with ease and success. Alec was an executive manager, as well. He is now ready to create a culture in the project team which supports the proper leadership approach. Now he knows the characteristics and basic needs of creative personalities, and what kinds of situations to avoid during the project lifecycle. He can work on developing a horizontal authentic leadership culture where people could feel comfortable

and equal, acknowledged for their work and presence.

Finally, as the last persona of the research, I, Fahri, learned a great deal. As a professional trainer and consultant, who wants to work more in the creative industry, I now have a much better understanding of the issues and challenges of working with creative people. I know that authentic leadership will serve me well to lead creative teams. I also learned that communicating in the same language while having special tuning sessions in the project team could prevent potential future crises.

I believe that the research findings could be helpful to many more people from different industries. This study provides light into the dark corners of leading creative people and complex projects for both the practitioners' and academic worlds. It may be accepted as a complementary work to various academic publications from different disciplines, such as leadership, behavioural complexity, project management, creative personality, management, and managing creative personalities. Moreover, considering contemporary dance projects as “projects” and focusing on the behavioural complexity of the projects are only two of the many novelties of this research.

As I arrive at the *Land of Answers*, I answer the old research questions and face the new ones. Stepping into the *Land of Answers*, I realise that this is also the *Land of Questions*. Because of the limitations of the scope of this research, I would like to refer some questions and topics to other researchers for future investigation.

For example, the importance of warm-ups is a topic into which further studies may be conducted. I believe the findings of such a study would contribute to both the world of creative personalities and to the business realm. I would also recommend exploring the possible applications and results of warm-up activities in business environments other than contemporary dance. The same research might be duplicated for different project types. For example, the results of this research might help develop a better understanding of parallel issues in game development industry or film production projects. Another research topic could be concerned solely with the prevention of complexities in behaviourally complex projects. This would help us come to a better understanding of prevention in leadership.

Here, with this paragraph, I would like to complete this journey. As mentioned above, it ends within the scope of this research, yet it may continue in different seas sailed by different sailors in the future. As a researcher, I will continue my journey of learning from expeditions to come, and as a leadership trainer, I will create a training and consulting program based on the findings of this research.

Thank you very much for your interest in this topic and for sharing the excitement and joy of this challenging journey with me. As Richard Bach says: “Do not be dismayed by good-byes. A farewell is necessary before you can meet again.”⁸ I hope we can meet again in new expeditions and adventures.

⁸ 20.03.2016 Retrieved from
http://www.brainyquote.com/search_results.html?q=A+farewell+is+necessary+before+you+can+meet+again

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Appendices

Appendix 1: Sample of questions from semi-structured interviews with dancers:

1. Can you tell me about yourself and your history in dance?
2. How do you define yourself in this profession?
3. Can you walk me through the whole project from the moment that you got involved until the premiere?
4. What parts of the process that you can say you liked, and was it mostly because of the choreographer's behaviour?
5. What parts in this process that you wish that would be different? Any parts that you wish the choreographer behaved differently?
6. If you compare this project to other dance projects that you were involved in, what could be the differences? Can you give some examples?
7. How did you feel working with the choreographer?
8. Did you recognise some difficulties during the project? How did he/she behave?
9. If you want to mark the choreographer's leadership, how would you mark it from 1 to 10, 10 being the highest score? Why?
10. Are you satisfied with the project? Would you like to work with her/him again?

PS: Based on the flow of the interview, several more questions were asked.

Appendix 2: Some samples from researchers notes

Nina 26th

1- Contemp. Dancer.
freelance dancer officially
Dancing for 10 years
as... international
Direct own projects
collaborate with other projects
philos & psychology
choreography → IT/20 work

2- Ekstera → Residency with IS.
2 week Res. then 2 per later
for - Glaba -
Practicable → IS.
Frederic Coene
choreography is for school.
collaboration → experience & art

3- Tech. Hays Susan
Content - Schedule lastelle
had 2 → meeting Glaba team
define into is in/out
One job repeated by multiple
theory → pair smart

Rel. 1st day
I think we will be in
an interview
N. leads the whole project
is a concept
she does not put herself on top
declared as horizontal
moderately not horizontal
she is trying to keep this work.
minding new ways.

- It continued to
no with peak moment
diffusion of responsibility
group feeling,
can't address every question
to IS.

some people avoid personal comment
commenting by name
commenting in general → is it me?
is it me?
taking care of each person individually.

watching what group needs
align during the whole process
background & social description i. there
senses the room
acts accordingly to that.
After rehearsals, "who stays with me?"

IS. honest, couple sharing and
care of individuals
we called her "Alice in
Wonderland - (GURU)
we are in that rabbit hole
there.

whether we want
structure of direction
too kind, unreluctantly kind.
she had mirrors. after approximately then
hard -

- she is always willing down
pressing
- she is creating depth from her position.

IVO 22th July 20

1 - Nation Theatre Act
Pachon & Movement
+ Dance (Danz) + Role
Contemp. Dance group Sijeria
from Heath
C-I workshops
No-ma dance academy.
10 pieces
Our chorography.
Context price 1st price

Performer + Teacher Pachon & Movement
in prog.

2 - 2006 workshop Serbia (Isabel met)
Invited to assist for dance th.
department.
after
a duet with another per.
on basic material.

- 20 people wardrobe, dancing &
helping her

- 2012 joint premier. (month)

Ivo - 2 half col.

Embriology.

- Now with prog.

3) She had grand for big prog.
she wanted to work with known
ones.

3rd only just came.

Care & giving.

3rd Rebr. started

material: the principles of processing
the body as well use.

concrete physical

Embriology

she explained, visual inform. per
forms.

Focusing on one body part.

- she talked alot, its not only about
how to give this kind of material.

* Sensation - feeling - action.

Some times you need to act to activate
the sensation

mind in that particular system in body

- How does she helped for the process!

- by guiding the workshops.

she is a simple, leading. you see her there

she does use the group per
and individual also

Like tuning.

she has intuition.

10 - 17:00 with 1,15 in Rehearsal

withy 5th: street - door.

withy helps, it keeps.

Group Dynamics

- Crooked group, very strong bond in each other

They are already group -

People very open.

hard to form so many people

form group understand

No inner groups

Cultural -

15 very sensitive on understanding:

what does she do when there is a issue?

- try to understand.

example: how to lead the whole process
what she did!

place per responsibility.

speak less was a change