

**Present-day dance pedagogy in dialogue with
artistic leadership in choreographic processes on
the independent, contemporary dance field and
contemporary leadership theory**

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We are focused on:

- the *how* of dance pedagogies / choreographic processes, and how they affect dancers
- what dance pedagogy *could be*
- dance pedagogy as a field of *possible* change, and *in need* of change
- *what* dance pedagogy *is good for* in *contemporary times*. How can dance contribute to the world today?

Our pre-understanding:

- Dance teaching and choreographic processes are structures where pedagogies including leadership and organizational aspects occur.
- These structures powerfully influence the dancer's becoming a dancer in ways that affect not only strictly “physical” aspects, but also subjectification (or not), community-building (or not), self-esteem and self-understanding, worldviews, views on learning, teaching and knowledge (= dance pedagogical concerns)

Intervention with 22 Norwegian contemporary teaching-artists (Østern & Irgens, 2015)

- The positive associations towards dance pedagogy and choreographic processes: experiences of freedom, participation, non-hierarchical lines, mutual respect, transformative learning, personal development, listening and collaboration.
- The negative associations: experiences of colonization, brain-washing, being used, distrust, copying, limiting, hierarchical lines, disempowerment, fixating and non-dialogical working methods.

Organizational theory

- The counterview leadership theorists emphasize the need to view social phenomena (as organizational teams) as meaning-making and meaning-producing to human beings who enact them.

Argyris, Putnam & McLain Smith (1985)

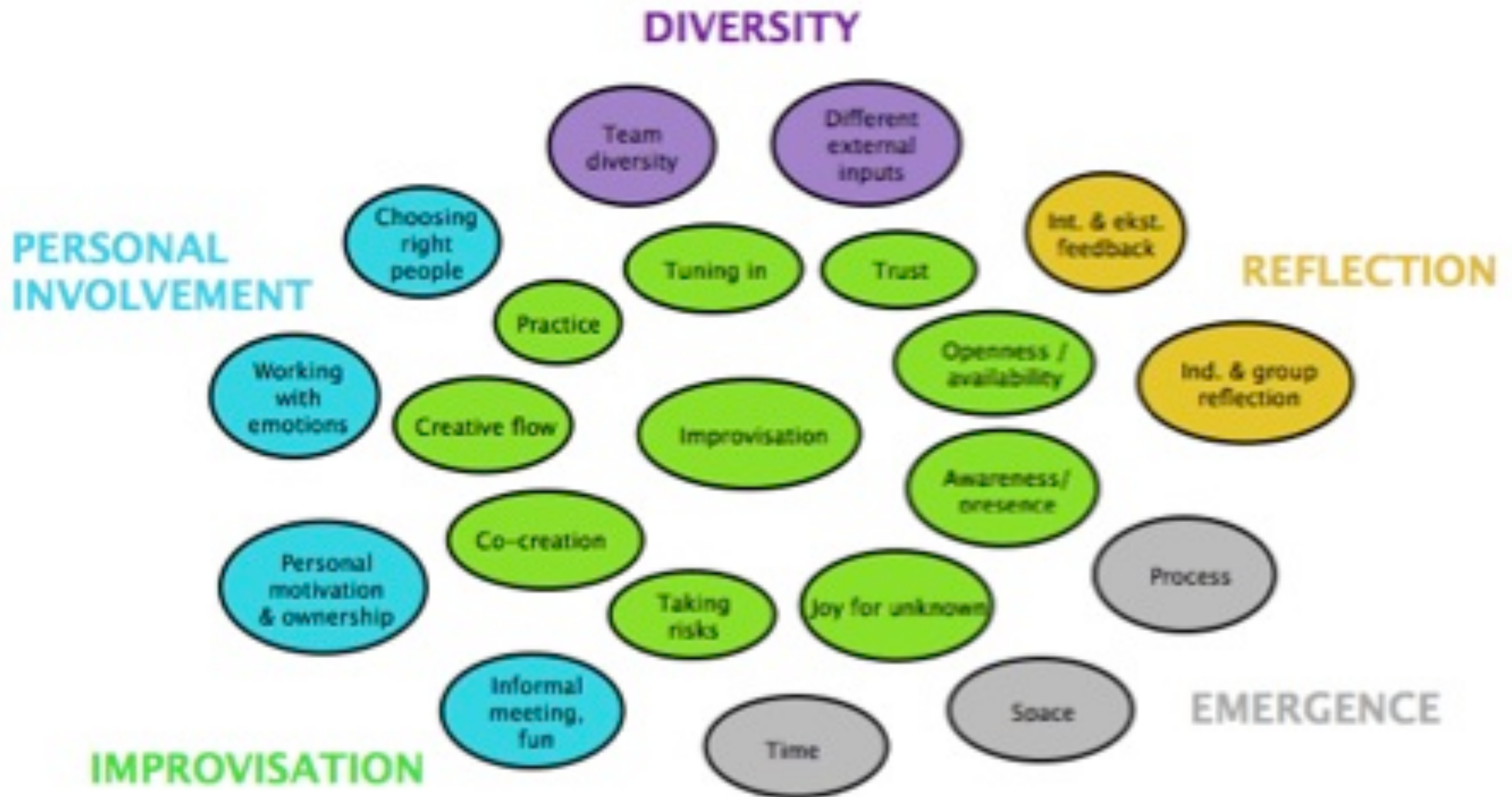
Leading (and organizing) is a process of construction of shared meaning that requires

- communication rather than information
- exploration rather than instruction
- cooperative learning rather than transfer of fixed elements and traditions

Culture for Radical Innovation:

- What can business learn from creative processes of contemporary dancers?

Article by Nina Bozic & Bengt Köping Olsson,
2013 in *Organizational Aesthetics*



(Bozic, N. & Köping-Olsson, 2013)

Empirical material in this study

- Interviews with choreographer Philip Channells and six dancers in the *P(im)P* project (2014) + video of rehearsals
- Interviews with choreographer Favela Ortiz and one dancer in the *Chorographer's Appointment* project (2014) + video of rehearsals
- Interviews with choreographer Tone Pernille Østern and three dancers in the SPACE ME (2012) and Particles (Stjernestøv) (2014) projects + video of rehearsals

Analytical steps – choreographer 1 (Channells)

<https://vimeo.com/142979896>

Choreographic distributed and dialogical leadership through

LISTENING
TRANSFORMATION
DIFFERENCE
(DIVERSITY)
TRUST
PASSION

(Østern, 2015)

Interferring with the field of dance pedagogy

Leadership as a distributed, relational and dialogical phenomenon.

- A formal leader does not only lead others, but is also affected by multiple efforts by others to lead the leader.
- Leadership is co-constructed as a practice where objectives and methods of working are developed in relationships.

Towards a touching, critical and inclusive dance pedagogy, with distributed, relational and dialogical leadership

- It is a move away from the instrumental to the aesthetic, from technology to art, from distance to touch.
- Towards dance and dance pedagogy that is good for the world today

References

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