

Total Company Integration:

How the application of Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF) to dance company management might inform organizational communication and community building.

By

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April 27, 2011

A project submitted to the Faculty of the Graduate School of the University at Buffalo, State of New York in partial fulfillment of the requirements for the degree of

Master of Arts

Department of Arts Management

Acknowledgements

First and foremost I would like to thank the faculty and staff of the University at Buffalo and the Arts Management Program. Dr. Ruth Bereson continues to be a source of great inspiration and an irreplaceable mentor. Her belief in the Arts Management Program and commitment to the students of that program are unwavering and truly praiseworthy. Dr. Julian Meyrick, in the short time that I have known him, has encouraged me to courageously seek the truth, questioning everything as I go. With his invaluable insight he has undoubtedly sharpened my skills of critical analysis, without which this paper would be something very different.

I would like to thank John Michael Schert, executive director of Trey McIntyre Project and Greg Mudd, executive director of Cedar Lake Contemporary Ballet for generously giving of their valuable time and stories, without which this paper would not exist. My only hope is that it does their wonderful companies justice.

Thank you to my kin, my fellow students in the Arts Management Program and my dance family at Geomantics Dance Theater. I would particularly like to thank my mother, Bex, Talia Silveri, Richard Haisma, Whitney Denesha. Without their encouragement and support during the juggling act that was the past two years I never would have been able to accomplish what I have.

Finally I would like to thank my partner Demire Coffin-Williams, who has seen me through many long days of studying, research and writing. His commitment to and belief in me has been a constant source of energy that has fueled my resolve to finish my graduate work and a stable ground upon which I am supported.

Abstract

It is often said in arts management that a good arts manager has an intimate relationship with the art (s)he manages. If we accept this as true then perhaps we might also accept that the art being managed informs the management style. Pertaining to dance, since the art centers around the body in motion the most likely place to turn to would be movement studies/movement theory. With this in mind, I will use this paper to explore the potential for applying movement theory, specifically Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF), as an analytical framework for the operations of a dance company. Irmgard Bartenieff one said that the body is not a series of differentiated parts, but it is an integrated whole.”ⁱ This idea, known as dynamic connectivity, allows us to bridge LMA with complementary approaches that have been applied to organizations, specifically systems theory. Pulling from these two very distinct fields, I hope to potentially present a new way of looking and talking about communication in dance company management.

LMA is the most comprehensive system for analyzing and describing movement that currently exists.ⁱⁱ BF, a subset of LMA, is based in the sequence of human physical development. “This subtle and concentrated practice encourages the perception of the body’s connections and of the individual’s numerous

ⁱ Peggy Hackney, *Making Connections: total body integration through Bartenieff Fundamentals*. (New York: Routledge, 2002), 223-224.

ⁱⁱ Richard Haisma, e-mail message to author. November 15, 2010.

relationships with his/her internal and external environment.”ⁱⁱⁱ The nine principles of BF are: Dynamic Alignment/Connectivity, Breath Support, Core Support, Weight Component, Rotary Component, Developmental Patterns, Initiations/Sequencing, Effort Intent, and Spatial Intent. Because LMA and BF are fundamental and not arbitrary they are tied to movement wherever it occurs whether that consists of individual, group or organizational movement.

Utilizing two case studies, Trey McIntyre Project (TMP) and Cedar Lake Contemporary Ballet, I highlight those principles of LMA/BF employed by TMP and Cedar Lake in their management operations, albeit unintentionally. Using Bartenieff’s developmental patterns I then analyze the strategies and programming of those operations. Finally, a model for ‘total company integration’ is presented which any dance company might adopt to improve overall company management.

ⁱⁱⁱ Lisa Fladager, *Laban Movement Analysis & Bartenieff Fundamentals*. <http://www.lisafladager.com/id14.html> (accessed November 20, 2010).

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Introduction

Like all arts industries the dance field is a rapidly changing environment that no longer obeys the assumed rules that arts managers of the past have followed. This dynamic, shifting landscape requires a complementary shift in organizational priorities and strategy from professionals in the field. However, the retooling of any industry is a task of great magnitude. Because of this, and due to the sheer number and variety of disciplines within the dance field, this paper will focus primarily on professional contemporary ballet companies.

The central purpose of this paper is to explore the potential for the application of a movement theory, specifically Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF), as an analytical framework for the operations of such a dance company. BF are a subset of LMA, which is the most comprehensive system for describing and analyzing movement currently existing.¹

The breadth of theoretical concepts this paper covers is extensive. The topic is probably too much to explore in depth within a brief work. Additional inquiry and analysis will be needed to both gauge the appropriateness of LMA/BF' application to the field of dance management and the extent of its viability and usefulness.

I have chosen to explore one small corner of the larger system of Laban Movement Analysis. But the entire system is potentially ripe with application to dance company management. As a practitioner of many years experience myself, I feel certain that Bartenieff Fundamentals contain the potent concepts for what the industry desperately needs now: improved organizational structures and communication. From the age of fifteen I have studied movement styles as diverse

as taekwondo, Kung Fu, ballet, contemporary dance, Scottish highland dance, tap and butoh. In 2004 I received my Bachelors of Science in dance and business administration from SUNY Potsdam. It was there at Potsdam that I was first introduced to LMA by Certified Movement Analyst (CMA) Robin Collen. In 2001, I met CMA Richard Haisma, a leading teacher and scholar in the field of LMA. Later in 2005 I joined Haisma's company Geomantics Dance Theater as Executive Director and a professional dancer. Since then and continuing into the present I have studied and trained with Haisma in LMA and BF.

Utilizing two case studies, Trey McIntyre Project (TMP) and Cedar Lake Contemporary Ballet, I highlight those principles of LMA/BF employed by TMP and Cedar Lake in their management operation, albeit unintentionally. Using Bartenieff's developmental patterns I then analyze the strategies and programming of those operations. Finally, a model for "total company integration" is presented which any dance company might adopt to improve overall company management.

Far from a 'silver bullet' for quick success the aim of this paper is to identify how dance companies are inherently organized as movement entities. Once these organizations are understood in this way it is both easier to manage them and for them to engage with external communities.

Methodology

The goal of this research is to explore the potential for the application of a movement theory as an analytical framework for the operations of a dance

company. Both primary and secondary sources of research were used, including personal interviews, books, articles and websites.

Research about the current state of the dance industry was done through interview by email and phone with the Director of Research at Dance USA. This led to the acquisition of relevant secondary sources in the form of surveys and industry articles.

Research for LMA and BF was mostly secondary research, particularly Peggy Hackney's book, *Making Connections* (2002). Some primary research was undertaken through communication with Richard Haisma, an expert in LMA. Additional understanding of the theory was provided by my own experience in the field.

Primary research in the form of phone interviews was undertaken for both case studies. Though only two interviews were conducted, they were both long and in-depth and the full transcripts are provided in the Appendix of the paper. Secondary research was also used in the form of newspaper articles, journal articles and websites.

Due to time constraints and the complex commitments of both dance companies it was only possible to secure data from two interviews and related secondary sources. Further primary research must be undertaken in the form of interviews and more importantly direct observation of each case study's staff and communications if the worth of the approach put forward here is to be truly gauged.

The State of Dance in the U.S.

To understand why a new model of management is needed we must look to the current state of the dance field. In 2011, Dance/USA, the national service organization for dance in the United States, published a study that found that while

dance-based organizations are not shutting their doors in large numbers, there is also no indication that the field is healthy. Long-standing issues, such as personnel compensation, audiences for dance, touring opportunities, global competition, and board governance, remain and have become even more dramatic.

...according to research done by the National Endowment for the Arts in 2009 on artists in the workforce, 1 in 5 dancers was unemployed, further suggesting that many dancers have been let go and organizational dancemakers are not expanding their rosters.²

Further, a Rough Waters Survey found that the average number of annual performances a dance company gives has decreased by 13%. Among respondents to this Survey, there was a net loss of 62 contract weeks for dancers. One organization reported cutting all contracted weeks for their dancers. Even excluding this datum, the overall loss still stands at 41 contracted weeks cut for dancers in 2010.³ These figures paint a grim picture of the future of American dance

companies. As a result, considerable effort is being put into different kinds of entrepreneurial thinking about the industry.

According to a recent article in *The Wall Street Journal*, "...everything from the sustainability of the nonprofit model to the very name of the [dance] art form is up for debate."⁴ The media and the dance field are rife with examples of arts entrepreneurialism at work. John Michael Schert, the Executive Director of TMP, said recently this particular company is readying itself for an organizational restructuring.⁵ In an effort to create more permeable internal company boundaries TMP will be renaming their heads of departments, giving them the prefix "Engagement." The Education Manager will become the Engagement Manager for Education and Artistic Initiatives; the Communications Manager will become the Engagement Manager for Communications and Branding. This taxonomic shift in TMP organizes the company's activities around a new idea which currently permeates the field of arts management, that of audience engagement.

In the same *Wall Street Journal* article Lane Harwell of Dance NYC explains, "The community is trying to find a new language. The assumptions that drove people to form their 501(c)(3)s—including the hope of income from foundations and a board that is going to miraculously fund-raise and professionalize the operation—are changing."⁶

One company experimenting with new models, exploring a new language for dance, is New York Live Arts, the recent merging of The Bill T. Jones and Arnie Zane Dance Company with Dance Theater Workshop (DTW). In this unique combining of two high-profile NYC dance organizations DTW, which was threatened with

bankruptcy, contributed its newly built 2002 facility complete with 180-seat theater, studios and administrative offices. In return Bill T. Jones and Company offered a vibrant and financially stable organization that can pay off DTW's debt. The result is a Producing/Presenter organization with three heads, the chief executive/executive director of New York Live Arts, the executive artistic director of the Bill T. Jones Dance Company arm of the organization and the artistic director of the DTW arm.⁷ Interestingly, the company has abandoned the descriptor "dance," preferring instead, 'body-based movement' in the hopes of opening the organization up to broader performance and presenting possibilities.

For further proof that the field is in a state of transformation, there is the theme of this year's Dance/USA 2011 annual conference "Design It, Dance It. Be the architect of your future." This is "...to examine and share new approaches and models, identify areas of challenge and need, and inspire new thinking that will lead to a vibrant future for dance."⁸ The fact that an entire annual conference should be dominated by this one topic says much about the demand for new ideas and ways of thinking to combat the dangers the dance field increasingly faces.

Some clarity and even categorization of what these ideas might be, can be found in a recent blog post by James Undercofler, Professor of Arts Administration in Drexel University's Westphal College of Media Arts and Design, on his "State of the Art" website. Undercofler presents three dimensions of arts entrepreneurship: individuals improving their marketability mostly through higher education and career counseling; programming and initiatives that extend the reach of the art form, such as targeted arts education programs; and reimagining or restructuring

on a fundamental level, to improve how the arts are produced and/or how people connect with them.⁹ This last dimension is the most radical and is the one that concerns this paper. If the dance field is to reinvent itself for a different future it must be through intense scrutiny of how the field is currently organized and how it communicates through its art form.

Christine Jowers offers an astute recommendation in her March 8, 2011 post on the Dance/USA e-Journal, *From the Green Room*. “Perhaps our new language and new engagement revolve around a very traditional concept of communication: ‘conversing with our neighbors.’”¹⁰ It is this simple yet complex idea of communication this paper attempts to explain with help from the theoretical side of dance/movement.

Laban-Bartenieff-Lamb-Kestenberg Movement Analysis



"The map is not the territory." Alfred Korzybski (1879-1950)

LMA, Bartenieff Fundamentals and Systems Theory

Laban Movement Analysis (LMA) is the most comprehensive system for describing and analyzing movement that currently exists.¹¹

[It]...originated in the work of Rudolf Laban, and has evolved into a highly detailed practical system that describes qualitative aspects of nonverbal behavior. In its current development, it operates as a phenomenology of movement and mind, as it requires that the observer look at the movement itself, prior to interpretation and without prejudice, while acknowledging the intrinsic connection between movement and subjective experience. Movement Analysis increases kinesthetic sensitivity for the observer, because it places in the foreground of the observer's experience, those aspects of movement which are individual-specific: that is, those movement choices which an individual makes within a particular context. Movement Analysis as a system of observation assumes that a significant degree of individual freedom in movement quality is always present within biological, cultural, and contextually defined bodily repertoires.¹²

Bartenieff Fundamentals (BF), a subset of LMA, is based in the sequence of human physical development. "This subtle and concentrated practice encourages the perception of the body's connections and of the individual's numerous relationships with his/her internal and external environment."¹³ The nine principles of BF are: Dynamic Alignment/Connectivity, Breath Support, Core Support, Weight

Component, Rotary Component, Developmental Patterns, Initiations/Sequencing Effort Intent, and Spatial Intent. Because LMA and BF are fundamental and not arbitrary they are tied to movement wherever it occurs whether that consists of individual, group or organizational movement.

For example, the easiest parallel connection from individual to organization is Spatial Intent. Spatial Intent is defined as, “knowing clearly where the body intends to go,” it “organizes body connections by establishing a clear pathway/goal for the movement...The clearer the Spatial Intent or goal of the movement, the more easily the neuromuscular system can accomplish the action in a fluid way.”¹⁴ Thus the Spatial Intent of a social group could be to establish a community center. The clearer the group is in expressing the need for, and potential uses of, this center the easier it will be to gain support for building it. The same is true for an organization. If a dance company decides to start a program for underprivileged youth, the clearer it is about the goals of the program, how it benefits youth and how the program fits into the company’s mission, the easier it will be to create and implement the program.

Irmgard Bartenieff said that the body is not a series of differentiated parts, but it is an integrated whole.¹⁵ This idea, known in BF as dynamic connectivity, allows us to bridge LMA with complementary approaches that have been applied to organizations, specifically systems theory. Furthermore, this bridging allows for a clarification of systems theory from an organizational perspective through the lens of dynamic connectivity, resulting in a more appropriate way in which to describe the communications of a dance company than organizational theory alone can

provide. Because artistic directors and dancers understand movement theory on both an intellectual and bodily level, the application of dynamic connectivity to dance company management may help these organizational players to better understand the management and communications of their particular organizations.

The systems theory of management recognizes organizations as amalgamations of separate units that must work together to be effective in operation. Organizations are seen as 'open systems.' An organization is not an autonomous entity separate from the external environment in which it resides. Only through interaction between its internal parts and its external environment can it hope to survive and flourish.¹⁶ Though organizations are rarely entirely open, a balance must be sought between openness and closedness in the system. Communications must flow between departments and between the organization and its external environment. Permeable boundaries must exist to facilitate the flow of information to be managed.

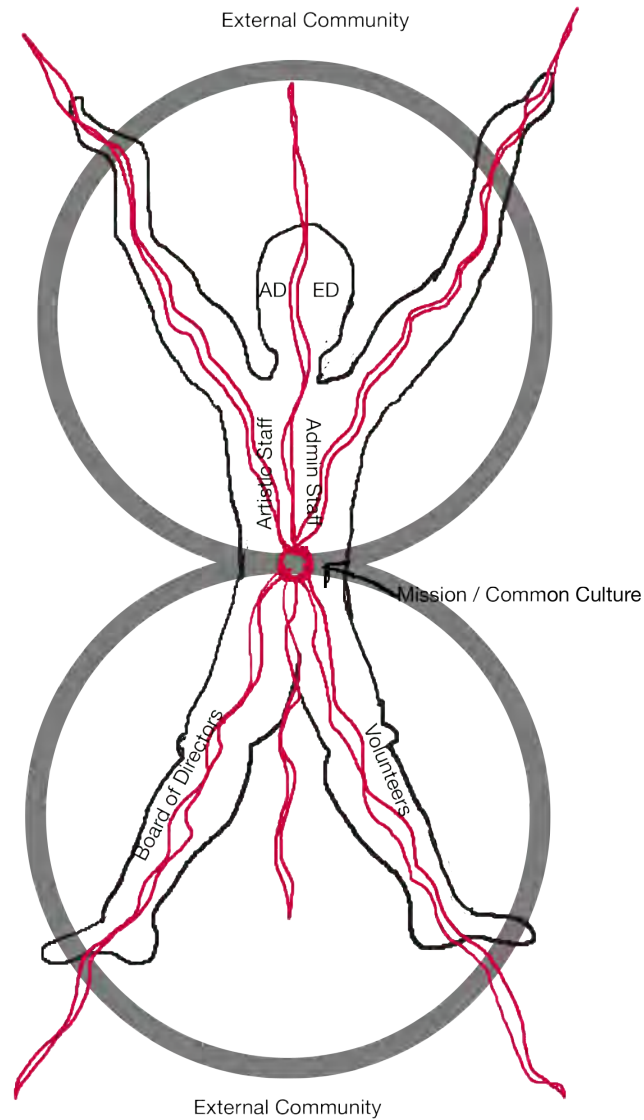
R. Wayne Pace defines systems theory in familiar words. "All of the parts are interrelated and interact with each other. Each part is linked to all of the other parts. Although there are other theories about how the parts are connected, the primary linking process is communication."¹⁷ It is at this point that the intersection of LMA and systems theory can be perceived. Both theories recognize their respective entities as a complex of interrelated, integrated parts that work as a unified whole.

The recognition that above all communication makes an organization more than the sum of its parts is an important idea. In the words of Leonard Hawes, "a social collectivity is patterned communicative behavior; communicative behavior

does not occur within a network of relationships but is that network.”¹⁸ This does not mean that attention should be diverted from organizational structure but that communication should lead the discussion regarding it.

Organizational Connectivity

The next six chapters explore Bartenieff’s developmental patterns in relation to their original application, the body, before applying them to a dance company. These patterns are progressively; breath; core-distal connectivity, head-tail spinal connectivity, upper-lower connectivity, body half connectivity; and cross lateral connectivity. An important aspect of dynamic connectivity, and so total company integration, is that each pattern has elements of previous patterns. No pattern stands alone. They work together overlapping and complementing each other. This is not to suggest that differentiation cannot happen, simply that with action in one pattern, its effect on the other patterns and their support must be taken into consideration.



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Breath

“Breath is the fluid ground from which all movement emerges. It provides the baseline of flow for Effort.”²⁰ (i.e. all movement comes from this dynamic support system called the breath.)

When we speak of breath, images, words and/or associations that come to mind are: ‘life giving,’ ‘relaxation,’ ‘renewal,’ ‘necessary,’ ‘grounding.’ Breathing provides oxygen to the brain, the blood and the body, which literally gives us life.

The natural rhythm of the breath provides a soundtrack that an individual can use to calm their mind, as in Buddhist meditative practice. Additionally, the oxygenation of the body is a constant renewal of gasses necessary for proper functioning. If breathing becomes compromised the body is negatively affected. Muscles become tight and sore. The mind becomes agitated and cloudy. In short, the body cannot function properly without the baseline of breath. In the larger system of LMA the breath is constantly shaping the body through its growing and shrinking. This growing and shrinking aids the body in accommodating to the external environment.

In organizational terms we can see breath as that which supports or underlies communication, those things that need to be in place in order for effective communication to occur. In pinpointing these properties we can turn to what ineffective communication lacks. What binds and impairs an organization's communication flow?

Underlying all effective communication within an organization is trust. Without trust, an organization's communications are blocked. Patrick Lencioni defines trust in, "The Five Dysfunctions of a Team," as "the confidence among team members that their peer's intentions are good, and that there is no reason to be protective or careful around the group."²¹ Such trust allows for deep engagement and must be extended up front. As Lencioni points out, this flies in the face of a generally accepted definition of trust that relies on a person's past actions to inform present and future ones.

Another way of defining trust is as a form of what professor Amy Edmondson calls 'psychological safety.' "Empirical evidence from studies of teams in hospitals shows that people were more likely to speak up about concerns or errors when they felt safe. More important for our argument, they also proposed more innovations."²² As Rob Austin suggests, effective communication can only occur when employees feel safe communicating both sensitive and non-sensitive issues. W. Edwards Deming offers further clarification, "No one can put in his best performance unless he feels secure....Secure means without fear, not afraid to express ideas, not afraid to ask questions."²³ Trust or psychological safety is not limited to superior – subordinate relationships. It must permeate the entire organization wherever communication occurs, including external relations.

Core-Distal

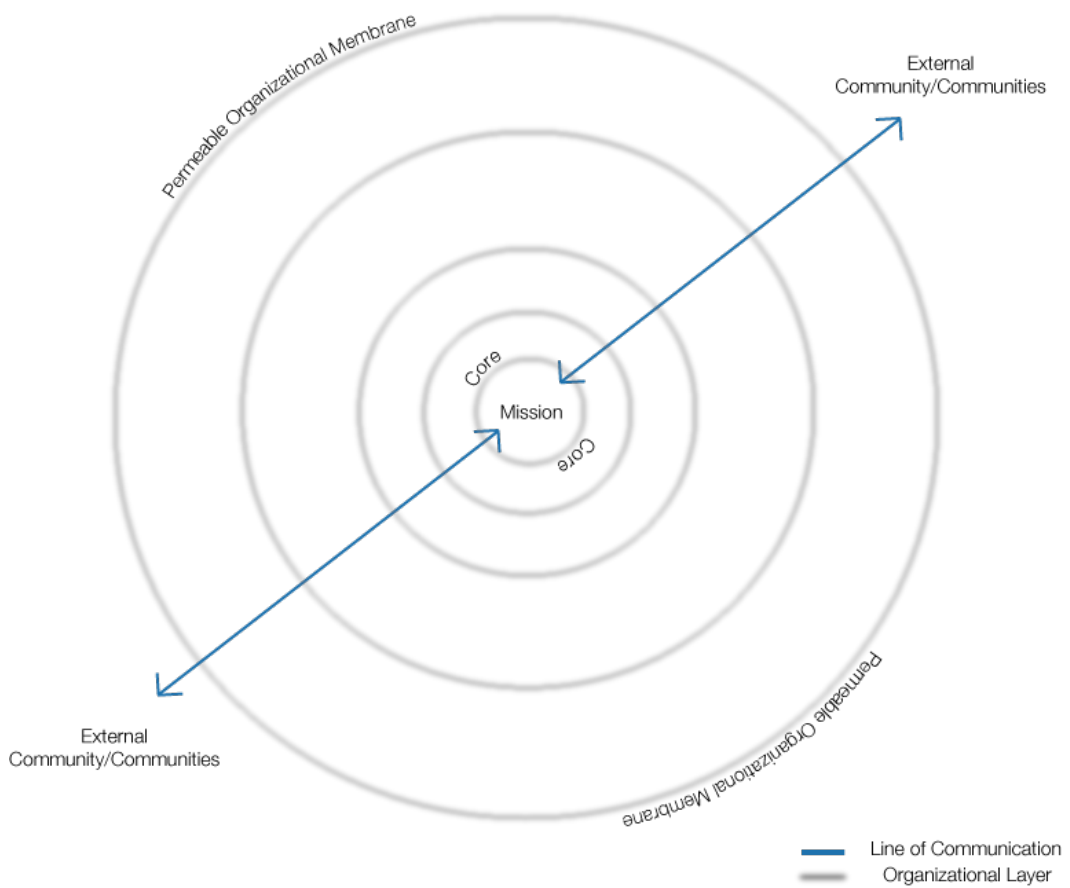
The second developmental pattern in human movement is core-distal connectivity. Here, core means 'center' and distal means 'away from that center.' Thus core-distal points to a pattern of connectivity that organizes the body from "the center core of the body and radiates out through the torso to the proximal joint, the mid limbs and all the way to the distal ends of the extremities."²⁴

Whereas breath acts as a basic pattern of connectivity it gives no form, it is nebulous. In core-distal connectivity we begin to experience elements of shaping known as opening and closing. This allows human beings to begin the act of bridging to the external environment, which also increases inner/outer awareness.

Similarly, core-distal connectivity for a dance company is an organizing factor or purpose at the center of its being that shapes communication throughout the organization and extends out into the external community. This unifying purpose has three aspects to it. As is exemplified by the case studies they are the organizational mission, the aesthetic or creative vision of the artistic director and the organizational culture. The mission statement is the traditional means that an organization uses to justify its actions. Every decision made in a particular organizational setting should be informed by the mission statement. The creative vision of the artistic director gives shape to the aesthetic of the company. This vision defines, the number and look of performers, the content of artistic performances and how they are presented and the final look of marketing materials and communications. An organization's mission and artistic vision shape the organizational culture to some degree. However, this is defined by anyone who engages with the organization. The more integral a role a person plays in the organization, the more that individual's actions and ideas will shape the organizational culture.

Organizing communications around a unifying principle or belief ensures that the entire organization is working to the same ends and moving in the same direction. Without such a central purpose an organization's priorities can be split in conflicting directions. While the artistic agenda may be focused on exciting, cutting edge work, for example, the administration may be promoting the most cost effective, profitable work. Marketing may be concerned with broadening its customer base while Development cultivates an exclusive group of major donors

uninterested in expanding the art's reach. And so on. The disconnect between these activities undermines the success of the organization. A clearly stated central purpose ensures different departments and individuals are making complementary decisions and taking congruent action.



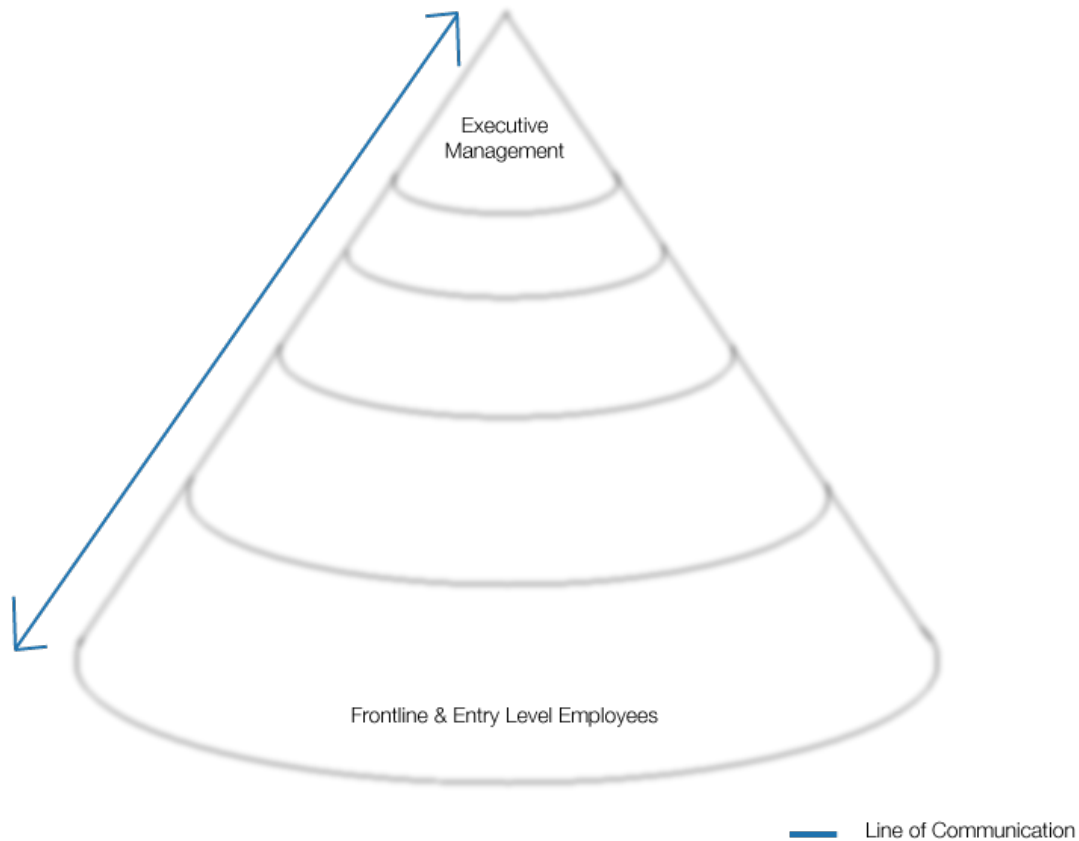
Head-Tail Spinal

Now that the body is aware of the outer environment and has found its connection from core to that outer environment, the next step in physical development is discovering the vertical dimension of head-tail spinal connectivity. In this pattern the head and tail are in constant dialogue with each other, mediated and supported by the spine:

All movement, from simple to complex, is aided by awareness of relationships through the spine...A small change in availability of any part of the spine for movement will mean the possibility of a large change in possibilities at the distal end of the limbs.²⁵

This relationship should not be viewed in parts. As with the bodily system as a whole, all parts of the spine are interrelated, each informing and affecting the other. "One does not 'fix' alignment by making an adjustment only in the head or the tail. The two are in relationship and the whole spine is involved."²⁶

The spine of a dance company includes all the individuals within the organization whose decisions and actions have a distinct affect on the organization. This vertical hierarchy is composed of the executive staff (the head) entry-level staff (the tail) and all levels in between.



Head-Tail Spinal Connectivity combines two communication channels known in management theory as upward networks and downward networks. Upward networks provide a channel of communication from lower levels of the organization to its upper levels. Downward networks support the reverse: communication from upper levels to lower levels. The importance of upward networks can be seen in the following fictitious example. A new program for audience engagement has been implemented to bring college students to X Dance Company's studio on Tuesday nights. A college intern from the school feels it is ineffective because the program takes place on a night when most of her fellow students attend another weekly event at the school. Assuming she is not a part of the planning process for this program, an effective upward network ensures her concerns reach upper

management and that serious consideration is given to them. Similarly an example of downward networks can easily be given. The Board and organizational Heads have decided to revise Y Dance Company's organizational structure. This requires a complex process of redefining roles and responsibilities and perhaps even elimination of some jobs altogether. An effective downward network ensures that everyone in the organization is informed and kept up to date as to the developments of the restructure. Ultimately, the network means no one is left out of the loop and that through effective communication there are no surprise lawsuits.

In both these cases, information flows one-way and feedback flows the other. The two networks work in unison as a vertical spine of fluid connectivity. In viewing these networks, management theory traditionally emphasizes downward networks (directives), while upward networks are often ignored or superficially acknowledged. Zaremba recognizes that, "Despite the value of upward communication networks, a common and valid complaint among employees is that there are not appropriate vehicles available to carry messages from subordinate to superior."²⁷ Instead of differentiating the vertical dimension of communication in traditional upward and downward channels, integrating them through head-tail spinal connectivity better suits a fluid network of communication.

Viewing these communication channels through the metaphor of a unified spine supports a fluid approach that recognizes the importance and utilizes the expertise of all individuals in an organization. Ideas and solutions can be found at every management level. Upper management does not have all the answers to complex strategic problems. An organization can only function in an effective way

when all voices along its vertical chain of command are heard and given due process.

Upper-Lower

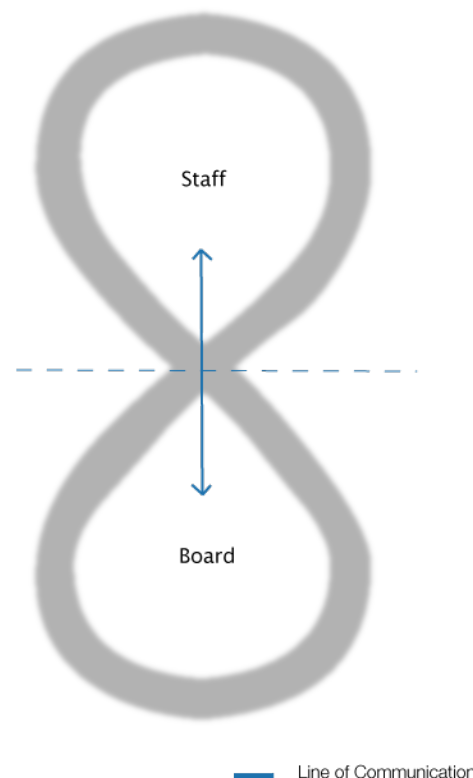
This pattern of connectivity is the next step in differentiation: the separation of the functions of the upper and lower body. Generally we find that the lower body is used for support and locomotion so that the upper body is able to create and engage in complex relationships with the world:

Rather than a congenial time of harmonious connectivity, this stage may at first glance seem to be one that promotes disconnections and even a bit of polarization... Differentiation has separation as an inherent aspect. Upper and lower are both vying for attention and each needs to learn specific tasks. The creative challenge is to give each the needed movement experiences so that each develops specific skills fully and in collaboration with each other – without having differentiation come to mean isolation.²⁸

The upper-lower pattern is one of stability in tension with mobility. The lower body stabilizes so that the upper body may mobilize. This idea of stability/mobility arises as a distinct category within Bartenieff Fundamentals and pervades many of the developmental patterns. The reason for its existence is functional. “When highly articulated, differentiated movement is at issue, one cannot achieve greater mobility without first achieving greater support for stability.”²⁹ With

this metaphor, volunteers may be viewed as the stabilizing lower body so that the paid staff, the upper body, may mobilize and carry out the direct operations of the organization. 'Volunteers' include the unpaid board of directors as well as all hands-on unpaid spread across departments. Not only do volunteers provide a low cost stabilizing foundation upon which the paid staff of an organization can mobilize, they also act as engagers with the community, linking the organization to its external environment. The latter is probably the most important and lasting activity volunteers engage in. Many volunteers are community leaders, public officials, well-connected parents and/or self-motivated highly communicative individuals.

Boards have been traditionally viewed as a means to promote fund-raising for an arts organization and to provide governance. In this model boards play a more integral part in the stability of an organization. Not only do boards fundraise, through their individual resources, board members connect the organization to the external community. Additionally, the board provides a stabilizing effect through development, accountability and long term planning activities.

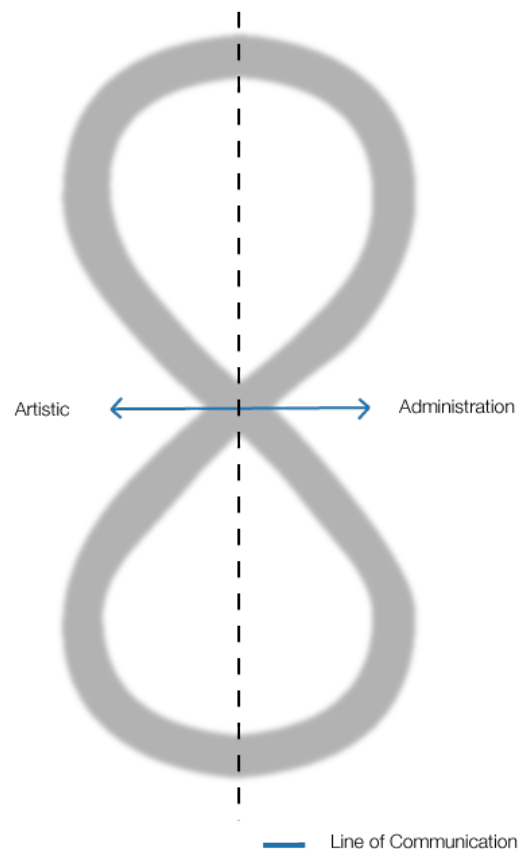


Body Half

The fifth level of differentiation is the body half pattern of connectivity that allows the body to separate the functions of each side of the body. “Functionally, one whole side learns to provide a supportive stable stance, while the other side practices mobility.”³⁰

The body halves of a dance company are easy to identify. One side of the company creates and manages the artistic content of the company, while the other manages administrative functions. This bifurcation accounts for one of the most complex and important management relationships within a dance company, the “double headed monster,”³¹ that of the Artistic Director and the Executive Director. When all is well this duo is composed of colleagues in constant communication, two halves of the same brain. When not, they operate as autonomous kingdoms fighting for control over scarce resources.

The importance of communication between the two halves of the company, the artistic and the administrative cannot be overstressed. Without clear, constant, fluid communications between the two halves administration cannot do their job and ultimately the art and the artists suffer. Body half communications are not limited to



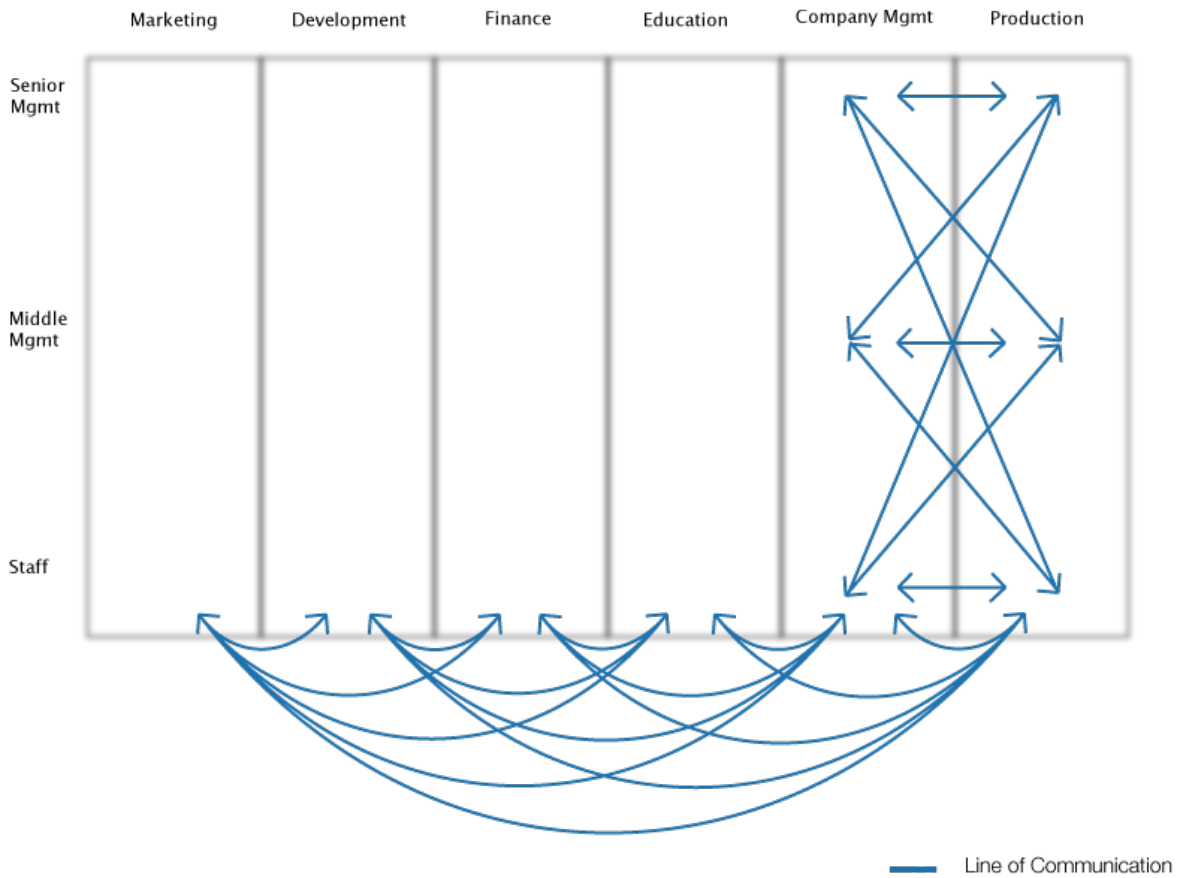
that taking place between the Heads. Communication must take place on all levels of an organization between the two halves. This would include between dancers and human resources or company management and marketing.

Cross Lateral

Cross lateral connectivity is the most complex pattern among the six developmental patterns. Since each pattern relies on all other patterns it is not hard to see why. It is through cross lateral connectivity that the human body is able to perform the seemingly simple task of walking that most people take for granted. This action comes naturally to us when we are older. However, anyone who has raised children knows that the path to learning to walk is a long one, filled with many stumbles and falls. Cross lateral, sometimes referred to as contra lateral, allows for a connectivity that organizes the body in diagonal pulls through the center of the body. Differentiation of upper-lower and body half are required and need to be properly realized before this last pattern can be utilized.

In organizational terms cross-lateral connectivity refers to inter or cross-departmental communications at all levels. In management theory these are usually described as horizontal networks. The purpose of horizontal communication is not only to inform but also to coordinate and support and it occurs within and across departments. The difference between traditional horizontal channels and cross laterally connected networks is that communication is not limited to peers and coworkers. Communication in a cross lateral network can take place at any level of the hierarchy of the company on both ends of the communication. For example, it

may arise as communication between the Executive Director and dancers or the Artistic Director and marketing staff.



Case Studies

This section outlines a history of Trey McIntyre Project and Cedar Lake Contemporary Ballet. It then explores the use of the six developmental patterns in these two case studies.

Trey McIntyre Project - History

The mission of Trey McIntyre Project is, "To nurture, support and produce the work of choreographer Trey McIntyre, and advance the form of contemporary ballet in innovative and groundbreaking ways."³² The company's specific artistic vision is, "To use the inherent beauty of ballet vocabulary to create dances that, authentically and clearly, convey the emotion and grace of life's journey, while meaningfully engaging audiences in the experience of art."³³

TMP was founded in 2005 as a summer touring company. Dancers on break from various ballet companies were brought together to perform at the Vail International Dance Festival in July of that year. For three years the company operated on a limited basis. Then, on the July 4th weekend of 2008, the company settled in Boise, Idaho in a year-round capacity. From this point forward it involved itself in community building efforts. Executive director, John Michael Schert in a 2010 interview with *The New York Times* exclaimed, "If we only value the big theater experience, we discount all the ways in which our culture experiences life -- on a hand-held [device], at sporting events, at work."³⁴ This ideology has prompted TMP to engage with the Boise community through their numerous 'Project: Community' initiatives including Spurbans (spontaneous urban performances); workplace,

school and hospital performances; Saturday Markets; and Idaho Stampede Halftime shows.

In the same article, Schert estimated he had arranged around 40 partnerships and initiatives with local organizations and individuals in Boise, Idaho in a two-year period. The writer found that “several days spent shadowing Mr. Schert during his meetings, schmoozing and phone calls revealed a thoughtful involvement across a range of Idaho issues, from local food movements to smart urban development.”³⁵ To further strengthen TMP’s connection with the Boise community, in 2010 artistic director Trey McIntyre paid homage to the city’s significant Basque population by choreographing ‘Arrantza,’ a work incorporating traditional Basque music and dance steps. Boise is home to the highest concentration of Basques in the world outside of Europe. The city’s current mayor David Beiter belongs to this ethnic group.

Because of this high level of connectivity with the Boise community and their extensive annual touring schedule, in the spring of 2010, mayor Beiter, named TMP the city’s first cultural ambassador. Attached to this title was a \$25,000 grant from the city of Boise, one of the largest in its history.³⁶ In 2011, the U.S. State Department named TMP as one of four companies that are to represent the United States abroad through DanceMotion USA, one of the Department’s cultural diplomacy initiatives.³⁷

These successes above have allowed TMP to employ a company of ten dancers who are salaried for 35 weeks out of the year and receive full health benefits. Additional benefits, mostly made possible by Mr. Schert’s partnerships are

free 'tour friendly' tuition for all dancers at Boise State University; free haircuts at one Boise salon; and the status that comes with a local bar naming a drink after you.

Numerous local businesses give the company free or low-cost goods and services, including free M.R.I.'s, X-rays and surgery at Intermountain Orthopedics; free accommodations for company guests at the Modern Hotel; a big break on rent for office and studio space from Foothills School of Arts and Sciences; and free cookies at Wildflower Bakery. The city even leases the company a mobile dance floor for \$1 a year... 'I don't have any financial worries,' said Bret Perry, who joined the company in 2008 after graduating from Juilliard... 'Anything that has to do with our bodies, we generally get it for free.'³⁸

TMP seems to defy all odds. In a landscape of struggling peers, it appears to thrive despite industry wide economic troubles. This seemingly unfettered success and the company's connection to its community, position it as an ideal case study for the total company integration approach.

Cedar Lake Contemporary Ballet – History

Per its mission, "Cedar Lake is a contemporary ballet company dedicated to the continued development of dance by providing choreographers a comprehensive environment for creation as well as curating work for presentation to a worldwide audience."³⁹ Founded in 2003 by Wal-Mart heiress Nancy Laurie, niece of Sam

Walton, Cedar Lake is a for-profit, private company. It derives its name from the street on which Laurie established the Columbia Performing Arts Center in Columbia, Missouri. In January 2011, the company began a transition from a for-profit company to a foundation, altering its purpose from profit making to charitable contributions.

Since 2005 Cedar Lake has been under the artistic direction of Benoit-Swan Pouffer. Just two years into the company's existence he replaced the first artistic director, L. Jen Ballard who was something of a martinet. "Her rules included a series of fines—\$5 a minute for tardiness, for example—working hours from 8 a.m. to 10 p.m., no sick pay without a note from a doctor and a clause forbidding company members from speaking directly to her."⁴⁰ Being familiar with union rules, Pouffer says that's what he applies to his company and upon joining Cedar Lake he abandoned the fines.⁴¹ A former dancer with the Alvin Ailey American Dance Theater, Pouffer has also performed with Philadanco and Donald Byrd/The Group.

In 2011 Cedar Lake's company roster included fifteen highly trained and extremely versatile dancers. "Some of the dancers were paid in the \$40,000 range, and all apparently received medical insurance, visits to physical therapists and a two-week vacation."⁴² The company also hires apprentices who perform alongside the fulltime dancers.

The company's repertory is composed of acquired and commissioned works from both American and international choreographers. In keeping with the mission there is an emphasis placed on emerging choreographers. "I know a lot of choreographers who don't have a chance to show their work in the United States,'

said Pouffer, who was born and raised in Paris. 'Our goal is to create an environment where [they] can come and create new work for the company.'⁴³ Choreographers the company has employed include Alexander Ekman, Hofesh Shechter, Crystal Pite, Jacopo Godani, Stijn Celis, Angelin Preljocaj, Ohad Naharin, Didy Veldman, Jo Strømngren, Luca Veggetti and Sidi Larbi Cherkaoui.

In January 2008, the company was named one of Dance Magazine's "25 to Watch."⁴⁴ Recently, Cedar Lake acquired an international recognition with some help from Hollywood. The director of the 2011 film "The Adjustment Bureau," George Nolfi, chose Cedar Lake as the "outside the box" group that the film's star Emily Blunt would dance with.⁴⁵

"Not so long ago critics and audiences alike dismissed Cedar Lake as the experiment of a wealthy patron with dubious taste. But after the recent explosion, the company has proven itself."⁴⁶

Organizational Connectivity

Breath

The executive directors of each company agree that trust equates to the breath that supports organizational communication, though each organization realizes this pattern differently.⁴⁷

At TMP, John Michael Schert credits the conscious presence and steady growth of a common culture for the building and maintenance of trust. He says that this common culture or sense of community is more than just the work people

engage in together, more than what happens in the studio or in the office. It is how company members and staff communicate, travel and live together. He feels that maintaining trust is a difficult task. "How do you continue to believe in each other and not see a break down? Because, you have to believe that the other person has, not just their best intention or your best intentions at heart but that they believe in what you're creating together."⁴⁸ Here Schert identifies an important idea: that everyone in a group of 'creators' must believe in that which is being created. Without such belief there can be no cohesion in an organizational setting. If at the end of the day a dancer is a part of a company simply because they love to dance and get a paycheck then that dancer will never be able to fully connect to the larger group or the artistic vision of the company. It is when that dancer believes in the artistic vision and the company's mission that (s)he can be trusted to both uphold the values of the company and represent that company within external communities. John Michael's experience confirms this, "Where I see the biggest breakdown of trust is when one person feels another is not really upholding a culture and a vision of the company high enough."⁴⁹

At Cedar Lake a sense of trust and/or common culture is realized through both formal and informal means.

When somebody is a new employee here, they always go through an orientation checklist and a training plan that's based towards their needs and then we always kind of give them within that list or check list, we kind of tell them who their mentor or contact should be and hopefully with them feeling

like they know who to go to when they have a problem, that trust and that communication [is] built with that interaction.⁵⁰

Greg Mudd, Executive Director, recognizes that the more you trust someone and therefore the more comfortable you are around them, the greater chance there is for things to be taken for granted. Because of this, he finds himself and his company frequently reassessing the effectiveness of communications throughout the organization. He believes that for Cedar Lake, organization and planning equate to effective communication. Various methods of organization and planning utilized by the company include daily, weekly and monthly meetings as well as shared department and project-specific calendars.

A more informal way in which Cedar Lake builds a sense of internal community is through quarterly potluck dinners. The entire organization congregates to enjoy a shared meal with a chosen theme and prizes are given for the best dish. Depending on the company's touring schedule this event may take place five or more times a year.

The company also plans a handful of community events each year that both promotes bonding among company members and allows the company to engage the external community. Each year the staff participates in a Dancers Responding to AIDS benefit.

It's always up to the staff to volunteer their time and make sure that we all

take certain responsibilities for those at that event and, from the beginning to the end, everybody is in those meetings and making sure that they know what they're responsible for and giving back a little bit as well.⁵¹

Reflecting on these comments, it is clear that the organizational breath is trust. In both case studies trust was identified by the Executive Director as a necessary support for all effective communication. However, as observed at TMP an important factor in building trust is a common organizational culture. Eighteenth century philosopher Johann Gottfried von Herder provides a perfect definition for this 'culture' as, "the totality of experiences that provide a coherent identity, and sense of common destiny, to a people."⁵² This may seem somewhat paradoxical, as trust must exist in order for a strong community to exist. However, it seems that in practice both trust and community are built simultaneously. Members of a dance company must spend time familiarizing themselves with each other through communication and engaging in activities that promote bonding. These activities, like those described by Greg Mudd, help to then build both a sense of trust amongst staff as well as a sense of belonging to a common community.

Core-Distal

In identifying the core of TMP John Michal Schert supports that the mission is at the center of all company decisions. "To nurture, support and produce the work of choreographer Trey McIntyre, and advance the form of contemporary ballet in innovative and groundbreaking ways."⁵³ However, he suggests there is more to the

core than what some may consider a lifeless paragraph of ambition. He believes that the true organizing purpose at TMP is, like the supporting breath above, the “common culture” he and McIntyre along with original members of TMP have consciously planned and built since 2005.

He explains that TMP “being a choreographer company, is primarily centered around Trey’s vision. And that is the starting place and he definitely continues to be the arbiter of, kind of the culture of the company and how it’s being carried out and he’s the one who’s ensuring quality control and those things, and also creating fresh new approaches.”⁵⁴

Schert further explains that Trey designs and modifies all external communications, both print and web. “To that degree the ideals, the value system of the company has to be present on stage, in our communications, in our company culture, in the way we interact with and, dialogue with our donors and it has to be present in every capacity.”⁵⁵

At Cedar Lake, Greg Mudd acknowledges the mission as an integral part of the initial stages of any decision making process. “Cedar Lake is a contemporary ballet company dedicated to the continued development of dance by providing choreographers a comprehensive environment for creation as well as curating work for presentation to a worldwide audience.”⁵⁶

As well as using the mission as a guiding force in planning, Mudd says that Cedar Lake in making plans asks the question both whether the current year’s goals were achieved and whether these goals should remain the same for the coming year.

Throughout their seven years of operation Cedar Lake has tended to plan the same type of activities each year but has never repeated the same annual program.

In the first few years of Cedar Lake's operation Mudd says the company focused most of its activities on building a New York City presence, "in order to try and get the rest of the country and [the] world interested."⁵⁷ As the company has become more successful, Mudd says it has pulled back on some of these commitments. They have an annual season at the Joyce Theater in New York City, for example, and tour both nationally and internationally. Something they hope to try in 2012 is to reshape that New York presence which has been diminished by an aggressive focus on touring. They hope that through an increase usage of their New York venue (which they own) the company will be able to strengthen and grow its connection to the local New York community. In a sense this adds to the core-distal pattern a physical location. The company will use its headquarters as its physical core so that it can then move out distally for touring and community engagement activities.

I think one thing that made us so special in the first few years of our existence was some of the activities that we were doing here at home because you can always spend a little more time on a season if you have the ability to finesse that space that you're in and tinker with different set pieces or what not and we haven't spent a lot of time in our space in the last two years and we're planning installations and certain things even later this year that bring us back home and yes I think that buildings do act as our core.⁵⁸

As seen in Cedar Lake's core-distal organization, this pattern describes not only the social and communicative aspects of a community but also the physical aspects in regards to place. A dance company's headquarters, where it holds rehearsals, community classes and carries out its administrative work is a potent grounding and centering agent. This not only centers the work of a dance company and an internal community of staff, it roots the company in the particular external community that physically surrounds the organization. Thus, dance companies can use their location as the center for external community engagement and communications.

A detail that many companies over look or find difficult to manage is the communications and maintenance of artistic integrity and artistic vision from the artistic director to the external community. TMP through Trey's management of external communications (mostly social media and print designs) has found a way to preserve this. A danger with Cedar Lake in this pattern stems from their mission. Though they execute the organization's mission perfectly, the fact that the artistic product is produced by multiple choreographers who have not lived with the organizational culture presents a difficulty. By being immersed in the culture; through working with dancers and living alongside staff members for an extended period of time; these choreographers may become familiar with it. However there is a danger that the culture and the artistic vision of the company will not permeate the work being produced. Conversely this may give the company an edge that allows

them to remain fresh and evolving. There may come a time when TMP becomes stagnant if the creative energy that McIntyre currently taps ever dries up.

Head-Tail Spinal

The vertical hierarchy of head-tail spinal seems somewhat nebulous at TMP. There is not a strict rigid hierarchy, as can be found in most organizations. Here it is extremely fluid. TMP is still, five years into their existence, “constantly creating structure and boundaries and expectations.”⁵⁹ John Michael Schert believes that,

...part of the fluidity is that there’s not a single person in the organization that would be the tail. No one is [the] recipient of information [that is] then just implemented. Everyone that we hire and this is very much a part of the hiring process, has to be someone that can work, within some respects, some very constrained confines of what the branding is. “These are the colors you can work with. These are the fonts. This is the way we discuss the company. This is the way we put it forward.”⁶⁰

Yet there is some kind of hierarchy, a somewhat flat one. There is management and oversight, as Schert stresses, which centers around identifying and hiring staff who fit the culture of the company. Its ideology and its practice of “finding the right fit” allows TMP to exercise more trust than usual:

At TMP we're able to be a little bit more trusting because we believe in the integrity of almost every member of the team that even if they...do it, even if they maybe implement it in a way that's slightly divergent from the way I would do it or how Trey would do it, the two directors of the company, we believe because we also believe that they are going to still do it within the framework and the belief structure and the value structure of the company. So that allows us to keep a relatively flat hierarchy system. Which is constantly evolving, changing and growing and changes happen.⁶¹

Even with a strong desire to keep a relatively flat hierarchy standards are set by TMP's artistic director, which raise the bar for the rest of the staff. This sometimes results in potential confusion which John Schert says, "can create unmet or unvoiced expectations." Ultimately this brings the company back to,

...voicing the expectations that [are] more from a manager down typical sort of hierarchy system. But then hearing back from the rest of them, ya know, what's plausible and how it's going to be implemented. There's really little micro managing going on there. And to them to make those determinations and decisions and we'll signoff on it.⁶²

Cedar Lake is less nebulous in its vertical hierarchy. Perhaps this is due to the nature of a for-profit organization as opposed to a not-for-profit organization. The focus at Cedar Lake is on more traditional activities and the organization of vertical

communication. Mudd holds weekly meetings with department heads who are his direct reports and bi-weekly meetings with the entire company. In the weekly department head meetings Mudd and his staff discuss the week ahead, what happened the past week including things that worked and things that did not. They address how each department head's staff might be progressing. In addition Mudd schedules weekly meetings to analyze the next two weeks, as laid out on the production and building calendars, to make sure everyone is on the same page so to speak. Likewise department heads have daily or weekly meetings with their direct reports. Mudd believes that the necessity for these meetings arose because "somewhere along the way something got dropped."⁶³ To ensure things are working properly he expressed the need to follow up periodically on all levels.

On the artistic side, the artistic director meets every morning with the company's ballet master to discuss issues related to the current production schedule, to rehearsals and performances. If anything arises in these meetings that the rest of the staff needs to know, it is passed on to Mudd for dissemination. These meetings are the main way in which Cedar Lake organizes its communications.

Where everything starts in essence is in these meetings that we have each week and they're really crucial and I think the thing we notice most is when the company is on tour and we don't have those meetings...its when we go on tour the ten to fifteen weeks that we're on tour is when you can kind of tell how well you're communicating if you can make these things work without the meetings.⁶⁴

Beyond these meetings, Mudd employs phone conversations, email and one-on-one, face-to-face conversation. These communications take care of the “underlying details” that round out or fill in the gaps in order to realize a particular plan the company has focused on.

As with most organizations the way for vertical hierarchies to remain nimble is to adopt a less dense, flatter structure. As evident from TMP this must be led and supported by trust (breath) in the abilities of individual and collective staff members. A flat hierarchy supported by trust allows for fluid communication through the organization’s spine. Because of this there are fewer blocks that a message must overcome to travel from one end of the vertical spine to the other. This is the main concern of the head-tail spinal pattern: making sure that there is open and transparent communication up and down the spine.

Upper-Lower

In agreement with the upper-lower pattern John Michael Schert suggests that, “boards were created to provide stability.”⁶⁵ In creating this stability TMP utilizes three different councils in addition to non-council related volunteers, who together make up the lower half of the upper-lower pattern. They are the Board of Directors, the Resource Council and the Advisory Council. The Board of Directors is the formal and legal group responsible for organizational oversight and accountability in addition to fulfilling the traditional duties of development and long term planning. The Resource Council is composed of individuals lending their

respective expertise to TMP pro bono. Finally the Advisory Council is a group of nine highly accomplished artists and artistic managers who lend creative guidance to the company. Collectively these three councils provide assistance to all aspects of the organization. Ultimately, they provide a grounded stability from which the organization can learn and grow.

As though playing his own company's devils advocate John Michael Schert says that though boards were created to provide a stable foundation, "a lot of time boards...resist positive change. A lot of boards become fearful or they are trying so hard to keep things stable that they're not allowing art to happen and art in essence is unproven. It has to be given time to grow and think and process."⁶⁶ According to Schert a 'good' board should allow for organizational freedom and flexibility in the upper half through a level of support at the base.

Cedar Lake finds its lower stability in the company's founder and owner, Nancy Laurie. As a private company Cedar Lake does not have the fundraising power of multiple board members and a roster of donors that not-for-profit companies like TMP enjoy. This means that beyond earned income, the company must rely on funding and guidance from Mrs. Laurie. Added to that is the fact that Mrs. Laurie as owner of Cedar Lake has the final say as to how her money is spent and what direction artistic and/or administrative the company will head in. Surprisingly though, even with the authority and power to do so Mrs. Laurie chooses not to maintain an iron grip on the company though she is an active presence. According to Mudd she is very much involved in the day-to-day and long-term operations of the company and is "not the kind of person to write a check and walk

away and hope it all turns out OK.”⁶⁷ Though she is less involved than she was in the first few years, she regularly visits the company’s headquarters to meet with the executive staff.

...what [has] been nice this past year and this current year is that...some of these regular visits have happened on tour so she’s kind of able to see the company in action. She’s able to see the production team and what they do more on a day-to-day basis than as opposed to when she’s here at home. Usually she’s in meetings with myself [Greg Mudd] or the artistic director most of the time she’s here so that ability out on tour kind of gives her a better picture of what we look like day-to-day. Um, but we do try to schedule um, visits throughout the course of the year. We already, actually a few weeks ago looked at the touring calendar for next year and set up when she’s [going to] be here. Um, so she definitely wants to be involved, and I think the thing with her is that she likes that and that’s good for the organization when we know kind of how she’s thinking and what she’s planning whether its monetarily or just in general it’s helpful.⁶⁸

Without the support of a single multi-million dollar owner such as the Cedar Lake model the typical not-for-profit dance company might find itself in hard times without the donors from its local community. By casting the net wide and engaging different types of volunteers who provide a degree of stability TMP ensures a dependable and firm lower foundation. This pattern is crucial to the mobility and

therefore success of the upper body, the paid staff. A danger here, for Cedar Lake, is the company's dependence on Nancy Laurie's on-going funding. If Laurie were to go bankrupt or lose interest in Cedar Lake, the company would receive a fatal blow. Given the current transition from for-profit to foundation this may be preventable. In addition to the funds the company receives from Laurie they will also receive funds through their foundation status.

Schert addresses another important issue within this pattern: that of an overly stable board that resists positive change. Ideally this issue would be dealt with during board orientation, where roles and responsibilities are defined and the board brought to understand their duty before they begin acting in a gubernatorial capacity. It is crucial to recognize the role of the board chair here. This position is the liaison or ambassador between the upper body and the lower body of the organization.

Body Half

John Michael Schert addresses an important aspect of the body half pattern shared by the upper-lower pattern, that of stability-mobility. "I think at different times each person in the organization is required to be the grounded one and at different times they are required to be the flexible...exploratory one."⁶⁹ For example, two to three times a year, TMP enters an organization wide "lockdown" and the entire company forms a supportive cocoon or creative womb around McIntyre. Understanding that he has only three to four weeks to create a new ballet with a shelf life of three to four years, the rest of the organization sets aside or lowers the

priority of their individual needs as well as those less important needs of the organization.

TMP has found that the key to making this period effective is in the organization's preparedness. This means that these creative periods need to be consciously and publicly identified within the organization and that every person in the organization must be prepared for organizational lockdown.

It seems there is an evident give and take to this relationship as Schert says that following the creative period McIntyre,

goes back to being the biggest support system for the rest of the organization. [Furthermore as John Michael suggests,]...its recognizing at different parts of the year or at different phases of your work cycle or different phases of the creative process, you're gonna be called upon to be different things. And it requires individuality in all of us...to be supportive and then to be the one that needs support.⁷⁰

Recognizing the importance of body half communication and this give and take relationship, TMP believes that,

The staff needs to come watch rehearsal once a week. You can't remain separate from it and be expected to represent and further that aspect if they don't really know what it is. Ya know, for the dancers we've devised, we've

designed our office and our studio spaces in a way that when the dancers are on break or not in rehearsal they're right in the middle of the staff.⁷¹

This idea of planned office space is an important one. It physically organizes the way company members and staff members interact, and it ultimately sets the stage for effective body half communication.

Recognizing the differences between its artistic half and its administrative half, Cedar Lake's executive management have structured their staff's workdays to accommodate these differences. Each morning the artistic director and the ballet master meet from 9am to 10am. They then rehearse with dancers from 10am until 6pm. The administrative staff workday is from 9am to 6pm. For the first hour from 9am to 10am the administrative offices are open for dancers to drop in and discuss any needs they may have with staff. Additionally since the production and operations offices are adjacent to the studio, during breaks dancers can often be found in these offices communicating with the staff of these respective departments. This mingling of artistic and administrative staff allows for both a deeper understanding and a fuller appreciation of the work each performs. It also contributes to the growth and development of an internal community.

We're all within 20 to a hundred feet [of] each other throughout the course of the day so there's a lot of interaction with the dancers. [During their] lunch break they're usually in the production office or the operations office talking to someone in there about concerns they may have or they're just in there to

talk and I think, one thing that we always feel is that we're a really small organization and that the break down in communication whenever it does happen we always get mad at ourselves that it did because, we don't ever feel like there's any excuse because we're all in such close proximity to each other.⁷²

Similarly the artistic director and executive director's offices are adjacent to each other on a mezzanine level of the building. With the relationship between these two leaders of the organization being so important it is ideal that their working spaces be in close proximity to each other. Mudd sees the relationship between the artistic half and the administrative half working extremely well. The only time he experiences an impasse between the two is when the issue is one of time and money, which is typical of most arts organizations. The way around this, he finds, is for the artistic staff to express what would ideally work for them and the for rehearsal schedule and the administrative staff to highlight the obstacles. The two then work out a negotiated solution based on these needs and time and budgetary constrictions.

We have a studio in one building and then the building next door is also ours and there's a theater space in there which we used to perform in [that] we've kind of out grown. We now perform at the Joyce, but we use it [our space] typically for installations for our own purposes but then we rent it out the rest of the year so they, [the artistic half], are able to use the theater for

rehearsal on certain days of the week but we then have to work around the rental schedule that may be there, so that may kind of lessen their ability to kind of do the things they want and that kind of falls into the time obstacle and then as with anything we have budgets that we have to work around too and so money is the main obstacle that they run into when they're trying to put a show together.⁷³

The idea of support alternating body halves through stability/mobility is a significant one. This does not have to be an exchange between the artistic director and the rest of the staff as at TMP. The exchange could take place between any artistic creator and those needed for support. However, the exchange between the artistic director and staff demands further analysis. The artistic director as the visionary of the organization leads the company (staff) forward. In a sense he is their support in that they depend on him to give meaning to their work. Conversely, as has been seen at TMP, periodically the artistic director depends on the staff to provide him with the resources and time to create the artistic product of the company. In the case of Cedar Lake this would also include the visiting choreographers, considered as part of the artistic body half.

Regarding the idea of place it is apparent that the physical interaction between the two body halves is imperative. A company's physical location or building defines how the halves interact. Therefore, it must be taken into the most serious consideration when designing or constructing a new facility or remodeling

an existing structure. It is not difficult to see this idea carried over to all patterns of connectivity.

Cross Lateral

As suggested earlier in this paper, in an effort to both better organize and connect TMP internally and to better connect with its external community the company puts the idea of engagement to its core. Schert will soon be hiring an engagement director to oversee all community engagement activities. In addition the titles and responsibilities of current staff will be changed. Schert hopes this shift in thinking about individual staff responsibilities, perceived through the idea of engagement, will enable TMP to better connect on all levels.

All too often, Schert stressed, organizations, "...miss so many opportunities. You miss so many potentials and you don't pay attention to the greater fulfilling sense of ownership that you can give your audience and patrons and what not if you don't better allow them to manifest by presenting the option for them to manifest."⁷⁴

Schert sees TMP's new engagement initiative as a way to realize the interconnectedness of things. He hopes his team will be able to sense that,

...when we are going into a school, that's also a marketing opportunity and when we are going into a hospital, that's an artistic relationship and also an education relationship, it's also a fundraising relationship. That those things really exist and the reason that everyone is becoming an engagement manager, well they're becoming an engagement manager with a sub-

specialty so the sub-specialty is their “core job” and that they also have to own it that they have a greater responsibility for the way we’re furthering engagement across the organization and engagement across the organization is how we are engaging with our audience. Now you’re responsible for your piece of it but you also have to have a purview of how we’re doing it in all aspects.⁷⁵

This pan organizational understanding only strengthens the internal community of staff and supports effective communication.

The idea of a ‘two way street’ of community engagement applies internally as well as externally. As Schert suggests the culture of a company is its core, its unifying purpose. That culture is not something decided upon by higher levels of management, which is then instituted by staff. A company’s culture is dynamic. It is built, broken down, changed and built again in an ongoing cycle involving the internal and external players as well as the content and context of the work being produced and the working environment. However, even though this culture is not organized by the directives of upper management, it still requires management’s involvement and contribution.

At Cedar Lake, throughout the course of the year there are ongoing projects that bring together staff from different departments to work as a team. One position that exemplifies this cross-lateral communication at Cedar Lake is the Director of Facilities and Events. This position is responsible for handling all rental activities taking place in the studio and theater owned by the company. Because these

activities do not require a 40-hour workweek this position is also responsible for production related duties. Specifically it is responsible for all production electricians. There is constant communication between this position and the production department related to production electricians and negotiating the use of rental spaces. Production may have to work around the rental schedule and during times when the spaces are booked may have to find offsite spaces.

A similar cross over position is the Director of Operations who handles box office as well. In addition to the connectivity this allows for between operations and box office, it also calls for connectivity between this position and production. There must be constant communication regarding the show schedule, and the labor needed for front of house and box office based on the production and performance schedule. There is always a conscious overlap within the organization that forces people to communicate with people outside of their department. This ensures that everyone is aware of what other departments are doing.

TMP, by organizing company operations around engagement provides a unifying purpose that permeates all operations and unifies the immediate work of individuals. In giving every staff member a title that begins with “engagement” Schert ensures that everyone will both speak the same language prior to focusing on their “sub specialty” and that job and department titles will not alienate colleagues. Further, it gives everyone the task of engaging with external communities not just the director of engagement or the communications manager. Cedar Lake seems to engage this idea also. However it is difficult to gauge the extent due to limited data. By allowing individual staff members to cross departmental boundaries through

their various responsibilities, Cedar Lake increases its staff's interdepartmental awareness and connectivity.

Schert's realization that external opportunities are multifaceted in what they offer describes the cross-lateral pattern perfectly. Entering any situation organizations should be aware of this and prepared to engage opportunities in everyway possible. This approach calls for a high level of interaction between departments and the individuals who run them.

Engaging the External Community

An important aspect that permeates the last five patterns is inner/outer awareness. As was apparent with core-distal connectivity, the factors that must organize communications from the core of the organization outward are threefold: mission, artistic vision and common culture. However, outward communication may be channeled through any of the patterns following core-distal. For example, a dancer communicating to an external community through social media or while out shopping is an example of an upper body, artistic half, outward communication. A recent *Wall Street Journal* article highlighted the danger when an organization does not filter this type of communication. Devin Alberda, a dancer with New York City Ballet was reported in the following way:

After news of his boss's drunk-driving arrest was made public, Mr. Alberda tweeted: 'Thank goodness riding the subway while intoxicated isn't a misdemeanor offense,' adding the hashtag '#dontfireme.' In another tweet, he mocked a character in a production with a reference to the presidential

executive order that paved the way for Japanese internment camps:

'Yellowface character in NYCB's 2010 revival of *The Magic Flute* the worst thing to happen to the Asian American community since EO 9066.⁷⁶

This altercation resulted in the entire dance profession discussing the necessity and legality of social media clauses in employee contracts. These clauses would place minor restrictions on the content employees would be allowed to post to personal social media accounts.

Despite the occurrence of negative issues like the above, companies do realize the importance of engaging community in every way and do so in mostly positive ways. In addition to an AIDS benefit, during their summer intensives Cedar Lake engages youth from the Hudson Guild, a center for under privileged youth just up the street from the company's New York City headquarters. One afternoon during the last week before the summer intensive performances, the youth are brought in for a student matinee. Following the matinee they are split into groups and each department chooses an activity or event in which to engage. In addition to strengthening the bond between Cedar Lake and the New York City community this also helps to strengthen internal cross-lateral camaraderie and communication.

Regarding formal external communications, Cedar Lake currently employs a freelance marketing coordinator. This person is responsible mostly for the company's website. The company manager handles interviews in cooperation with Cedar Lake's publicist. This duo is also responsible for images and program content that presenters or the media may need. An outside firm the company hires manages advertising. According to Mudd, Facebook posts are the responsibility of many

people on staff including the artistic director. In addition Pouffer chooses all photos and writes the copy for newsletters and e-blasts. Lastly, one of the dancers is the company photographer. Anytime Cedar Lake is on tour he takes photographs that are posted to Facebook, used for marketing and archival purposes.

One program Cedar Lake uses to connect to and build external community is their passport program. Upon the arrival of each new visiting choreographer a video interview is recorded. Using the footage in various ways Cedar Lake is able to enrich newsletters, the website and the preshow experience.

Anybody who is on our newsletter, we gave them the ability to sign up for passport. That gets them [a] behind the scenes look at a piece when it's being created. And everything from showing them costume sketches to a couple clips from rehearsal to anything from even like a quote from the choreographer [to] rehearsal that week. We try and mix it up a little bit but try and send out at least one passport email a week. And last year we did that with Alexander Ekman this year we're doing that with Crystal Pite in may and June. And that's worked well and it also gives presenters a little bit of a glimpse of the piece we're talking to them about coming to their venue next year. And they can see it in process and feel a little bit more of a part of it and like they know what's going on...We try to involved the choreographer when they come in as much as possible so that when [audience] hear about the piece its coming from their mouths cause...like anything once you pass it on from one person to the next some of the meanings lost so...⁷⁷

As seen above in the core-distal pattern TMP uses their artistic director for most formal communications. But, looking at the company's website it is clear that external communication happens at all levels of the organization. Each individual dancer's twitter feed is embedded and there is much managed communication between the company and external communities.

The importance of how successfully communication flows from organization to external environment cannot be overstated. Likewise the building of relationships and community between the two must be precisely managed. In order to realize the full potential of community engagement everyone who is a part of the company must reflect on how they communicate with that external community. Dancers must take on the role of ambassadors as they connect with current and potential audiences. Staff must play a similar role in how they interact with the public. Every interaction has the potential to increase a company's popularity and reach. Board members and volunteers must speak of their work within the organization to the different communities they belong to. As TMP rightly asserts, engagement is a fulltime company job. (Though as seen with New York City Ballet, these interactions must be carefully formulated).

Conclusion

Total Company Integration can be defined as the convergence of all six of the above patterns collaborating in perfect unison. It occurs when all aspects of an organization are fluidly interconnected. At this point there are no boundaries that

inhibit the flow of either information or creativity. An integrated company responds to both internal and external problems with speed and accuracy because all lines of communication are open and no one withholds information or ideas that may affect the efficiency and effectiveness of its operations. The integrated company is also a transparent company. It is so connected to, so rooted in the community in which it resides that the boundary between the two is permeable. This is not to say that the company shares any and all information with all its members and all outside parties. In accordance with Bartenieff's theories there is still the ability to differentiate. However, the effect on the whole must always be the primary consideration when deciding what to share and what not to share. Most importantly companies must realize that their organizations are not machines. They are composed of complex networks and relationships akin to the human body.

In a 2009 talk for the Craigslist Foundation annual non-profit Boot Camp, Bob Johansen of the Institute for the Future, reminded attendees that, "almost nothing that happens is new. Almost everything that happens was tried and failed years ago. Don't ask yourself what's new...ask yourself instead what's ready to take off?"⁷⁸ Johansen then proceeded to describe the ten-year forecast his organization had recently developed and the skills its leaders will need in order to manage the complex issues of the future. Chief among these skills is bio-empathy, the ability to learn from the principles of nature and apply them to leadership strategies. Johansen and his colleagues believe that the next decade will be driven by biology and "the global wellbeing economy. It [will be] driven by organic thinking." And so, the first thing he advises leaders to do is to, "get rid of all [of] your mechanical

language. Only write in organic metaphors. Because that [is] the world we [are] moving into.”⁷⁹

Systems theory and the idea of looking at organizations as organisms is not a new idea. General Systems Theory was first presented in 1936, by Ludwig von Bertalanffy, at the University of Chicago.⁸⁰ However, it seems these ideas were ahead of their time. For most of the twentieth century Western society has been obsessed with thinking about organizations in mechanical terms, from Frederick Winslow Taylor’s 1911 ‘Principles of Scientific Management’⁸¹ to Motorola’s 1986 ‘Six Sigma’ concept.⁸² Now, with the increased connectivity humanity is currently experiencing globally, supported by the internet and social media, it seems these ideas are indeed, in Johansen’s words, “ready to take off.”

There is benefit in using the Total Company Integration Model to analyze and describe organizational connectivity and communication because it is an organic metaphor. Generally, metaphors are easier for people to relate to than abstract concepts. Total Company Integration presents a shared language that *both* dancers *and* the staff of dance companies can understand because it is less removed from our organic bodies than the mechanical language of business theory. Business theory equates organizational success with profit making and the avoidance of mission drift. Its language typically ignores the fact that organizations are to paraphrase Leonard Hawes, ‘a social collectivity, therefore a network of relationships’.⁸³ Instead of focusing solely on profit and mission, the arts managers of the future must concern themselves with the overall wellbeing of their organizations and the communities they are connected to.

To conclude, what is presented in this paper is by no means a complete approach, ready to be applied. As stated earlier the Total Company Integration Model requires much more research to gauge the appropriateness of its application. With only two interviews from one contact at each company profiled, and a handful of secondary sources, there is not enough data to test any hypothesis in a robust way. Additionally there are *prima facie* limitations to the model. Among them is the fact that it is simply layers of metaphor that do not amount to an explanation as such. Here, however, the paper will hopefully act as a map for further research. Beyond an elaboration of the Total Company Integration Model the next step is to explore the external environment. Could the model be extended to explain how social communities are organized and therefore how dance companies fit into larger imperatives of integration? Could it be applied to broader fields and other organized bodies?

¹ Richard Haisma, e-mail message to author. November 15, 2010.

² Victoria Smith and John Munger. *Reports from the Front: Dance/USA*. October 2010. <http://www.giarts.org/article/reports-front-danceusa> (accessed March 17, 2011).

³ Dance USA. *Rough Waters Survey III*. Survey, (Washington, DC: Dance USA, 2011).

⁴ Pia Catton, *Stepping Toward a More Modern Future*. February 28, 2011. <http://online.wsj.com/article/SB10001424052748703933404576170523176162668.html?KEYWORDS=modern+dance> (accessed March 15, 2011).

⁵ John Michael Schert, interview by Curtis Stedge. (February 22, 2011).

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- ⁶ Catton.
- ⁷ Kate Taylor, "Dance Theater Merges With Bill T. Jones Troupe." *The New York Times*, December 2, 2010, C1.
- ⁸ Dance USA. *2011 Annual Conference*. <http://www.danceusa.org/EventDetails?EventID=30> (accessed February 26, 2011).
- ⁹ James Undercofler, *Arts Entrepreneurship -- Third Dimension*. March 4, 2011. <http://www.artsjournal.com/state/2011/03/arts-entrepreneurship----third.html> (accessed March 20, 2011).
- ¹⁰ Christine Jowers, *Shall We Dance, or Shall We Engage in Some Body-Based Movement?* March 8, 2011. <http://www.danceusa.org/ejournal/post.cfm/shall-we-dance-or-shall-we-engage-in-some-body-based-movement> (accessed March 12, 2011).
- ¹¹ Richard Haisma, e-mail message to author. November 15, 2010.
- ¹² Janet Kaylo, "An Interview with Janet Kaylo on Movement Analysis." *Laban/Bartenieff & Somatic Studies International*. (2004.) http://www.labancan.org/articles/Questions%20from%20an%20interview%20on%20Movement%20Analysis%20_2_.pdf (accessed February 15, 2011).
- ¹³ Lisa Fladager, *Laban Movement Analysis & Bartenieff Fundamentals*. <http://www.lisafladager.com/id14.html> (accessed November 20, 2010).
- ¹⁴ Peggy Hackney, *Making Connections: total body integration through Bartenieff Fundamentals*. (New York: Routledge, 2002), 223-224.
- ¹⁵ Hackney, 40.
- ¹⁶ Alan J. Zaremba, *Organizational Communication: foundations for Business & Management*. (Mason: South-Western, 2003), 40.
- ¹⁷ R. Wayne Pace, *Organizational Communication*. (Englewood Cliffs: Prentice-Hall Inc., 1983), 25.
- ¹⁸ Leonard C. Hawes, " Social Collectives as Communication: Perspective on Organizational Behavior." *Quarterly Journal of Speech* 60 (1974): 500.
- ¹⁹ This diagram is modeled after one put forth by Peggy Hackney in her book *Making Connections* (2002).
- ²⁰ Hackney, 41.

²¹ Patrick Lencioni, *The Five Dysfunctions of a Team*. (San Francisco: Jossey-Bass Inc., 2002), 195.

²² Rob Austin and Lee Devin. *Artful Making*. (Upper Saddle River: Pearson Education Inc., 2003), 119.

²³ Austin, 118.

²⁴ Hackney, 68.

²⁵ Hackney, 87.

²⁶ Hackney, 97.

²⁷ Zaremba, 133.

²⁸ Hackney, 112.

²⁹ Hackney, 166.

³⁰ Hackney, 165.

³¹ Patrick Fagan

³² Trey McIntyre Project. *About Us*. http://www.treymcintyre.com/TMP/WhatWeDo_About.html (accessed March 5, 2011).

³³ Trey McIntyre Project. *About Us*. http://www.treymcintyre.com/TMP/WhatWeDo_About.html (accessed March 5, 2011).

³⁴ Claudia La Rocco, "Dancers Adopt a City and Vice Versa." *New York Times*, August 15, 2010, AR1.

³⁵ La Rocco, AR1.

³⁶ La Rocco, AR1.

³⁷ Brooklyn Academy of Music. *2012 Companies and Countries Announced*. December 15, 2010. http://dmusa.blogspot.com/2010/12/2012-companies-and-countries-announced.html?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+DMUSA+%28Dance+Motion+USA%29 (accessed February 26, 2011).

³⁸ La Rocco, AR1.

³⁹ Cedar lake Contemporary Ballet. *About Us*. <http://cedarlakedance.com/index.php?id=15> (accessed March 18, 2011).

⁴⁰ Joe Pollack, "Corps de Laurie." *St. Louis Journalism Review*, December 2005, 11.

⁴¹ Pollack, 11.

⁴² Pollack, 11.

⁴³ Wilson

⁴⁴ Lauren Kay, *25 To watch*. January 2008. <http://dancemagazine.com/issues/January-2008/25-To-Watch> (accessed April 9, 2011).

⁴⁵ Khara Hanlon, "From Movie Studio to Dance Studio." *Dance Magazine*, September 2010, 26-30.

⁴⁶ Kay.

⁴⁷ Schert.; Mudd, Greg, interview by Curtis Stedje. (March 29, 2011).

⁴⁸ Schert.

⁴⁹ Schert.

⁵⁰ Greg Mudd, interview by Curtis Stedje. (March 29, 2011).

⁵¹ Mudd.

⁵² Michael Eldridge, "The German Bildung Tradition." *UNC Charlotte*. <http://www.philosophy.uncc.edu/mleldrid/SAAP/USC/pbt1.html> (accessed April 15, 2011).

⁵³ Trey McIntyre Project.

⁵⁴ Schert,

⁵⁵ Schert.

⁵⁶ Cedar lake Contemporary Ballet.

⁵⁷ Mudd.

⁵⁸ Mudd.

⁵⁹ Schert.

⁶⁰ Schert.

⁶¹ Schert.

⁶² Schert.

⁶³ Mudd.

⁶⁴ Mudd.

⁶⁵ Schert.

⁶⁶ Schert.

⁶⁷ Mudd.

⁶⁸ Mudd.

⁶⁹ Schert.

⁷⁰ Schert.

⁷¹ Schert.

⁷² Mudd.

⁷³ Mudd.

⁷⁴ Schert.

⁷⁵ Schert.

⁷⁶ Erica Orden, *City Ballet A-Twitter Over Posts*. March 15, 2011. <http://online.wsj.com/article/SB20001424052748704893604576200582048871162.html> (accessed April 12, 2011).

⁷⁷ Mudd.

⁷⁸ Bob Johansen, *Skills for Leaders* (San Francisco, CA: Craigslist Foundation Boot Camp, 2010).

⁷⁹ Johansen, 2010

⁸⁰ Magnus Ramage and Karen Shipp, *Systems thinkers* (London: Springer, 2009). 57-59.

⁸¹ Frederick Winslow Taylor, *The Principles of Scientific Management* (New York: Harper & Brothers Publishers, 1911)

⁸² Aveta Solutions LLC, "Six Sigma – A History," *Six Sigma Online*, <http://www.sixsigmaonline.org/six-sigma-training-certification-information/articles/six-sigma-a-brief-history.html> (accessed April 25, 2011).

⁸³ Hawes, 500

Appendix

Interview Transcript – John Michael Schert

February 22, 2011

CS: Let me first get into a little about what I'm studying here. I kind of explained it in my first email. When I first started to look at, ya know, what to do for a thesis my interest was in movement studies, particularly that of LMA and BF. And I found that there was a correlation between, in BF what we would call total body integration or total body connectivity and systems theory which is a part of management theory, and they both agree that within a system, whether it be the body or an organization all parts are interrelated that a change in one part affects the entire organization or the entire body so that's kind of where I'm going right now. And I broke it down into the six categories within BF, which are the six developmental patterns of the body. They progress from the breath into core distal connectivity then moving on into head-tail spinal connectivity, upper-lower, body half and then finally cross lateral. And so I tried to kind of find what in an organizational setting would correspond to those different developmental patterns within the body. I realized that breath is the baseline in movement. All movement comes from the breath, the breath supports movement. And in an organization as far as a communications perspective I found that trust within an organization, ya know in my opinion, is what supports organizational communication, that without an underlying trust within the organization there can be no true communication and effective communication. And by trust I'm not really talking about expecting that someone is going to do what

they've done in the past. It's more so knowing that your colleagues are kinda onboard and that you can trust that they are going to do not only what they say they'll do but what needs to get done and that you can be open with them. So I guess we'll start with breath...I mean I don't expect you to be extremely open, I know that this is kinda a touchy subject as far as trust in an organization but what I'm interested here is how you think trust within an organization supports organizational communication as a whole. How do you manage trust? Whether or not you feel there are any issue with trust. Kind of...I guess we'll go from there.

JM: Yeah ya know I do think that, I agree that it really is at the core of the organization. I think that trust has to come from, well I think every organization is different to some capacity but for TMP and I do think this is a model that companies should or could do, you have to create a common culture, you have to create a common sense of being and, and appreciation and a common sense of _____.

Ya know how you're all interacting together. It's like being in the circus. There's, there's a culture there's a way, there's a family feeling to the way you all...the simpatico or synergy that exists. And so the trust has to be, well I'll put it this way, when I've seen a breakdown of trust it's primarily been when like one employee is not trusting another employee's believing or supporting the vision of the company enough, the culture of the company enough. The actual implementation of tasks and responsibilities are so divergent, everybody has a different level of responsibility, a different level of, ya know, overview and accountability. You try to keep that balance as a manager as a leader you try to keep everyone working at full capacity in a

balanced way. What I see, I'm talking more about the organization of the company now, not so much the artistic side but I guess it applies to both. Where I see the biggest breakdown of trust is when one person feels another is not really upholding a culture and a vision of the company high enough. Whether sort of doing the job, even if they're doing their job extraordinarily well but they're still not doing it in the mode, method or belief of what the company is capable of doing. That seems to be when a lack of trust happens. I think the same does apply on the artistic side with the dancers and the artists of the company. Of course you have to trust each other physically. You have to trust spatially, you have to trust where the other person's going to be and you do find that through the rehearsal process and getting to know each other's bodies and the way they are going to respond, you find patterns even if your not aware of the patterns you find umm. And again I do think these things are more important organizationally not just what's happening on stage or in the studio but how do you travel together how do you live together? How do you continue to believe in each other and not see a break down, because you have to believe that the other person has, not just their best intention or your best intentions at heart but that they believe in what you're creating together. And that's the really most important effort that everyone is doing and that they're creating a bigger, the bigger good.

CS: Yeah, you make an interesting point that it is on both sides of the organization and that's something I get to later but it's a good point. I guess for brevity of time we'll move onto the second one. Thank you for the great answer. Core-distal

connectivity, here it's umm...within movement it's the idea that everything is organized around a core the center or again where movement initiates from. Were talking about German Expressionism where the center or the core is the initiator of movement. Moving away from the whole Isadora idea of the sternum being the center for movement or a Graham idea. But with this in translating into an organization it's the idea that a communication starts with the core, which I would call the mission statement. This is nothing new for a long time non-profit manager have been talking about how the mission should drive not only organizational communication but also organizational decisions and what not. So I guess if you could talk about how TMP uses its mission to drive both internal and external communication.

JM: Yeah I mean even more than, well mission is the right word, but even more than mission I mean we can go a little bit further to say culture of the company. Yeah the culture of TMP in being a choreographer company is ya know, primarily centered around Trey's vision. And that is the starting place and he definitely continues to be the arbiter of, ya know, kind of the culture of the company and how it's being carried out and he's the who's ensuring quality control and those things, and also creating, ya know, fresh new approaches. But for us as an organization that is what we are about, we ask ourselves daily and as a part of our mantra, "Why do we exist?" y know, why are we deciding to be a non-profit dance company at a historically really difficult period financially. But, ya know, even creatively like, "why are we doing this?" Trey is a choreographer with much more success as an independent

choreographer, ya know, financially. But given, his life was easier he didn't have responsibility or accountability. So, but, for a lot of purposes, "why are we doing this?" And we really come back to it's about this culture that we're creating, and how it drives as you said all internal decision, all external decisions, all communications to the outside world. Yeah I think there's a lot to be learned from athletics. I think there's a lot to be learned from just really good business branding. So if you're, if you believe in Apple products, you will buy an Apple product because you trust it, because you believe that what is being created fits with your ideal of, ya know, what kind of interface you want, the design, the way it makes you feel, the way it feels when you touch it. Ya know, you believe in that. We talk a lot about this feeling of ownership, that we're trying to continue to, ya know, bring out in our audience base in our patron base and it's been very successful. But all you have to do is look at professional football to see, ya know, people believe in a team. They believe in it. It doesn't matter where they live. It doesn't matter, ya know, where they've lived since or, ya know. They believe in the packers. They are a Packer's fan or... There's this thing in athletics that I don't fully agree or support all aspects of it but there is that sense of participation, that sense of an involvement and that sense of branding that is, ya know, across the board so comprehensive. I think that as an arts organization we have an even better "product" to deliver. Something that can really impact and change the way you feel and the way you live. Which I think is a much higher form of ya know, interaction than athletics and a much higher form of interaction than even a piece of technology. I think it can really move you and inspire you in a much deeper way but we can't just get caught up in the integrity of the part that we're

creating. We have to understand that for a company, a full organization, an artistic organization to vibrate and resonate on such a high level, the art of the organization has to be present in everything you do. So to that point, the culture of the company that you create has to have a strong vision mission, ya know, has to be so clear on why you are coming together to make this happen, “why are we doing this?” that has to be so at the forefront and whatever the answer is, ya know, to make a impact, to change the way people feel, to change the way people, ya know, live their life or maybe its just we come together to support this one artist in creating their work because we believe this work is important. But, Trey always says, ya know Trey does all of our branding, Trey designs our website and stuff. No one else touches it. Trey designs all of our visual materials. All you read on the internet come from Trey, but we’re a staff of 20 now 22 and with all the dancers and what now so of course how do you foster that feeling across the entire organization how do you foster it within your board, within your donors, within your audience. It’s by giving them a sense of ownership, making them feel like they believe and are supporting that bigger good. Trey always says, ya know, “Marketing shouldn’t dupe you.” You shouldn’t see a brilliant piece of press material marketing some show and you go into the show and it has no correlation to what’s being performed on stage.

To that degree the ideals, the value system of the company has to be present on stage, in our communications, in our company culture, in the way we interact with and a, ya know dialogue with our donors and it has to be present in every capacity.

CS: That's something that's really tangible when I look at your social media communications and I look at any of your marketing you're really... that connection between the vision which would be Trey and the end point which would be the consumer, it's really tangible that, you know you can just feel it I guess. It just makes sense that he does all that because it comes through that way.

JM: Yeah, I guess I should say, he's just starting to not do all of that and that's the really interesting point for us, like how do we keep that integrity without him being hands on. And I should say that he's not just starting to but over the past year he's stopped being the sole person running the website he's stopped being the sole person ya know, back checking our newsletters, ya know, things like that and what's been really exciting is that the quality has not diminish that we have created a culture of people that understand and continue to grow these ideal without it being so centrally led. But we are an Apple vs. a Microsoft, ya know, we are driven by a leader.

CS: That's an important thing that you brought up, which actually leads us into the next pattern, that how do you maintain that vision from, ya know the key person throughout the rest of the organization. And so the next patter would be head-tail spinal. The idea that you have these two poles, the head and the tail and then the spine in between. And the spine obviously needs to be flexible for the body to move to be able to support the body but it also gets into this idea of verticality within an organization, which I've kinda pinpointed and related it to vertical communications

in systems theory And the idea that there's some upward communication from the bottom, ya know, upwards toward the executive staff and then from the executive staff down. So you've already touched on it a little bit but if you could touch on a little bit more on how is the communication up and down that vertical chain of or hierarchy managed. I know it seems a little bit more nebulous with TMP in that it feels like there's not that strict rigidity there is in most organizations it feels that it's a little bit more fluid.

JM: Yeah, I mean yeah it is but we're also constantly creating structure and boundaries and expectations. And I think that part of the fluidity is that there's not a single person in the organization that would be the tail. No one is a recipient of information and then just implement. Everyone that we hire and this is very much a part of the hiring process, has to be someone that can work with in some respects some very constrained confines of what the branding is, these are the colors you can work with, these are the fonts, this is the way we discuss the company, this is the way we put it forward. And in some ways things are very refined but also they can be very confining. But it's about someone that believes in that culture, believes in what you're putting forward but can still within that have new perspectives and can still within that be a self starter and someone that can take a very complicated puzzle or task and with very little teaching figure that out on their own. Now there's always over sight and there's always touchstones and things, ya know, you can always have questions an you can always ya know get things checked and looked over and ya know there's definitely managed there's definitely oversight and all

these things but I think it relates to finding the right people that fit that culture. At TMP we're able to be a little bit more trusting because we believe in the integrity of almost every member of the team that even if they bring even if they do it even if they ya know maybe implement it in a way that's slightly divergent from the way I would do it or how they would do it the two directors of the company, we believe because we also believe that they are going to still do it within the framework and the believe structure and the value structure of the company. So that allows us to keep a relatively flat hierarchy system. Ya know, which is constantly evolving changing and growing and changes happen. And no one is changing more than Trey no one is constantly evolving as a human being and as an artist than Trey, which is then setting the bar up higher for all of us. So then we all continue to evolve which can create confusion, which can create unmet or unvoiced expectation. But I think it's always getting back to voicing the expectations that's more from a manager down typical sort of hierarchy system. But then hearing back from the rest of the team ya know what's plausible and how it's going to be implemented. There's really little micro managing going on there. And to them to make those determinations and decisions and we'll sign off on it. But I think there's also a... I guess I just can't stress enough it just comes down to hiring the right people and that has nothing to do with their skill set or their experience level, it comes down to who they are and how they live and interact with the space around them and the people around them. I think people also change from year to year people also change from moment to moment. Sometimes someone that really fit that culture at one point in time will not fit it in the future. The culture is also shifting and changing. So just really being authentic

and honest about all the, who you are, where you are, who's going with you and a I think keeping a lot of integrity and a, ya know, belief in what you are creating.

CS: Great. So OK we've got a little more time here. I've got just three categories left. Next would be upper-lower connectivity. I had a lot of trouble clarifying what this was and then just this weekend it hit me. In that with upper and lower we're talking about the stability/mobility equation, that there needs to be stability somewhere for movement to happen. That without that stability there's no motion. So movement roots itself in a stable position so that another part of the body is able to be mobile. And then this weekend I realized that from an organizational setting the board could be looked at as that lower body. Not necessarily lower in that it's a negative thing or a derogatory thing but lower in that it's the foundation or the support that allows the staff to be mobile to ya know run to go with the company. So I guess if you could take about that communication and relationship between the board and the entire organization or the executive staff and how that's managed or worked out.

JM: Yeah I think I can agree with that ____. The best board, ya know its interesting boards were created to provide stability but a lot of time boards end up being, they resist positive change. A lot of boards become fearful or they are trying so hard to keep things stable that they're not allowing art to happen and art in essence is unproven. Ya know, it has to be given time to grow and think and process. So a good board yeah should be creating a level of support that the core the base that can allow a level of freedom and expressivity. But I also think its a little bit more... it's a

little bit more morphing than that. I think at different times each person in the organization is required to be the grounded one and at different times they are required to be the flexible ya know, exploratory one. So if we use Trey as an example what we've really come to determine which has helped us immensely organizationally is that 2 -3 times a year trey goes into an intensive creative period where he's creating a new work for the stage sometimes though its different for creative period maybe it's a one time project or something but the more we can identify and structure Trey's creative period then the rest of the organization can lock down and become as supportive as they can be and in some ways put their own personal or organizational needs on hold or just make them less of a priority and just support that. If you think about it Trey's got 3- 4 weeks to create a ballet that's then going to represent the company over the next 3-4 years. He only ha a precious window of time to harness not just creative energy but he has to be harnessing people and he has to be such a strong and determined leader he has to step forward an be an example of the way that that we all need to live in order to encompass this work of art. It's very easy I think for most directors, Artistic Directors and visionary artists and choreographers, to feel very unsupported. And it' s hard because everything." I think that a realization that we've been making in really working more and more towards is that when this period comes we all just need to be so ready to do what needs to happen to fulfill this artistic vision. And I think the hesitancy in human being is, it's asking a lot of you and...or you're always trying to find the equilibrium. And sometimes the equilibrium is not being completely balanced at every moment of every day. Sometimes its looking at the bigger picture over the

course of the year and saying, "For this period of time I need to be the base, I'm gonna be the supportive one, I'm gonna be there and in knowing when this period happens Trey then goes back to being the biggest support system for the rest of the organization. I mean it really is so many metaphors its like a romantic relationship. Or its like giving birth, I mean Trey's gestating, he's creating a baby and then it has to be fed and support and given everything it need to grow and then its birthed and its out there in the world and it becomes a little bit more self sufficient and Trey goes back to being the parent. You know its kinda being there for everybody else, mentoring the dancers, ya know, being... driving forth the creative vision of the company and helping, ya know, but for that period while that's' coming together he's incapacitated. He's not able to be those things. So I think maybe the base, top, upper is... yes, I can definitely see it as the board and the rest of the organization, but I think more so its recognizing at different pats of the year or at different phases of your work cycle or different phases of the creative process, your gonna be called upon to be different things. And it requires individuality in all of us to uh, ya know...to be supportive and then to be the one that needs support.

CS: That's great insight. I know you gotta go soon so I can roll the next two categories into one. The last two would be body half, which is in my opinion one of the more important ones. I've kind of thought about dance companies or performing arts companies in general and ya know, what would be this body half? Uh, well it would be the artistic end of things and the administrative end of things. The ED and the AD being the two heads of those body halves, and the communication between

those two figures. But also between the both bodies halves and ya know how dancers relate to staff and how staff relates to dancers. But then the last category of cross lateral is similar to that in that its just interdepartmental communication. Ya know production communicating with marketing, marketing communicating with development and how that basically plays out.

JM: Yeah, we've spent a lot of time thinking about this a lot of time discussing it because something I think it gets back to what you were asking about earlier, trust and appreciation. I think not that you just need an awareness but you can be more appreciative so that to prevent that feeling of file load and working which can result in people feeling very undervalued and under appreciated because they feel like they are putting all this work out there. And also sometimes I think the standard dynamic is that they're wanting that level of appreciation back from their boss or their superior. Ya know, the person that's been closely monitoring their work and is gonna get back them and, "you're doing really good job" or "here's a bonus" or "here's a promotion," which doesn't really happen a lot in the arts non-profit field, bonuses, raises. I mean you do get a lot of appreciation I think from your superiors but really it needs to be more across the entire organization. And one thing that we've really tried to encourage and I've seen good results with is, very simple things. The staff needs to come watch rehearsal once a week. You can't remain separate from it and be expected to represent and further that aspect if they don't really know what it is. Ya know, for the dancers we've devised, we've designed our office and our studio spaces in a way that when the dancers are on break or not in

rehearsal they're right in the middle of the staff. A lot of interaction and communication can naturally happen and then...but then also the way in which we support that is, ya know, its too easy to say "hey how's it going?" "Good," ya know just whatever. But instead we've been asking our dancers to say, " hey what are you doing?" "What are you doing right now?" And the staff or anyone not just to say, "Oh I'm just sending an email." But to say " oh I'm sending an email to a presenter in Greece who's bringing us there in March. And it just changes the whole perception and the dancers are like "oh that's really cool." It also gives them a whole new appreciation of like, "oh wow they're really doing something important that also affects me." And then its better to understand that correlation and likewise for the staff not to say, "hey how was rehearsal." "Oh it was good." But, "What did you work on?" or "Show me the thing that Trey was just choreographing " or "what was just discussed?" Because, ya know, I think the staff feels very separate from Trey, especially if he's been out a lot of time in the studio. And everybody is getting that information that's coming from the source and there's a lot of um...we're really trying to get people to communicate in that fashion. And, ya know, in terms of interdepartmental we've restructured our entire organization that there's this new category called engagement. We're hiring an engagement director in the future. And we've, were renaming almost all the employees and they are all engagement managers and then they have like a sub-specialty like an engagement manager for education and artistic initiatives and an engagement manager for communications and branding, ya know. Things like that, so that there's a better oversight and engagement includes Marketing, Development, Branding, PR, Outreach, Education.

Ya know, kinda all the ways we're interacting with the world outside. So that there's hopefully more of a sense at how things are interconnected and how when we are going into a school that's also a marketing opportunity and when were going into a hospital that's and artistic relationship and also an education relationship its also a fundraising relationship, ya know, that those things really exist and the reason that everyone is becoming an engagement manager, well they're becoming an engagement manager with a sub-specialty so the sub-specialty is their "core job" and that they also have to own it that they have a greater responsibility for the way we're furthering engagement across the organization and engagement across the organization is how we are engaging with our audience? Now you're responsible for your piece of it but you also have to have a purview of how we're doing it in all aspects. That's just so import because you miss so many opportunities you miss so many potentials and you don't pay attention to the greater fulfilling sense of ownership that you can give your audience and patrons and what not if you don't better allow them to manifest by presenting the option for them to manifest.

CS: Yeah, I think that's one of the most important things for the future success of dance companies is that connection to community and I think you guys are doing a great job.

JM: Thank You

Interview Transcript – Greg Mudd

March 29, 2011

Curtis Stedge: So basically with trust I'm just interested in knowing one whether you would agree that just would be the baseline of communication within an organization and how you see that affecting communications within your particular organization of Cedar Lake and how you kinda manage that trust, how you grow that trust within an organization.

Greg Mudd: Well I think trust is the baseline. The tricky thing about it is that ya know the more you trust someone sometimes and the more comfortable you get you kind of take things for granted. So, I think umm, ya know, you have to really kinda always reassess ya know how communication is working. And I really think for Cedar Lake, um I think ya know organization and planning are the two things that really um equate to effective communication. So some of the things that we do within our organization and these, you'll kinda hear these things repeated for the rest of the topics but, um we do multiple meetings a week um in order to kinda make sure that the communication process is working. Um, everything from staff meetings, which occur every two weeks to I think weekly department meetings with department heads. To kinda talk about the week ahead, what happened last week, what worked what didn't um talk about their staff how they're progressing um we also do schedule meetings once a week where we look at the um upcoming uh two weeks of the production calendar and building calendar and um make sure that everyone that's in the meeting, which are all the department heads, are on board

with what's scheduled and there aren't anything that we missed. Um and then the departments do meetings within themselves as well. So there's always some kind of we feel like a lot of communication going on and with that of course there's a lot of trust but I think that a lot of the meetings have come into being because ya know somewhere along the way something got dropped. Yeah but I do think Trust is definitely the baseline but I do think you have to kind of follow up on things periodically to make sure they're working.

CS: Now do you think, is there anything that you particularly do at Cedar Lake that um, I guess would, say someone new comes into your organization, you get a new staff member and you obviously have to show them that um that the rest of the staff can be trusted by them and that you can trust them. How do you go about building that beyond those meetings? Is there like a specific way that you would um, encourage them to trust the team more?

GM: Well I think ya know we always, when somebody is a new employee here, um they always go through an orientation checklist and a training plan that's based towards their needs and then ya know we always kinda give them um within that list or check list we kinda tell them who their mentor or contact should be and hopefully with ya know them feeling like they know who to go to when they have a problem that ya know that trust and that communications built um, with that interaction.

CS: Great, alright moving onto the second one which would be core-distal we're kinda getting more into an actual physical structure of organization here. Uh, core-distal talks about um, I mean within any non-profit your mission is basically um what's going to guide your decisions and planning and what not but I was talking to John Michael Schert from Trey McIntyre project last month I believe it was um and he agreed that yes the mission is important um, but within TMP they focused more on a common culture and that they decidedly and actively strategized on how to build a particular culture that came from Trey's aesthetic and then they use that common culture to guide decision making as well as the mission. Within Cedar Lake would you say that the mission is the core of the organization that guides all decisions both internally and leading out externally into outer communities, or would you say its something different like an artistic vision or common culture?

GM: I think the mission definitely, ya know, its always ya know, the very beginning stages of our decision making um, but I think one thing we've always tried to make sure were doing ya know each year when were ya know planning for the upcoming year or making a budget or um planning what creations are going to happen we always ya know ask ourselves the question ya know did we meet our goals um for this past year and are those goals the same for the upcoming year? Because being this is our 7th year in existence and I would say um, we do a lot of the same things every year but I don't think we've ever had a year that has been the same thing twice. And uh, one of the things as far as our mission goes when we first opened um, when we first moved into the building that we're in now in 2005 we were um, a

relatively new company and we um a lot of our activities were New York based in order to try and um get the rest of the country and world interested. And as we've become more successful we've kind of pulled our stakes out of this um space and we no longer perform here yet we consider it our home and uh ya know the last two years we've done seasons the Joyce we've toured ya know um, around the world but we really haven't done much here at home. And one of the things that we're doing next year is were trying to bring some events back into the space to it feels like ya know our New York presence is little bit different than it has been um in the past two years and um ya know I think the thing that we have to, we've always been very good at is just kinda, ya know, making sure that we're a bit of a chameleon each year ya know change as needed.

CS: So um, to speak to that a little bit more would you say that um, kinda like your headquarters or your home base could also maybe act as that core in that as you go out and you tour, that NYC base in a sense becomes that core so that you can move out to the distal ends in touring?

GM: Well absolutely and I think one thing that made us so special in ya know the first few years of our existence was some of the activities that we were doing here at home because ya know you can always spend a little more time on a season ya know if you have the ability to ya know finesse that space that you're in and ya know tinker with ya know different set pieces or what not and um ya know we haven't spent a lot of time in our space in the last two years and um, we're planning

installations and certain things even later this year that bring us back home and yes I think that buildings do act as our core.

CS: Great, Awesome. OK, let's move onto the next one. Um, this on even more so we're getting into the um, an organizational structure when we get into the head-tail spinal because it talks about a vertical hierarchy you could say and in talking to um the research director at Dance/USA it was interesting to hear that and after more research that I did on Cedar Lake um web research and what not, to find out that it was not a not for profit but actually a private company which was, is it private or is it publically traded?

GM: Um, we're a for-profit company that's private and um, well we were lets put it that way. As of January we moved into a foundation mode. And um so ya know its uh Cedar Lake is ya know we don't consider ourselves to be ya know any different than any other dance company other than the fact that our funding comes from one person as opposed to ya know tens of hundreds of people.

CS: Wow that's such an interesting model. So to kinda get further into that looking at the head-tail spinal um, we're kinda detaching ourselves from an owner or board at this point and looking at cause I guess in thinking about n owner or a main funder we could attach that to the body half which we'll get to um, two patterns from now. Within the head-tail spinal pattern we're talking about the executive staff which would be you and the artistic director and how you both would communicate

vertically ya know up an down the vertical dimension all the way down to entry level staff an really how communication is organized and how open communication um, is along that vertical chain.

GM: Well I think everything here again revolves around some of those meetings that we have but, uh, we all have, I have weekly meetings with different department heads or artistic director meets um daily and um weekly depending on what the need and the project may be with our ballet master. And everything is kinda really um, is vertical communication and um I mean it really just kinda depends on what we're talking about but uh even with our founder ya know its kinda, and this goes, I'm probably going into the upper lower but we have weekly conference calls with her ya know there's one on one site visits which I would call visits from her every three to four months um there's really never any time less than well there's never any time more than a four month period where we don't see her at this point and um ya know that kinda gives her a good check in as to what's going on and she's then able to say, ya know, any changes that she sees needs to happen or anything that needs to or that she thinks is great but maybe we can do differently um ya know that's her ability to kinda ya know check in and we do the same thing within our own organization to ensure ya know that things are happening the way they should. For example, um, typically the ballet master and artistic director are uh meeting...every morning and if there's anything that they need to pass on to other departments then they pass that on to me and I figure out kinda how to disseminate in about the organization. Um, but, there definitely whether it's the head-tail or

upper-lower even the body half I mean there's some overlap in our organization as to how those work. But um there's definitely a system of communication that we have here and um I feel like it's kinda it's definitely comprised of the weekly meetings that we have set up.

CS: Great, so it sounds like that as far as using that tool of a meeting is really um kinda maybe the base of your communications and that that's how you disseminate information um, what am I trying to say, I guess it's the tool you depend on the most is those meetings?

GM: I would say so; I mean I think there's a lot of communication that doesn't happen in those meetings. And I think those are the underlying details to ya know take care of the plan. Um but ya know where everything starts in essence is in these meetings that we have each week and they're really crucial and I think the thing we notice most is when the company is on tour and we don't have those meetings ya know phone calls, emails and those type of things are essential and ya know but the face to face conversation for everyone is always the best. Ya know its when we go on tour the ten to fifteen weeks that we're on tour is when you can kinda tell how well you're communicating if you can make these things work without the meetings.

CS: Yeah that's a good clarification. Ok, um we can move on to the next one, which would be upper-lower. You've kind of already touched on that um, with this like I said, within the question that I had sent you. It pertains to a stability/mobility

equation in that one part of the body or one part of the organization finds stability so that the other half can be mobile. And as I was trying to think about how this related from the body to an organization I realized that um, in a non-profit at least, the board or volunteers in general could be that support. They provide that stability within the organization so they would provide the lower stability so that the organization as far as the hired staff would be the upper body so that they would be able to be more mobile. In this instance it sounds like u, your owner would be that lower body in that she provides um, that stability financially so, actually I'm interested in that a little it more in that, how much she makes herself a part of daily operations in that how much, obviously it sounds like she gives you guys a lot of leeway over the decisions of the day to day operations but how much does she, how should I rephrase this um...

GM: Well she's super involved and she's, ya know, not the kind of person to write a check and walk away and hope it all turns out OK. She does like to feel like she's part of it. Now over the course of the seven years I mean she's definitely less involved than she was year one or two um but, ya know one of the things that we try and do um she and the artistic director and I is, look at the calendar ya know a year out and pick times that ya know we feel like it makes sense for the three of us to ya know meet face to face and talk about things. And that can be on tour or it can be here in New York and um, and ya know what's been nice this past year and this current year is that she's been some of these regular visits have happened on tour so she's kinda able to see the company in action. She's able to see the production team ya know

and what they do more on a day to day basis than as opposed to when she's here at home um, ya know usually she's ya know in meetings with myself or the artistic director most of the time she's here so that ability out on tour kinda gives her a better picture of ya know what we look like day to day. Um, but we do try to schedule um, visits ya know throughout the course of the year we already actually a few weeks ago looked at the touring calendar for next year and set up ya know when she's gonna be her, um so she definitely wants to be involved, and I think the thing with her is that she likes that and uh that's good for the organization when we know kinda how she's thinking and ya know what she's planning ya know whether its monetarily or just ya know in general it's helpful.

CS: Absolutely. So kinda attaching or I'm gonna start to attach uh one of my last questions to the rest of these patterns. As far as talking about community in that how do you see her in a sense connecting you to that external community whether it be the NYC community or on tour, how would you see her being a conduit for the organization connecting to an external community or any external community rather.

GM: Well I think ya know the external community um well there's many ways that I wouldn't say that with her in particular that there's any particular action or activities that she does that connects us to um, any external organization in particular but I mean I think there's a lot of things ya know and this even gets to your last community and external um internal and external part but I'll go ahead

and go there. Um, ya know we do everything from and this is typical of a lot of organizations I'm sure ya know there's newsletters there's Facebook there's all of those kinds of things but one of the other things that we try to do to get a little more ya know wanted interaction because you can always send out a newsletter but somebody could ya know maybe they'll read it maybe they won' same thing with a Facebook post but uh we have um a program that we started two years ago in the marketing department called passport and basically anybody who is one our newsletter we gave them the ability to sign up for passport that kinda gets them behind the scenes look at a piece when its being created. And um everything from showing them costume sketches to a couple clips from rehearsal to um ya know anything form even like a quote from the choreographer from rehearsal that week ya know we try and mix it up a little bit but and depending on how long the choreographers residency is then we'll we always try and send out at least one passport email a week. And uh last year we did that with Alexander Ekman this year we're doing that with Crystal Pite in may and June. And that's worked well and it also gives presenters um, kind of a little bit of a glimpse of the piece we're talking t them about coming to their venue next year and ya know they can kinda see it in process and feel a little bit more of a part of it and kinda like they know what's going on um, ya know and everything that's external which we're doing a lot more of this year I think that as you kinda have your own four walls figured out you can kinda do more of this but we've done a lot more workshops and master classes and um things to the NYC public then we have ever before and we're also doing a summer

intensive in July for the first time which ya know will kinda, ya know, hit those external um components a lot more than we have before.

CS: Fantastic, OK so kinda taking that with us and then moving on to the body half, this is, I mean I wouldn't say it's the most important pattern but it's one of the more important patterns in my opinion in that here we're talking about, if you split the organization right down the center you've got the artistic end of things and the administrative end of things in that the artistic end is um, the one that has the vision that's creating the product and then the administrative the one that's trying to understand and help to realize the product market it, sell it, um produce it um, and how those two seemingly body halves of the org work together as an integrated whole, whether it be ya know the most important aspect of that half the ad and the e collaborating or anywhere along that vertical chain. We're kinda connecting the patterns here in that Bartenieff said that each pattern as you move along has parts of the previous patterns within it so here we would see parts of the head tail spinal within the body half and now we have those two vertical chains the arts and admin coming together and collaborating, communicating and how that operates and also in terms of communication externally as well how those two halves of the org both come together to organize an external communication but also how they separately communicate um how the administrative end of things communicates externally in maybe some kind of marketing campaign or development campaign and how the art end of things may do a workshop or and how they're communicating that way so it's a bunch of stuff on this level.

GM: Sure, well I think with the body half some of the things that apply where Cedar Lake is concerned um, back to artistic staff, they meet every morning um, between nine and ten and then their rehearsal day is ten to six so they always meet one hour in the morning to talk about ya know the week ahead the day ahead the month ahead whatever that might be and like I said before anything that they have from those meetings that needs to get passed onto the group they then pass that onto me before usually the artistic director will do that before they go down and take class take company class or they spend that next hour after the nine to ten hour passing information onto me. Um, and one of the things that uh, really has seemed to work for us as an organization is that the dancers schedule each day is ten to six and staff is nine to six and what we do with that first hour is we use for kinda office hours basically so that the dancers can come in and note any concerns that they may have they always know that we're here from nine to ten and they can come in and talk about anything that they may need or that's the time for the artistic staff to get their day together or weekend ahead together before they go into rehearsal. And um ya know that communication has really worked well and I think the, the only time I think that really that ya know that the artistic and administrative whatever ya know come at an impasse is kinda ya know I think is typical in most organizations it usually depends on time and money and um ya know they'll always tell us what is ideally would work for them and what works for the rehearsal schedule and we'll then tell them what kind of obstacles there are there because the other thing that Cedar Lake does is we have um, we have a studio in one building and then the

building next door is also ours and there's a theater space in there which we used to perform in we've kinda out grown we now perform at the Joyce but we use it typically for installations for our own purposes but then we rent it out the rest of the year so they are able to use the theater for rehearsal on certain days of the week but we they have to work around the rental schedule that may be there um, so that may kind of ya know lessen their ability to kind of do the things they want and that kinda falls into the time obstacle and then as with anything we have budgets that we have to work around to and um, so money is the main obstacle that they run into when they're trying to put a show together.

CS: Now you touched on the fact that you have that hour before the artistic half begins their day in that ya know the administrative is in there at nine o'clock and artistic starts at ten. How close is the studio that the dancers and artistic director would be working in to the offices the administrative offices cause in TMP they have, its almost like they're right next to each other in their building. I was talking to John Michael the other day like I said and he said that they're so close that on break the dancers come and they chat with the staff and there's kinda that opportunity to connect all throughout the day.

GM: And that happens here as well. The production office and the operations office are right off the studio downstairs then the ad's and my office are upstairs so we're always within, it's a two well I would call it a level and a half building we have a little mezzanine area where the ad and my office are but we're all within ya know 20 to a

hundred feet within each other um throughout the course of the day so there's a lot of interaction with the dancers lunch break there usually in the production office or the operations office talking to someone in there about concerns they may have as well or they're just in there to talk and I think, ya know one thing that we always feel is that we're a really small organization and that the break down in communication whenever it does happen we always get mad at ourselves that it did because uh, we don't ever feel like there's any excuse because we're all in such close proximity to each other.

CS: Alright, so we're almost through we've got one more pattern then we'll talk about community for a few minutes after that. So moving on to the last of the developmental patterns at least we have cross lateral which could be seen as cross or interdepartmental communication. And here its not that its, I know in most management, in management theory its assumed that at least from what I understand of it is that its peers communicating and that it may be development and marketing communicating but they're equals they're peers across I mean like a marketing manager and a development manager. Here within cross lateral its more of a diagonal I guess you could say but its also lateral like purely lateral in that it could be any kind of cross I that it could be say in the theater it could be the marketing director speaking to a box office representative or it could be in dance the artistic director speaking with a development associate. And that its on all levels of the organization crossing departments and crossing boundaries and it kinda like I said before it accesses the previous patterns and it may access body half and ya

know somebody from artistic may be talking to someone in admin on a different level and that it also speaks to upper lower to even head tail spinal so as far as communications to that degree how they're managed and how you would see them organized and how they play out.

GM: Well I think for cross lateral one of the things we try to do is make sure that ya know whether its ya know in or things of ya know different positions helping out with different projects in the building just so that there's some over lap and that the communication happens and that people always feel like they're helping out other departments and so that there's teamwork there. We always try to create some kind of project or projects or things that are ongoing throughout the course of the year um ya know, ahead of time when we're looking at the calendar for the upcoming year but I think one of the position that I would use as an example for cross lateral is that we have an, um director of facilities position and that position um, is ah handles all of our rental activities. But that person also has production related responsibilities because the rental events are not necessarily um, ya know doesn't equate to 40 hours a week most weeks so there needs to be some other things to fill that person's time and they have then we always kinda tailor the course to the person's skill set depending on ya know if somebody new is hired we have to restructure potentially. But um, for this particular individual he handles all of our production electricians um, activities so there's constantly communication between him and the production team so, what they need, what kinda things are going on what kind of ya know things are production electrician related that apply to him and

then he also handles all the rental events and he can kinda then say to them “well the theater’s being used for X, Y and Z on these, dates you’re gonna have to work your schedule around this or you might have to get an off site studio on one of these certain days or those types of things but we always try and have some kind of overlap in the building where people are always kinda, ya know, sure what everyone else is doing. Our director of operations for example also handles our box office when we handle events here which means she needs to have constant communication with the product team to see ya know the show schedule that type of thing. What kind of labor she needs for Front of House, box office, based on the performance schedule um, ya know there’s a lot of overlap and uh a lot of things that cause people to communicate with people outside of their departments.

CS: Well, I wanna finish up within the 45 minutes we talked about so we’re almost done. If we move right on to Community and looks like we have internal and external and then we can wrap up. Um, with internal it goes back to what I was talking about earlier when John Michael had talked about this common culture that he had been creating along with Trey and the dancers and, ya know, the administrative staff at TMP. Um, as far as internal could you talk about I mean you talked about it before in that you have meetings and then when you have somebody new come in their you have a mentor for them um in talking a little bit more about how you build that internal community in that, ya know, obviously we’re talking about there being this internal community that interacts with an external community and as you said before as you know your four walls then you can move

out um its exactly that in that once you've organized this internal community and you trust this internal community and its working effectively and efficiently ten you can move out and see how you are going to connect to this external environment or this external community.

GM: Yeah, and one of the things that we try and so on more of just a social level as opposed to, ya know, a kind of a meetings can definitely be a little more structured and organization but um, four times a year and depending on tour schedule its actually last year was a bit more, we do um pot lucks so um, ya know, we'll pick a theme for that for the potluck and everybody will bring an addition everybody will eat lunch together, ya know, once every couple of months and, ya know, always do a couple prizes for the best dish or whatever themes, ya know, those kinds of things to create some, ya know, a little bit of bonding in a different way and we also do things um we try and do a couple community events um, that we plan internally each year for example uh last week we um we do DRA dancers responding o AIDS benefit here like once a year and its always up to the staff to volunteer their time um and uh make sure that we all take certain responsibilities for those at that event and uh, ya know, from the beginning to the end, ya know, everybody is in those meetings and making sure that they know what they're responsible for and giving back a little bit as well. And were also doing during the summer intensives ah, this year there's um, the Hudson guild which is up the street its um basically it's for under privileged kids and its sort of a daycare for them um, that uh they're gonna come see us one afternoon for in he last week prior to our performances and were gonna do a

student matinee for them and there's certain events that were gonna do with the kids um that day that each kinda department is pick one things that they wanna do and were gonna divvy the kids up and have a good time with them and, ya know, I think those kinda things are essential to making sure that everybody feels like, ya know, they've given back over the course of the year outside of their own four walls and that, ya know, there's I mean it creates a sense of comradely as opposed to ta know the typical, ya know, Monday to Friday work schedule interaction that you'd normally have.

CS: Definitely, OK on to the external a little bit more um, in looking at the last six patterns well not the last six maybe the last four do you have one person that communicates externally to a community as far as a PR manager or on all levels of the organization do you have people like dancers connecting to the external community on behalf of the organization, the ad and what not? Is it managed through one person or is it at all levels of the organization whether it be through social media whether it be on that personal level or what not?

GM: Well we have typically the last two years leading up to this year it has been one person um, but ah we don't have a fulltime marketing person this year um that marketing person is freelance now so a lot of the things that are, ya know, website updates, Facebook posts whatever that might be um are really kinda handled by a lot of people which also creates more communication. Um, I'm involved in it a lot more than I used to be to kinda make sure what's happening. Ya know, our company

manager no handles interviews um and scheduling those with our we have a publicist as well and an advertising agency they're kinda the same persons that handles interviews that are coming up for tour cities or when we have our own seasons here there's that communication between um, the ah publicist and our company manager to get that all set up. The company manager and the publicist are also handling photos and programs things that venues need. And then our artistic director is ah, handles all of the um, photos and text for any newsletter any e-blast any FB posts that we do um, one of the dancers is our company photographer if you wanna call it that um, anytime we go out on tour he's taking photos that can be posted on Facebook that we might use for any archival purposes or things that we may have later so a lot of those things are handled by different people now.

CS: Hmm, very interesting. I find that um, and this is something that again through my conversation with John Michael I found, that as far as TMP is concerned, it was very important that um, the external communication through social media and what not was handled by Trey. And that kinda surprised me In that he had um; basically he was communicating himself, like from the artistic vision or from the artist's mouth to the external community. It was all handled by him. That's all changed since the organization's grown but it was interesting in to maintain not the quality of the communication but um, the um, to maintain its integrity they had him doing all the communications it was interesting.

GM: Well I think that's really important and I think we do it kinda on a different level too in a lot of ways. The passport program that I mentioned is one way but we also um, we always will do one taped and filmed interview with each choreographer in tat comes in and we'll us that footage in different ways. Sometimes we'll put it in newsletters sometimes its on the website um, sometimes when we do performances here at cedar lake you can call in a number when you're in your performance seat and hear that interview and talk and the piece that you're gonna see um, ya know we try to involved the choreographer when they come in as much as possible so that, ya know, when they hear about the piece its coming from their mouths cause I think that's important cause if you, ya know, like anything once you pass it on from one person to the next some of the meanings lost so.

CS: Well looks like our time is up, this has been a great conversation, I've got so much and you've been so helpful and I know I'll be able to hopefully write a good paper and I will let you know how it goes and share whatever I can and am able to so thank you.

GM: Thanks, any time and if you have anything else you need, follow-up questions don't hesitate to call or e-mail.

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