

Pagination

Reference List	3 - 4
Introduction	5
Project Objectives	5
Key Term Definitions	5
Theoretical Frameworks to Support Argument	6
Line of Argument (Hypothesis)	6
Case Study Examples I will Explore	6
Research Findings	7 - 27
Case Study: Royal Shakespeare Company (RSC)	7
Event Background	7
The Purpose of the Event	7
Project Methodologies used by the Project Manager to Achieve the Purpose	7 - 8
Challenges to Success; Initial Short-term Problems Identified	8 - 9
Challenges to Success; Long-term Problems Identified	9
Established Methodology Implemented	10 - 15
How Project Methodologies for Change Were Delivered	15 - 16
How Project Methodologies for Change affected Context at the RSC	16 - 17
Staff Reaction	17 - 21
Measures of Success	21 - 22
Event Leader Profile: <i>What makes them Successful?</i>	23 - 26
Conclusion; <i>what it means to lead successfully?</i>	26 - 27
References	28 - 31
Bibliography	28

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Page 2 of 31

Theoretical Frameworks to Support Argument:

In studying successful people for a number of years in my own endeavour to lead a fulfilling life, I have come to discover some of the habits, behaviour and characteristics of successful people. It could be said that all leaders are successful and they are, but not all successful people are leaders. I disagree with this notion and believe all successful people from my findings are leaders because they lead their own lives. I believe the only difference is awareness and 'articulation' in decision making.

Line of Argument (Hypothesis):

I hypothesise that leaders are people who live with purpose, whether they realise it or not. One's success, is not necessarily the same as another's and what a leader is and what it means to lead successfully I hypothesise is simply a matter of perspective and context. It is subjective, meaning subject to interpretation and objectively in correspondence to the universal law of change.

Case Study Example I will explore:

I will be exploring the documented organisational change at the Royal Shakespeare Company in the case study titled: *All Together: A Creative Approach to Organisational Change* by Robert Hewison, John Holden and Samuel Jones. The case study will follow a particular structure of; a little background on the event, what the purpose of the event was, what the methodologies used by the project manager to achieve the event were, the reaction to the event by the staff and what made the event successful by exploring how success is measured. Finally, who the event leaders are and how they might be deemed successful.

The principle of ensemble as a reward and education practice.

Michael Boyd wrote that ensemble:

“Is the way to lift everyone to new and unexpected levels of vividness and clarity? It does not preclude one-part offers, or short contracts, but does demand an understanding and a commitment to the philosophy...”

Importantly he went on:

“Ensemble is not just about actors. Already we have been investing in training and developing opportunities for assistant directors, costume makers, designers and workshop craftspeople. We need training and development to extend to all staff.” (R23)

The key principles agreed were that the change process and interventions should:

1. *“Encourage self-determination. The acting change manager pioneered a sympathetic ear to the existing board and designed an attractive intervention, backed by the board which would be directed towards mobilising the organisation to define ensemble for itself, to personalise and internalise its meaning and to increase the capacities of people to take their own decisions.” (R24)*

I interpret this method as a form of inception; the manager provided transformational change by teaching his ‘agents of change’ (ORC, UCLINET) how to co-create a space (capacitance) to allow other staff to develop and fill it with an ideal. This by analogy, would be akin to improvisation, which just so happens to be intrinsic to theatre ensemble. They continue: *“Only in this way could organisational development become a sustainable practice.” (R25)* This is because it embraces the universal principle of change, which is the method and cycle of growth. This cycle of growth is further compounded through their use of; *“continuing methods to identify and implement success through the principle of ensemble;*

We have identified these overlapping periods as three stages in a continuing process:

Preparation, Mobilisation, Integration.” (R26)

- *“Human Resources and Communications took responsibility for the delivery of the change process as part of a wider management team who became responsible for developing ensemble practices within their departments.” (R32)*

- *“Efforts to flatten hierarchies within the organisation revealed deficiencies in management skills. People who were very good at performing their specific roles, and had achieved seniority as a result, were asked to perform additional managerial roles. It has become apparent that increasing skills and capabilities to meet new responsibilities is an essential part of managing change. In the process, by dissolving traditional hierarchical boundaries, leadership is embracing emerging trends where leadership is decentralised, becoming more network focused, even though the company has provided change to produce a unified effort.” (R33)*

The differing views expressed at the facilitated meetings made Boyd and Heywood recognise that change was progressing at different rates in different departments. They concluded that the rate of change should not be forced and, as a result, a large-scale and organisation-wide workshop examining the collective process by which a production comes about, which had been planned for summer 2009, was postponed awaiting a departmental restructure. Embedding cultural change within a five year time frame, contrary to typical projections for operations such as these.

How Project Methodologies for Change affected Context at the RSC:

In parallel with the immediate problems of the RSC, social and technological developments were (and still are) combining to change the way that organisations, including the RSC, must operate:

- *“Technology has made communication quicker, and increased the connectivity (the number, strength, speed and frequency of connections) between people within organisations and between institutions.” (R34)*
- *“The speed at which organisations need to function, in order to remain competitive in the face of changing consumer expectations and rapidly changing externalities, means there is no longer time for decisions to flow up and down hierarchies making the devolution of decision making essential.” (R35)*
- *“There is an increasing tendency to put together teams and ad hoc groupings of people from both within an organisation and outside it to solve specific problems, or to address specific issues that require particular combinations of knowledge, skill or access to networks for their solution.” (R36)*

He or she embraces play, relinquishing control, later balancing with grounding and control. They synthesise the four leadership and management intelligent dimension-types to achieve 'quintessence.' Quintessence is fulfilment of a goal through, but not limited by these four dimensions. He or she strives for change as an intrinsic aspect of perpetual balance and as a consequence adaptive.

The successful leader makes calculated and informed decisions through research management as an imperative: he/ she is a master of the cycles, typologies and of discerning truths from illusions; where truths are self-evident. Based on my findings, these are what make a leader successful. I believe my hypothesis to be correct, while itself subject to the continuum of reinterpretation and re-inscription; based on the objective and subjective cycle.

"For me, the artist has always been the leader – actually. That is the starting point. Maybe that is naïve, but then I suppose there is a question about, "What kind of leadership?" and I think...you can be a leader without even realising it ... the impact of [making] a book, or reading or seeing something – that is an impact that an artist has beyond expectation or even knowledge." (R53)

"Managers are 'in control' and 'not in control' at the same time. In this paradoxical process, the key management attribute is the courage to carry on participating creatively in the conversation in which new meaning emerges, in spite of not knowing (Streatfield, 2001). The key words for me here are 'courage' and 'not knowing'. I believe this complex age calls for honesty with ourselves and courage with the world to say, 'Hey, I just don't know, and what's more, that's OK". (R54)