

Creagile principle:

## WORKING IN AN OPEN-ENDED WAY

Allow diversity. Explore detours.  
Proceed in small steps.

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## Creagile principle: WORKING IN AN OPEN-ENDED WAY

Allow diversity. Explore detours. Proceed in small steps.

Artists set the goal broadly and keep it open for as long as possible.

The American writer Stephen King (\* 1947) describes:

*„The situation is the starting point. Then come the figures, initially they are always flat and without contours. As soon as both are established in my head, I start telling the story. Often, I have a certain idea of how the whole thing might turn out, but I have never demanded the characters to act as I expect. On the contrary, they should act in their own way. In some cases, it turns out the way I imagined. But most of the time, though, it takes an ending that I never expected.“*

*Quote from: King, Stephen: Das Leben und das Schreiben. München 2011, p. 201.*

- What framework conditions help you to keep a process open until it's finished?
- How can you remain in the exploring mode for as long as possible?
- How could you incorporate detours productively?

Creagile principle:

**ACCEPTING NON-KNOWLEDGE**

Not having an immediate answer to everything.

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## Creagile principle: ACCEPTING NON-KNOWLEDGE

Not having an immediate answer to everything.

Artists tread paths they have not yet pursued.

Liechtenstein director Katrin Hilbe (\* 1966) describes how she behaves when she doesn't know how to take the next artistic step:

*„Over the years I have learned, and by now even enjoy, dealing with zones of unknown and not having an answer, even purposefully postponing the answer. It's a strength to say, ‚I don't know yet. We'll find out.‘ This trust has grown in me. It is a confidence in my collaborators, but also in myself. I know I will find the answer. The more time I have to postpone it, the more opportunity I have to try things and maybe come up with answers I haven't thought of at all.“*

*Quote from: Artist talk with Dagmar Frick-Isliizer. Vaduz, 07.03.2020.*

- How do you approach a new task without a ready-made plan?
- Who or what helps you to endure moments of non-knowledge?
- What strengthens you in phases of non-knowledge?

Creagile principle: **INCLUDING SURPRISES**

Being in the moment. Be spontaneous. Improvise.

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## Creagile principle: INCLUDING SURPRISES

### Being in the moment. Be spontaneous. Improvise.

Artists consciously use coincidence or something unintentional in order to turn a mistake into something great.

The German comedian and jazz musician Helge Schneider (\* 1955) reveals:

*„I didn't prepare anything... so that nothing can go wrong!“*

*Quote from: Papst Manfred, NZZ Z, May 2018, p. 62.*

The German illustrator and painter Gudrun von Maltzan (\* 1941) had to improvise at short notice:

*„I was once able to do a performance at the Centre Pompidou. With Wagner music and painted slides, with color. Since I had never tried it before, I only noticed during the presentation that everything was dark, and the color did not come out at all. On the contrary. These are those coincidences, where you come up with something new. Then I started scraping out the slides to make the color come through.“*

*Quote from: Artist talk with Dagmar Frick-Islitzer. Ahrenshoop, 23.02.2012.*

- In what professional situations can something surprising inspire you?
- Where could your organization benefit from dealing with the unexpected?
- In which areas and processes could you spontaneously improvise and easily incorporate unplanned and supposed errors?

Creagile principle: **CHANGING THE PERSPECTIVE**

Gain distance. Release. Take a new view.

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## Creagile principle: CHANGING THE PERSPECTIVE

Gain distance. Release. Take a new view.

Artists play with closeness and distance. They separate themselves from a problem and take a different perspective.

The American director Woody Allen (\* 1935) knows about the power of relocating:

*„Every brief change sparks a fresh burst of mental energy in me. For example, if I'm in one room and then go to another, that helps. If I go out on the street, it helps even more. Sometimes I take an extra shower, too.“*

*Quote from: Mason Currey: Für mein kreatives Pensum gehe ich unter die Dusche. Zürich 2014, cover page and pp. 121-122.*

The Austrian illustrator and collage artist Michael Mittermayer (\* 1961) describes:

*„I often see things from a completely different angle (...) and link them together. I think that's the strength of artists, that they can connect things where someone else would never come up with such an idea.“*

*Quote from: Artist talk with Dagmar Frick-Isplitzer. Bludenz, 27.02.2014.*

- What helps you to look at a situation from different angles?
- How do you distance yourself from a problem?
- How do you realize that you are able to take on several perspectives at the same time?



Creagile principle:

**HAVING FUN EXPERIMENTING**

Explore material. Watch. Change.

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## Creagile principle: HAVING FUN EXPERIMENTING

Explore material. Watch. Change.

Artists play and experiment with passion.

The German choreographer and dancer Martin Nachbar (\* 1971) explains his attitude:

*„In art, experimentation is often associated with unintentional action. But for me it's about seriously following what I do or what my dancers do when they get an assignment from me. I want my dancers to deal with it seriously and yet playfully.“*

*Quote from: Artist talk with Dagmar Frick-Islitzer. Berlin, 29.02.2012.*

- What makes you want to joyfully try something out?
- What frameworks support experimentation?
- What new possibilities appear if everything is not fully planned and timed down to the last detail?

Creagile principle:

## CHANGING DIRECTION

Recognize patterns. Break habits. Act differently.

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## Creagile principle: CHANGING DIRECTION

Recognize patterns. Break habits. Act differently.

Artists subvert routine and break rules.

The Latvian opera singer Elīna Garanča (\* 1976) wants to give her best in every performance:

*„When you sing the eight performances en suite like us (Anna Netrebko and I), routine begins to creep in, you need relaxation and improvisation. For example, Anna pinches my butt during a love scene in bed or I tickle her. We consciously change the scene a little and surprise the other with a walk or other gestures. That makes the imagination come alive and you stay alert.“*

*Quote from: Garanča Elīna: Wirklich wichtig sind die Schuhe. Salzburg 2013, pp. 104-105.*

- What would happen to you if you tricked your favorite habit?
- Which rule(s) would you like to break? How would you proceed?
- What new opportunities open up for you when changing the routine?

Creagile principle: **BEING CURIOUS**

Be interested. Ask questions.  
Go on a journey of discovery.

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## Creagile principle: BEING CURIOUS

Be interested. Ask questions. Go on a journey of discovery.

Artists are inquisitive and constantly interested in new things. They get to the bottom of it. Johann Wolfgang von Goethe already knew: „If you're not curious, you don't learn.“

The German theatre director and actor Ulrich Hardt (\* 1958) explains:

*„I've always been interested in getting to know new things, my own limits. In my life, I have never resigned myself to the fact that it is predetermined what you have to do, what you can know, where you can go. Somehow, I couldn't really accept that. I was interested in going to the border and looking over the fence. That made me very strong. I want to pass this on in my theatre work. That's what moves me.“*

*Quote from: Focus group discussion with Dagmar Frick-Isiltzer. Berlin, 31.10.2014.*

- How do you arouse your curiosity?
- What supports you to break new ground and explore unknown territories?
- Whose brain do you want to walk with for a day?

Creagile principle:

## ACTIVATING INTUITION

Follow impulses. Feel in tune. Get into motion.

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## Creagile principle: ACTIVATING INTUITION

Follow impulses. Feel in tune. Get into motion.

Artists find an emotional access to decisions and actions.

The German illustrator Nicole Wendel (\* 1975) comes into a vivid moment through movement:

*„Intuition is a type of intelligence that we all have and can use and that has less to do with active thinking. The big question is how to access this knowledge. For me, slowing down can be a state where I create space and move on intuitively. Sometimes it can also be acceleration. Spontaneously jumping in the middle and getting involved in life can be intuitively great and lead to new events that you haven't thought of before. The bottom line is that things can happen that seem impossible. Acting intuitively, there are no limits.“*

*Quote from: Artist talk with Dagmar Frick-Islitzer. Berlin, 09.02.2020.*

For the Norwegian author Jon Fosse (\* 1959), writing means entering and feeling the unknown:

*„I never try to achieve anything when I write. As soon as I try, I write badly. The more I try, the less I get it. I sit down, listen. And at some point, I start writing. (...) I listen to what I've already written and to something out there. And at some point, a certain feeling sets in. The feeling that everything I write is already written. I just have to finish writing it. „*

*Quote from: „Alles, was ich schreibe, ist ein Gebet“, Martina Läubli and Linus Schöpfer in conversation with Jon Fosse, NZZ am Sonntag, 25.12.2022, pp. 57-59.*

- What do you associate with intuition?
- What gives you a flash of inspiration?
- How do you create space for intuition?



Creagile principle:

## LIVING COLLABORATION

Take a step back. Find the best solution.  
Empower others.

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## Creagile principle: LIVING COLLABORATION

Take a step back. Find the best solution. Empower others.

Together, artists bring out the best for art and put their ego behind.

The British conductor Sir Simon Rattle (\* 1955) knows his musicians:

*„Each individual will contribute his or her share. And yet everyone has to put their ego aside for a moment so that the orchestra can really give its very best . But if the ego disappears completely, it doesn't work.“*

*Quote from Film: Rhythm is it. 2003.*

George Bernard Shaw (1856 – 1950) sees a clear added value when two people join forces and exchange ideas:

*„If you have an apple and I have an apple and we exchange those apples, then you and I still have an apple. But if you have an idea and I have an idea and we exchange those ideas, then each of us will have two ideas.“*

*Quote: <https://www.goodreads.com/quotes/23088-if-you-have-an-apple-and-i-have-an-apple>, 06.04.2023*

- What strengthens cooperation at eye level?
- To what extent do you succeed in giving others space and withdrawing yourself?
- What do you appreciate about your colleagues?

Creagile principle:

## STIMULATING REFLECTION

Reflect. Ask critically. Evaluate frankly.

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## Creagile principle: STIMULATING REFLECTION

Reflect. Ask critically. Evaluate frankly.

Artists always question themselves and their work and constantly want to improve.

The Liechtenstein opera singer Sarah Längle (\* 1975) describes:

*„I'm constantly reflecting. The great thing about being a singer is that I get to know myself very well. It's incredibly exhausting because I constantly have to deal with myself, including my weaknesses. I can't avoid it. But if I get into the process of getting to know who I am, it's a great opportunity.“*

*Quote from: Artist talk with Dagmar Frick-Islitzer. Berlin, 18.01.2012.*

- When in the process do you reflect and why?
- How do you go about it?
- To what extent do you incorporate moments of reflection into your way of working?
- To what extent does it help you?

Creagile principle:

**BEING BRAVE**

Face the fear. Live daring. Remain authentic.

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## Creagile principle: BEING BRAVE

Face the fear. Live daring. Remain authentic.

Artists leave their own comfort zone and explore their limits.

The Moldovan-Austrian-Swiss violinist Patricia Kopatchinskaja (\* 1977), who always performs barefoot, hates comfort zones:

*„Anything that puts me on a predetermined path, I break off immediately. I have to rediscover the path – against all odds and on foot. It is important that everything that comes on stage is unmasked. That we make ourselves vulnerable, that we fall into danger. (...) Most (musicians) are very afraid. They need routine. (...) It is very important to make mistakes. These are my favorite moments because so many unpredictable things happen. Panic sets in, but in this panic, there is also an instinct for survival, a great force.“*

Quote from: Kardos, Anna: Die freie Radikale. NZZ am Sonntag, 13.11.2022, p. 59.

- In which situations would you like to be more courageous?
- What possibilities could open up beyond your comfort zone?
- How do you go beyond your limits?

Creagile principle: **EXPERIENCING SAFE SPACE**

Express thoughts freely. No „right“ or „wrong“.  
Promote trust.

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## Creagile principle: EXPERIENCING SAFE SPACE

Express thoughts freely. No „right“ or „wrong“. Promote trust.

Artists pay attention to a good working atmosphere in which new things can flourish.

The Swiss director, actor, author and theatre teacher Eveline Ratering (\* 1966) describes the environment in which she and her team can think and work well:

*„In my art form, theatre, it is particularly important that there is a safe space for everyone involved. The performers must reveal a lot about themselves. They have to show themselves and for this to really happen, I see it as my task to create a space where they feel safe and cared for. The same applies to my work as a lecturer. If I create a space where mistakes are allowed, where you are researching, where you feel safe, then I notice that I can get much further with a group very quickly than in an atmosphere that is tense.“*

*Quote from: Artist talk with Dagmar Frick-Islitzer. Malbun, 27.09.2021.*

- What atmosphere promotes the exchange of ideas in your environment and stimulates conversation?
- What other places could you use instead of a standard conference room?
- How do you create a trusting space where real encounters can take place?



Creagile principle: **CULTIVATING UNLEARNING**  
Rethink. „Unlearn“. Relearn.

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## Creagile principle: CULTIVATING UNLEARNING

Rethink. „Unlearn“. Relearn.

Artists experience a permanent co-learning and re-learning during the creative process.

The Austrian author and director Marlene Streeruwitz (\* 1950) combines ‚unlearning‘ and ‚learning anew‘ as follows:

*„‘Getting on the track.’ That will mean changing the path. To seek other ways than the easily accessible or prescribed paths of thinking and feeling and feeling thinking. (...) The aim would therefore be to be able to get to know as many search methods as possible. I would never have been able to stray from these easily accessible and prescribed paths. I would never have been able to have guessed an idea of liberation if I had not had access to the Baden Public Library and literally read out the children’s library and the adult library.“*

*Quote from her online lecture on the occasion of the International Symposium on Cultural Mediation. St. Pölten, 18.02.2022.*

- What promotes the process of letting go of what has been learned?
- Who and/or what could support you in the „away from movement“?
- How can you relearn learning?

Creagile principle: **USING DIVERSITY**

Exploit an abundance of possibilities.  
Create relations.  
Recognise connections.

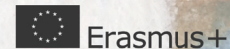
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## Creagile principle: USING DIVERSITY

Exploit an abundance of possibilities. Create relations. Recognise connections.

Artists consider diversity as an important source of their creativity. They are able to find their way in complex situations.

The Liechtenstein artist Arno Oehri (\* 1962) describes how the screenplay for his film „The Lizard King“ (2019) was created:

*„Writing the screenplay was an eternally long process. The first ideas and the desire to realize a feature film project arose about 20 years ago. Since then, I have sketched, collected ideas. A large pool has come together, but it is not stringently structured. In my way of working, I am a hunter-gatherer. I have certain ideas. I go hunting and searching, then I am also a collector. When I'm on the road, I encounter this and that. Everything can flow into the work and, under certain circumstances, dictate a decisive change of direction.“*

*Quote from: Artist talk with Dagmar Frick-Islitzer. Ruggell, 06.11.2019.*

The German multi-genre artist Marco Schmitt (\* 1976) treats diversity as follows:

*„I leave a large amount of ideas in order to compress them into a unity of multiplicities. Complex and multi-part installations then emerge. How many times have I concocted some ideas that then led to something completely different, because I suddenly noticed in the process that other things that I did not have so much in focus suddenly become more important. I call this serendipity. The whole world is built according to this principle, namely to find something by chance that is much better than the set goal of what you want to achieve. For me, that's a form of agility.“*

*Quote from: Artist talk with Dagmar Frick-Islitzer. Berlin, 11.02.2020.*

- How do you promote diversity in your environment?
- How do you use diversity profitably in your work?
- What helps you endure complex or contradictory situations?

Creagile principle: **GIVING UP CONTROL**

Trust. Keep a clear head. Pick up the unexpected.

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## Creagile principle: GIVING UP CONTROL

Trust. Keep a clear head. Pick up the unexpected.

Artists know about the power of losing control.

The South Tyrolean artist Cornelia Lochmann (\* 1985) describes:

*„In every picture, there’s a moment when I totally give up control. There has to be. That moment which overturns everything I had done before and steers the picture in a new, unforeseen direction.“*

*Quote from: Artist talk with Dagmar Frick-Islitzer. Berlin, 12.02.2020.*

The Austrian musician Clemens Salesny (\* 1980) describes when he retains control and when he gives it up:

*„If I want the musicians to fulfil a certain function, I can determine that. For example, if I want to have a certain mood while other elements should remain static. I give up control when I rely on the moment and the intuition of the whole band. Actually it’s not about control at all but about developing and finding together. But sometimes I want to examine things more closely and determine them in the rehearsals. But too much control and defined things do not suit me. In this respect, I am quite happy to give up control and with the others observe what happens in the next moment.“*

*Quote from: Artist talk with Dagmar Frick-Islitzer. Vienna, 14.12.2019.*

- In which situations do you give up control, in which rather not, and why?
- What effect does your letting go have in certain situations, tasks and people?
- How does your trust in life benefit when you let go?