

# Shaping Organizational Transformation Processes with Creative Agility

Impulse text

Arts-Based Strategies and Artistic Interventions

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**Artistic thinking is becoming increasingly important for companies in our complex and volatile world. But how do you improvise? And how can a change of perspective be achieved? This is what arts-based strategies are concerned with. Artistic approaches that current companies definitely do not want to miss.**

## How do I use this impulse text?

This impulse text with interesting facts about arts-based strategies and artistic interventions is designed for self-study and as a personal research diary. The following five symbols mark an interruption in the text and invite you to pause, reflect, or take action:



**Take time to think.**



**Write down initial associations.**



**Share respectfully.**



**Listen attentively.**



**Read carefully.**

In addition, each page has a margin column and an area at the bottom. Both are color-coded. In the columns, write down key words, notes, questions, and ideas. At the bottom, you will find space for your summary and essentials in your own words.

Let's go! Have fun!

## Features of the modern world

We live in a fast-paced world - it is dynamic and each change leads to more changes in other areas. Our world is shaped by factors that can be explained in the acronym VUCA. The four letters VUCA refer to Volatility, Uncertainty, Complexity and Ambiguity. Volatility means changeability, constant upheaval and continuous change. Uncertainty stands for unpredictability and insecurity. Constant change results in unforeseen events, the influencing factors of which are becoming more difficult to recognize. Complexity describes the growing intricacy. Globalization is increasingly interconnecting the world. Keeping track of things is becoming increasingly difficult. Ambiguity stands for multiplicity. The increasing amount of information, which is often contradictory, does not make it easy to interpret it correctly and to insert it into contexts. ► [see also impulse text Dealing with Ambiguity and Contradiction](#)

The changes brought about by digitization and globalization are having a major impact on our working environments: new framework conditions, new requirements and needs are emerging. Organizations and employees are increasingly required to be more flexible and resilient, as well as analog and digital communication skills. ► [see also impulse text Communication, Language, Storytelling](#)



### Take a moment to pause and reflect:

- To what extent do I feel the effects of VUCA and how does it impact my work?
- How do I respond to the effects?
- What helps me cope well with effects and associated changes?
- Are the parameters we are working with the right ones?
- What is my perspective of things, of the world?
- How do I manage to get back on track from an imbalance?

Thinking in a connected and questioning manner, changing perspectives, making decisions amidst uncertainty and being able to communicate with agility are just a few of the key future skills in the VUCA world. Above all, systems thinking (system competence), self-leadership (self-competence, self-determination and self-efficacy) and creativity (future and design competence as well as design thinking) are worthwhile skills that we should acquire in the opinion of Prof. Dr. Ulf-Daniel Ehlers, educational researcher and professor of educational management and lifelong learning, mindful leader and art-of-communication expert. (Ehlers 2020a/b) ► [see also impulse text Communication, Language, Storytelling and impulse text Dealing with Ambiguity and Contradiction](#)

Let us take the example of „innovations“ (innovation competence) for which organizations strive for: In the past, product management was the order of the day. Today, it is advisable to think in terms of processes rather than products. This is how companies achieve real innovations, such as going from raw coffee to Nespresso, from music to iTunes, from carpentry furniture to Ikea. But how does process-oriented thinking work? By focusing on applications and less on product features. Instead

of thinking in terms of individual innovations, it is essential to invest in higher-level innovation capabilities. This leads us to the next question: Which specific skills are meant by this?



**Before you continue reading, consider the following:**

- How do I approach a task or problem? Cognitively, analytically, kinesthetically, creatively, systemically, with a design mindset, with the attitude of bottom-up or top-down?
- Have I understood and comprehended the problem (well enough)? How do I determine that?
- How do I get ideas?
- What helps me in processing ideas?
- How have I concretely implemented them?
- How original or innovative were the solutions I developed?
- What impact, if any, have my ideas had on others?

### **Arts-based strategies**

When it comes to ideas and innovation, artists come into play. To achieve groundbreaking new ideas – something that true artists always aspire to – they require specific arts-based approaches, skills, and attitudes. These include curiosity and openness, perceptiveness, joy of experimentation and creation, intuition and improvisation, multi-perspectivity, courage, judgment, uncertainty tolerance, process control, collaboration, communication and work atmosphere to name a few. These abilities and attitudes predominantly unfold in artistic processes. This raises many questions:

- How do artists engage in an innovative process?
- How do they discover the new?
- How do they create space for themselves?
- How do they enter into a creative flow?
- How do they expand their imagination?
- How do they deal with obstacles?
- How do they behave when they fail?

### **What do arts-based strategies have to do with creative agility?**

Creative agility is a key competency in dealing with new situations that are characterized by change, uncertainty, complexity and contradictions. The challenge is to think creatively and agilely, exchange ideas, make decisions and act – both digitally and analogously – despite these challenging conditions. Arts-based strategies can be used to derive impulses on how to „find“ without „searching“ (Picasso: „I don't seek. I find.“), how to **work in a process-oriented manner rather than a solution-oriented one** and thus reach new levels and insights. The willingness to engage with the unknown and be curious is just as essential as asking questions that open contexts and lead to exploration in new fields. Creative agility is a multi-perspective setting that opens up spaces that can be explored with suitable strategies, practices and techniques from the fields of art, communication and organizational development.

### **What artistic strategies do artists work with?**

Artists know that in the end a painting, a sculpture, a score or a book is to be created, a music, dance or play is to be performed. These are external forms that answer the question of WHAT. However, the use and impact of artistic strategies unfold in the HOW. This directs the view from the (end) product to the process and to the following questions:

- How can we engage in process-oriented, collaborative, open-ended work?
- How can we open new doors and productively leverage uncertainties?
- How does leadership function in such processes? ► [see also impulse text Dealing with Ambiguity and Contradiction](#)
- How do we achieve effective communication in collaborative interactions? ► [see also impulse text Communication, Language, Storytelling](#)
- What strategies do artists use in open processes in various situations?

### **Working in an open-ended way**

Keeping the result open does not mean, having no goal. This belief is also shared by the South Tyrolean painter and graphic artist Arnold Mario Dall'O:

„I believe that every artist sets goals. You need conviction, desires and dreams to continue working. You must believe that what you do is good for something. Otherwise you wouldn't do it.“

The same applies to artistic motivation and seriousness. Liechtenstein actress Christiani Wetter comments:

„Discipline, as in any other profession, is important for productive and purposeful work in the performing arts. I believe that in an ensemble, we function better together and reach common goals faster when everyone adheres to certain agreements and framework conditions. This also shows respect for colleagues and the project itself.“

Austrian writer Maria Seisenbacher sets clear writing goals:

„It's best to write in the morning, before I've seen or heard anything. Until 2 p.m. it goes very well. After lunch, I go for a walk and reflect by reviewing the poems I've written. Then comes a reading phase. At night, I continue the writing phase. I always set a goal for myself. I am very productive and consistent with my writing grants, and I also achieve my goals.“

Based on these statements, we can conclude that artists set goals and pursue them with discipline and consistency. However, a goal should not be equated with the result. A goal helps to take step-by-step progress and move in a specific direction (process – HOW), towards a (final) product (WHAT). For Dall'O, the goal is more of a basic attitude, while Seisenbacher reserves specific time slots. But there are also artists who do not proceed goal-oriented. This is confirmed by the Austrian sculptor Ilona Kálnoky:

„I start from a search or a feeling. These are two different attitudes. I can say: I'm looking for something. But for myself, I would say: I find something. I take a material and see what happens when I perform this or that action with it. That's how I find something. I

continue to develop what I have found, (...) but it always relies on this act of finding and not on a goal, because the latter has something very limited for me.“

But what does open-endedness mean? It is the artistic freedom that exists within the established framework. It is a space where even the wildest ideas are allowed to be born and taken seriously, where things are questioned or turned upside down, combined differently or discarded, where mistakes are not censored and failure is welcomed. Artistic spaces are experimental laboratories and rehearsal stages where the mind is stimulated, and the flow can freely unfold. They are explorations in open fields. New things can emerge that go beyond any imagination, something that can be further driven towards innovation. That is the outcome, and it requires openness.

The non-goal-oriented and open-ended approach are the keys to procedural work. A solution is not sought, but an outcome is discovered. This works individually and also in collaboration with others.



**Take half an hour of your time** and listen to the [artist talk with director Michael Uhl](#) from Oldenburg, Germany, about **process control**.



**A variety of creativity techniques and methods can be found at this link:**

<http://www.creapedia.com/w/index.php/Kategorie:Kreativit%C3%A4tstechniken>

or in the following handbooks:

- Luther, Michael (2013). Das grosse Handbuch der Kreativitätsmethoden: Wie Sie in vier Schritten mit Pfiff und Methode Ihre Problemlösungskompetenzen entwickeln und zum Ideen-Profi werden. Bonn: managerSeminare Verlags GmbH.
- Weidenmann, Bernd (2010). Handbuch Kreativität. 1st edition. Weinheim/Basel: Beltz.

#### **Examples:**

- [Barcamp](#)
- [Open space](#)
- [Zukunftswerkstatt](#) (Future Workshop)
- [Grossgruppenverfahren](#) (Large group procedures)

#### **Allowing non-knowledge**

Artists leave well-trodden (thinking) paths, where nothing new can emerge for them. Where everyone else goes, it is usually uninteresting for them. Instead, artists leave their comfort zone and intentionally immerse themselves in uncertainty ► [see also impulse text Dealing with Ambiguity and Contradiction](#). It is in these moments that their creative power comes into play, where they do not know where the path will lead them. At the same time, they also encounter their fears. Marina Abramovic always chooses the **path that is fearful for her**. That is where she herself sees the greatest artistic development steps.

Liechtenstein director Katrin Hilbe describes how she behaves, when she does not know how to take the next artistic step.

„Over the years I've learned, and now I even enjoy dealing with zones of ignorance and not having an answer, even purposefully postponing the answer. It's a strength to say, I don't know yet. We will figure it out. This trust has grown in me. It is a confidence in my colleagues, but also in myself. I know I'll find the answer. The more time I have to postpone that answer, the more opportunity I have to try things out and maybe come up with answers I hadn't even considered.“

Enduring phases of uncertainty and moments of stagnation require courage and trust in one's own (in)ability. Sometimes circumstances force us to approach problems differently. In retrospect, crisis situations often turn out to be the most fruitful. Nevertheless, not-knowing is a key to leading and going through open-ended processes.



Discuss the following questions with a colleague:

- Recall a situation where you had the freedom to try things out for yourself. Become aware of the differences compared to planned and structured approaches. What is different?
- What insights can you derive from this for yourself?
- How could you strengthen the constructive, productive handling of non-knowledge within yourself?



**Take half an hour** and listen to the [artist talk with the Hungarian performance and conceptual artist Hanga Séra from Zurich, Switzerland, about artistic courage.](#)

A variety of creativity techniques and methods with a view to different thinking styles and intentional creativity can be found at these links:

- [Denkstile \(Thinking styles\)](#)
- [Absichtliche Kreativität \(Intentional creativity\)](#)

#### **Examples:**

- [Divergentes Denken \(Divergent thinking\)](#)
- [Laterales Denken \(Lateral thinking\)](#)
- [Out of the box-Denken \(Out-of-the-box thinking\)](#)

#### **(Learning to) Love non-linearity**

For Korean painter Sung Min Kim, who lives in Vienna, there are no quick, direct paths. It takes time, a lot of time, leisure and meticulous, fine work. She takes detours and alternative routes to achieve a result that is good for her. The path is created in the process, just like life unfolds as we walk.

Non-linear means

- Avoid „straight“ (thinking) paths. Choosing unknown detours instead.
- Give priority to fantasy and emotions - put rationality and logic on the back burner.
- Slow down and perceive mindfully.
- Follow impulses and try out many things instead of following a fixed plan.
- Use pictures instead of words.
- Moving from operational blindness to new vision and fresh recognition. Non-linear thinking is also called lateral thinking. It is an attempt to solve a problem using seemingly illogical methods, deliberately breaking patterns.

In this context, there are **artistic strategies ...**

- Perceive and describe value-free. (do not interpret and evaluate immediately, avoid „right“ and „wrong“)
- Associative thinking. (combining thoughts/things with each other or break them down and put them together differently)

... or even **creative strategies ...**

- Alienating, turning into the opposite, playing with proportions.
- Decontextualize, i.e. move things from a familiar context to a new environment.

This is about ...

- Deliberately breaking accustomed ways of thinking
- Intentional overstimulation



A variety of creativity techniques and methods focusing on different creative personality traits can be found at this link: [Persönlichkeitsmerkmale](#) (Personality traits)

Personality traits are overarching characteristics, not used to categorize or judge other people.

► see also impulse text Dealing with Ambiguity and Contradictions and impulse text Communication, Language, Storytelling

- [Ambiguitätstoleranz](#) (Ambiguity tolerance)
- [Ungewissheitstoleranz](#) (Uncertainty tolerance)
- [Unangepasstheit](#) (Non-conformity)
- [Wagemut](#) (Audacity)
- [Assoziationsfähigkeit](#) (Associative ability)



**Reflect on your own personality traits.**

**Perseverance**

- How high is your motivation and frustration tolerance?
- Do you reject quick or one-sided solutions?

### **Curiosity, openness to external influences**

- To what extent do you attribute good perceptiveness to yourself?
- Do you enjoy engaging in new and unfamiliar areas of knowledge or processes?
- How do you assess the prerequisites for creative action: a) dealing with the environment and b) with oneself?

### **Spontaneity**

- In which areas and to what extent do you allow intuition instead of planning?

### **Self-confidence and inner independence**

- Are you someone who believes in themselves and is willing to take on challenges?
- Do you also recognize non-conforming behaviors in yourself?
- How does your self-confidence manifest itself?

### **Complexity**

- To what extent can you let multi-layered information, different life plans, habits and several approaches to solutions stand side by side?

### **Ambiguity tolerance**

- To what extent are you able to endure a tricky, contradictory and uncertain situation while persistently working towards a solution?
- Do you find inspiration in ambiguities, uncertainties and unclear situations, embracing a “both/and“, or do you tend to “black-and-white thinking” (“yes or no” paradigm)?

### **Encourage intuition and flashes of ideas**

In the VUCA world, nonlinear approaches generally fare better than rigid plans, fixed structures and irrevocable hierarchies. The aim is to recognize „creagile“ (a neologism of „creative“ and „agile“) patterns (of action) and work with them.

Maurice Joseph Micklewhite, who goes by the name Michael White, calls his agent from a telephone booth in Leicester Square in London. It is about a job in television and the agent has to call the producer back. Since there is already a Michael White in the actors' union, the agent immediately wants a different name. From the telephone booth, White sees the Odeon Leicester Square and reads in large letters: „Humphrey Bogart in The Caine Mutiny“. Humphrey Bogart is his favorite actor and Michael White captures a word that makes him intuitively feel: This is it! He replies, „Caine.“ Michael Caine is awake and focused, and then acts on impulse. On the fly. Without warning.

They do exist, the **brilliant flashes of ideas**. However, in the vast majority of cases, they do not arise out of nowhere, but hit the prepared mind. This requires not only intuition but also patience. Austrian composer and musician Franz Thürauer can confirm this. He first needs to thoroughly engage with a subject and genuinely strive to understand it. What is its main content? Where are the key points? How do you get the individual parts into a large structure?




„It is waiting for the right idea and it always comes in connection with a corresponding emotion. The term emotion itself contains the concept of movement. I have to wait until something stirs within me. Different emotions and ideas can arise. Then, one of them comes along where I suddenly feel: This should be it, this is where progress can be made.“

Franz Thürauer then senses a forward momentum, an interplay between reason and feeling.

 **Reflect with a colleague the following question:**

How can you create space and conditions for intuition and flashes of inspiration in your working life?

 **Take half an hour** and listen to the artist talk with the [Austrian composer and musician Franz Thürauer from Kochholz/ Niederösterreich, Austria about intuition.](#)

### **Allowing and embracing coincidences and surprises**

Many artists intentionally incorporate randomness as an artistic principle into their actions. In order to recognize coincidence, it requires a fundamental openness, attentiveness and awareness to identify it as such, as well as the willingness to embrace it as a welcome disruption and (in measured doses) incorporate it into a work. These are influences and events that artists cannot fully control.

In this way, Gerhard Richter incorporates this into his squeegee paintings. He applies a lot of paint to the rubber squeegee and pulls it across the entire surface of the canvas. This creates overlays and blurring, which means that the artist can neither plan nor foresee the result. „I'm often amazed at how much better randomness is than I am,“ says Richter.

Coincidences – often controlled coincidences – help artists to break the routine. The South Tyrolean painter Cornelia Lochmann welcomes surprise and coincidence:

„... but it's a delicate balance in terms of how much I allow for surprised or controlled coincidence. When I'm in a blind rage, and I alter my painting with water, then it is a chosen coincidence. But if the painting falls, and some paint flakes off, then that's not what I want.“

 **Before you continue, reflect on the following questions for yourself:**

- Do you like coincidences? If so, to what extent? If not, why?
- Remember a situation that turned out differently than planned. What were the trigger(s)?
- What do coincidences do to you?
- Through coincidence, artists create space for themselves. To do this, they must be open and receptive. How open are you to the unexpected?



**Take half an hour** and listen to the [artist talk with Austrian dancer and choreographer Eva-Maria Kraft](#) from Vienna about **improvisation**.



A variety of creativity techniques and methods with regard to aspects of intuition, illumination, wonder and curiosity can be found under the following links:

- [Intuition \(Intuition\)](#)
- [Illumination \(Illumination\)](#)
- [Neugier, Staunen, Fragen, Entdecken \(Curiosity, wonder, question, discovery\)](#)

### **Consciously letting go of control**

Who doesn't know the saying: Trust is good, control is better. Are we now to unlearn what has been ingrained in us for years and decades? Well, it is a bit more nuanced. It is important to differentiate, especially when it comes to the degree of precision and safety. Meticulous plans only seem to give control and supposed security. When something unexpected happens, they often become less effective. The better approach is to prepare well in order to be as flexible as possible in any given situation. This implies relinquishing control in such situations and trusting in what unfolds. The South Tyrolean artist Cornelia Lochmann describes the loss of control as follows:

„In every painting, there is a moment when I completely let go of control. It must happen. It overturns everything I have done before and steers the painting in a new, unforeseen direction.“

From that moment on, the new can unfold.

The Austrian sculptor Ilona Kálnoky explains where the boundary between observation, control and slipping away lies in her artistic works:

„I'm definitely in favor of losing control, as well as not having a goal and result too much in mind. What I do is take a material, try to understand it, work out something of its character, maybe juxtapose or connect it with something else, or bring it together in a process and let it be. As an artist, I remain an observer of this work. But it's not control.“

### **Changing the perspective**

To change the perspective means looking at things from different angles. If someone takes a position, there is a certain field of view. When the head turns, the field of vision widens. By changing the point of view, other views will be experienced, perhaps from the bird or frog perspective. If you add dynamics and move around, a different image is formed. This creates **multiple perspectivity**.

This approach is not limited to physical seeing and moving, but also applies to the acquisition of subjects and the formation of opinions. A change of perspective also arises from the interplay of proximity and distance. Artists can detach themselves from a problem and adopt a different perspective. By gaining distance, consciously entering blurriness, they sharpen their vision. This may initially sound contradictory and ambivalent. ► [see also impulse text Dealing with Ambiguity and Contradiction](#)



### Think about:

- How do you get new perspectives?
- Think about how you acquire new perspectives?
- What is the added value of being able to take on new perspectives again and again?
- Why is this skill necessary, even crucial in today's world? What might it potentially avert?



**Engage in a conversation with a friend or colleague, pick a topic of your choice** and reflect on how your viewpoint of the topic has changed.



**Take half an hour** and listen to the [artist talk with Austrian explorer, artist and mediator Kerstin Wiesmayer from Hofarnsdorf near Krems/ Niederösterreich, Austria about a change of perspective.](#)



A variety of creativity techniques and methods with a view to the aspect of **change of perspective** can be found under the following link:

[Perspektivwechsel \(Change of perspective\)](#)

### Creating spaces – even for mistakes

Creating a good and stimulating working atmosphere is essential. Not only spatially, aesthetically and sensually, but also in collaboration with others. The Swiss theatre professional, Eveline Ratering, works in a professional field where artistic work is carried out in a group with distributed roles.

„The working atmosphere is of enormous importance so that there is an opportunity for team creativity. As a director, I dealt with it very intensively, because I realized that we often experience tremendous performance pressure, fear and caution. And I believe that bad feelings, fear and pressure are obstacles to the creative flow.“

Mistakes are allowed, even encouraged. There must also be room for this. For Eveline Ratering, it is important that people understand that she herself is also searching and has many questions.

„And I make mistakes. These mistakes, mine, and those of others, are welcome. Because, based on my experience, mistakes are often a source of humor and creativity. The best ideas often arise from mistakes. I believe that such an approach or a culture must be established from the beginning. (...) Openness and honesty on my part then enables trust on their part. I have a very deep trust in this way of working. I've only had the best experience with it.“

Such a basic attitude towards other people can create an extremely productive and relaxed atmosphere.



**Remember a situation** in which either you or another person in your organization showed openness, honesty and a sense of seeking. How did you perceive the atmosphere and your own or the other person's authority?



**Take half an hour** and listen to the [artist talk with the Swiss director, actress, author and theatre pedagogue Eveline Ratering from Uster/ Switzerland about working atmosphere.](#)

A variety of creativity techniques and methods for developing ideas in protected spaces can be found under the following links:

- [Sechs Denkhüte](#) (Six Thinking Hats)
  - [Walt Disney-Strategie](#) (Walt Disney Strategy)
  - [Idealog](#) (Idealog)
  - [Appreciative Inquiry](#) (Appreciative Inquiry)
- ▶ see also impulse text Communication, Language, Storytelling)

### **Making positive use of crises and failures**

Those who are afraid of crises and remain stuck in failure or even turn back are denied the insightful experience of traversing the lowest point. Because often, it is only after failure that something truly interesting emerges. According to his own statement, the South Tyrolean artist Arnold Mario Dall'O has failed more often than he has succeeded in doing things.

„Basically, the artistic process is a constant failure, and at the same time the driving force. Questioning what you're doing is very important. Doubt leads us to new paths. When you are immersed in one work, you are already thinking about the next work. It's a chain. I don't have the time or the desire to reflect on completing something perfect and then starting something new. It all blends together. That's what drives me, arouses my curiosity.“

One way to provoke failure is to turn one's own standardization upside down, turn it into something negative. What can I do to make this thing fail? This opens up new perspectives. Artists usually want to do the next project at least as well as the previous one. In this pursuit, failure is always part of the process. Without uncertainty, getting stuck and freeing oneself from it, there is no such thing as the new. For many artists, the experience of productive failure helps. The Dutch artist Peer Holthuisen says:

„I can't really do anything. I open myself up, I'm attentive and awake. Let's see what happens. I know I'll be able to work everything out. That gives me peace of mind and focus.“

„As a project begins, so it ends.“ That was a recommendation from an experienced project manager in an industrial corporation. If a project starts with a high level of energy from everyone involved, then the team can also endure dry spells and wasteland. Another recommendation was: „Take plenty of time at the beginning.“ It takes time to grasp a situation, a problem from all sides and to ask ourselves: Have we considered everything? Acting too quickly or being under time pressure produces standard solutions. Lack of care at the beginning leads to repairs during the implementation, where usually speed can be increased.



**Remember a situation that was crisis-ridden and reflect on the following questions:**

- How did you behave in the situation?
- Is there a pattern of behavior that you can recognize and assign?
- Could you have behaved differently? To what extent and how?



**For the art of failure, search for the following terms under this link:**  
<http://www.creapedia.com>

- Fail successfully
- Error culture

### **Conscious unlearning**

We learn throughout our lives. From our family, teachers, in our professions. Experts also speak of „life-long learning“. We accumulate knowledge, have (formative) experiences, internalize values, behaviors and attitudes. However, life also shows us that learned knowledge can become hindering when it is outdated and no longer up to date. So how do we let go of outdated knowledge and entrenched routines? How do we manage to break free from our own „bubble“ and embrace a change in perspective in our own thinking and actions? How can we question what we have learned and allow for alternatives?

### **Practices of unlearning**

- **Rethinking:** Everything begins in our head. Perhaps it could best be described as „moving away“.
- **De-learning** (Entlernen): It means leaving behind. The Austrian writer Marlene Streeruwitz finds „de-learning“ more appropriate than „unlearning“ because the prefix „de-“ (in German „ent-“) becomes liberating. It feels like an escape.
- **Learning anew:** The process of mentally stripping away the old and appropriating the new never ends. That's why the focus on the creation is probably more important than on the finished work. Questions about this would be: What is changing? What does not? What can be postponed? What remains unchangeable?
- **Re-learning:** In adulthood, the transitions of learning are fluid. Perhaps the concepts of learning and re-learning are helpful in this context. They refer to the active process of appropriation as opposed to passive instruction. But how do we know what needs to be internalized and what we should not learn?

Marlene Streeruwitz describes the process of re-learning as „getting on track“ etymologically. This would mean „changing the path, seeking different ways than the easily accessible or prescribed paths of thinking and feeling and feel-thinking (...)“. Streeruwitz refers to the process of unlearning and re-learning as a search process. It is important to become acquainted with as many of these processes as possible. There is no recipe. Remove-thinking, conscious unlearning or de-learning, learning anew and relearning, shouldn't be viewed as finished products, but as fresh ingredients on the kitchen table, which can creatively be prepared into diverse and

delicious dishes. Doing so, we are most likely to „get on track“ with the whole process.


 **Discuss the following questions with a colleague:**

- What do you need to rethink in your professional environment?
- Where is it necessary to unlearn something?

### **Openness to new things**

Martin Nachbar, a German choreographer and dancer, talks to his dancers about his artistic interests, curiosity and desires.

„I like it when people challenge what I propose. When they bring ideas that lead in a different direction or solve a suggestion in a way that I would have never solved it. This openness is necessary to enrich my work.“

 **Take half an hour** and listen to the [artist talk with Liechtenstein performance artist \*\*Martina Morger\*\* from Balzers/ Liechtenstein and Hanover/ Germany about \*\*collaboration\*\*](#). The conversation revolves around collective decision-making and responsibility, the ability to address internal and external resistance and about values and principles.

 **Consider the following:**

- What is your motivation to join forces with others?
- How do you find your team partners?
- How do you communicate your ideas? ► see also impulse text Communication, Language, Storytelling
- What role do enthusiasm and vision play in collaboration with others?
- How do you manage to experience yourself as part of a team, a group or an organization, even when you are in a leadership role?
- How can you determine that the collaboration works?

 **Regarding the topic of co-creativity, the following literature is recommended:**

- Gerald Hüther: Co-creativity and community. Verlag Vandenhoeck & Ruprecht 2018
- Sandberg, Berit & Frick-Islitzer, Dagmar (2018). Die Künstlerbrille: Was und wie Führungskräfte von Künstlern lernen können. Wiesbaden: Springer.

 **Engage in a discussion with a colleague about the following questions:**

- Where in my professional everyday life is planning required and where is artistic thinking and acting needed?

- How can I prepare myself and my team for the unforeseen?
- How can I shake up my team?
- What questions can I use to contribute to creative problem solving?

### **How do we act in the face of increasingly complex problems and (as yet) intangible solutions in a professional work context?**

#### **What we should avoid**

- Forcing solutions by jumping in at the beginning
- Pretend to know the way and dictating the direction
- Seeking a scapegoat
- Exercising control
- Manipulating
- Being „authority-driven“ without questioning

#### **What we should allow**

- Deviating from plans
- Cultivating a more open mind
- Taking time at the beginning to fully understand a situation or problem before exploring possibilities
- Recognizing and breaking away from well-trodden thinking patterns and behavioral routines
- Experimenting
- Acting situationally appropriate and unconventionally
- Providing protected spaces
- Asking questions
- Allowing employees to change
- Communicating on an equal footing

Intelligent people often have to exert less effort because they can easily grasp and link. Consequently, they sometimes become „lazy“. Laziness fuels creativity. If these people don't like something (anymore), they want to find good solutions and show a high degree of creativity in order to remain comfortable. This is a resource that needs to be utilized.

#### **How can we apply creative agility in an organizational context?**

To avoid feeling completely at the mercy of constant change and volatility, it helps to trust in our own abilities and inner compass, which leads to a process-oriented and open-ended direction.

In dealing with ambiguity and **uncertainty**, conversations are helpful. Listening, in particular, leads to new information, different perspectives on a situation and ultimately a better understanding. ► [see also impulse text Communication, Language, Storytelling](#). A situation or problem appears complex when it is difficult to recognize the individual system elements and understand their interconnections. With an open mindset and the admittance of non-knowledge, complexity can lead to new questions and diversity.

Ambiguities characterize new, often contradictory situations that cannot be fully understood. There is a lack of experience in dealing with them. **Ambiguity** and contradictions are countered with agility. Mental flexibility, courage to try things and allow mistakes support this ability. ► [see also impulse text Dealing with Ambiguity and Contradiction](#)

Different artistic skills and attitudes, which can be summarized as **multi-perspective navigation skills**, support leaders and individuals in key positions to remain decision-making and action-capable in the VUCA world. There is a rich repertoire of artistic and creative strategies and **interventions**, which are staged interventions in existing structures, processes and contexts. These strategies are transferred from the field of art to a different organizational, political or health context. It is important to distinguish between interventions that have an impact on societal areas and are directed at a specific audience, and interventions that consist of process-oriented applications of artistic methods and strategies, as in our case. Individuals from organizations and companies can experience and apply them in their professional environment. In this respect, „creagile“ strategies and interventions offer tremendous potential for breaking entrenched routines and conventions, making behaviors and role patterns conscious and actively shaping organizational transformations – together with artists and other creative people.

**The future starts now!**

**The future is „creagile“!**

**The future is you!**

**The future is us!**

**Now!**



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