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Using Theory U and drama as a tool for the leadership development of drama students

By

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ABSTRACT

The process of play production is one of the instruments that can be used to develop the leadership skills of drama students; however drama lecturers are not focusing on leadership development during the process of play production. Hierarchical leadership is no longer as effective in modern society; a collective leadership model is required to meet the challenges currently faced, as is evidenced by the current COVID-19 pandemic. Previous studies have highlighted play production as a vital instrument to develop students, for them to know the power of speaking, listening and expressing an idea. Studies have also indicated that drama is not just about being in the spotlight on stage and television, but is couched in teamwork, collaboration and community. This study sought to explore the field of leadership development through play production at Durban University of Technology (DUT). The objectives of the study were to investigate the similarities and differences in processes of play production and Theory U, to explore how these processes may complement each other as a modality for creative innovation, and to determine the potential contribution of utilising Theory U in developing leadership through play production. Qualitative research methodology was employed in the research. The study also drew on secondary data. Email interviews were conducted with 15 drama graduates who had entered leadership positions in academia, non-governmental organisations (NGOs) and business. A purposive sampling technique was used to choose participants with requisite knowledge to be able to provide information related to the research topic, and thematic analysis was used to analyse their responses. The study found that Theory U promotes leadership development and if play production can be facilitated with the objectives of leadership training borne in mind by lecturers, the process can be enhanced so that there is inherent leadership training built into drama programmes. The leadership skills that students learn through play production include flexibility, teamwork, collaboration, creativity, time movement, problem solving, as well as addressing social and political matters. It is thus recommended that the Department of Drama and Production Studies at the Durban University of Technology should utilise Theory U in the play production process, aiming to formally develop the leadership skills of drama students.

Key words: *drama; leadership, play production; Theory U*

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LIST OF ACRONYMS

DIE   -   Drama in education

DUT   -   Durban University of Technology

KZN   -   KwaZulu-Natal

NGO   -   Non-governmental organisation

SPT   -   Social presencing theatre

TIE   -   Theatre in education

VUCA   -   Volatile, Uncertain, Complex and Ambiguous

CHAPTER ONE

INTRODUCTION TO THE RESEARCH

1.1   Introduction

Drama in education (DIE), in South Africa known as theatre in education (TIE), was developed as an integrative framework between drama and education, and is normally referred to as applying the art of drama to support and enable learning in a shared educational environment. Drama has a history of allowing for the development of particular skills along the educational area, skills such as speech training, physical training, language learning, classroom liberalisation and personal development (Xu & Tateo, 2020). The process of DIE facilitates students' ability to unlock the potentials of learning through imaginary skill; however, it is also an unlimited creative educational exercise which is at one end of a 'continuum' of drama methods in teaching students language and enabling them to learn with performance based on written text/ script and by playing a role (Hulse & Owens, 2019). Drama can also be used to promote leadership development of university students, and empower them with these crucial skills that they will need once they graduate and enter their respective professions. This chapter introduces the study by presenting the background to the research, the purpose of the study in terms of the problem statement, motivation for the study, aim, objectives and research questions that guided the study, the theoretical framework which underpins the study, the methodology followed to investigate the topic, as well as the limitations of the study. The structure of the dissertation, which reflects the flow of the overall study and the research process, will be outlined at the end of the chapter. This chapter will consider the skills that are developed when drama interacts with education, will explain the impact of leadership development in drama education, and will also provide a description of Theory U.

1.2   Background of the Study

Durban University of Technology (DUT) is a university situated in the cities of Durban and Pietermaritzburg and is an institution committed to prioritising the quality of educating and learning through enabling academic staff to acquire the highest possible qualifications. DUT consists of five campuses in Durban (Steve Biko, Ritson, ML Sultan, Brickfield and City Campus)

and two in Pietermaritzburg (Riverside and Indumiso Campus), and is structured around six faculties (Arts and Design, Accounting and Management, Applied Science, Engineering and the Built Environment, and Management Science). According to Saferspaces (2021), the number of students who enrol at DUT per year is approximately 23 000, and the institution is an applicant's first choice in Kwazulu-Natal (KZN) in terms of studying at an institution of higher learning. DUT aims to empower people to become entrepreneurial and innovative, which is in alignment with the strategy Envision 2030, the university's plan for positively influencing and impacting society and effecting enabling systems, processes and stewardship (DUT, 2017).

DUT also aims to develop transformative change concerning people living in peaceful societies in the African continent and beyond. The institution instils this transformative change in undergraduate programmes, in postgraduate study by educating at Masters and PhD level, through training staff in transforming knowledge and by supporting other African universities to establish peace programmes (DUT, 2021b). The educating and research conducted by DUT aims to assist societies to achieve sustained peace by transforming ways of doing and results in an instant impact on the lives of those involved. DUT is also involved with and participates in the welfare of the community, particularly through school engagement projects and innovative leadership programmes. The university is dedicated to shaping societies, to enforcing moral and collective practices and also to inclusivity (DUT, 2021b).

The purpose of the drama programme at DUT is aligned with its institutional vision and mission and aims to ensure that graduates develop the essential qualities to enable the development of a professional artist and global citizen (DUT, 2021a). The programme aims to develop students holistically so that they emerge at the end of the qualification with multiple skills. Although most of the applicants in the drama programme at DUT want to become television stars and be in the spotlight, the Department of Drama and Production Studies produces not only actors but also directors, script writers, producers and theatre practitioners (DUT, 2021c). The mission of Drama and Production Studies is to strive to produce people who are critical thinkers and technologically adept, with strong morality, who may go into the workplace as trained and talented workers and add to the upliftment and success of the creative industries and community (DUT, 2021a). However, the Department of Drama and Production Studies at DUT currently has no leadership skills development programme in place, which may indicate that the department is one of the many

academic programmes that are producing graduates who are not prepared for the needs required in today's leadership roles. Leadership development plays a critical role in shaping leadership traits or characteristics (Hargis, Watt & Piotrowski, 2011). Kalidas (2014) suggests that the leadership skills of students are able to be developed and advanced through the theory of DIE. Leadership is considered as a foundation of principles and values that have the ability to encourage individuals and enable them to work jointly towards achieving set goals in an organisation or broader society (Pamfilie, Petcu & Draghici, 2012).

The holistic development of youth leaders is now more crucial than ever before. Leadership development of students represents a substantial way to make use of the energy and activeness of youth to contribute significantly to their communities directly from their activities. Young individuals are capable of shaping their leadership skills and playing a vital role to humanity, not one day in the future but right now (Redmond & Dolan, 2016). Skills such as teamwork, decision-making, collaboration, interacting effectively and adaptation are essential in leadership. Students develop leadership skills in a variety of settings; thus the development of leadership skills of students needs a multimodal approach (Mokshagundam *et al.*, 2019). Leadership development of students is viewed as a primary goal in both higher education and in the business world, aiming to build community and leaders in business (Kiersch & Peters, 2017). Participation in programmes that are offered by academic institutions empowers students with experiences and leadership development throughout this participation, and provides them with assistance in order to achieve self-awareness, career success and leadership effectiveness (Lawrence, Dunn & Weisfeld-Spolter, 2018).

Student leadership development plays a role in developing the leadership of young individuals as it helps to unleash people's time, talents and treasure for the mutual good (Gallo, 2021). Leadership development for students may offer young individuals a chance to grow their set of skills, lead change, work well with others, and benefit society and themselves through their creativity. The fundamental belief that leaders can be made is established on the perspective of skills and competency development of individuals as a form of empowerment (Redmond & Dolan, 2016). Leadership development is a process that continuously enables learning and can be nurtured through developmental experiences (Katsioloudes & Cannonier, 2019). Leadership development has evolved into an approach that is employed by different types of organisations around the world

and the mandate for leadership development programmes will possibly remain dynamic as new perspectives and understandings emerge. In institutions of higher learning, educational leadership and development programmes have become more common, where students are offered a selection of learning opportunities which include extramural activities and academic courses.

In order to succeed in promoting leadership development for their students, academics at tertiary institutions need to look beyond everyday contexts. A number of universities in Japan have implemented drama camps, which aim to develop leadership skills and English communication abilities. These universities in Japan have recognised drama as a potential method that could make a valuable contribution in terms of leadership and communication development training (Shiozawa & Donnery, 2017). According to Dorasamy and Rampersad (2014), leadership development prepares students to change socially and become empowered, as they will develop a way of understanding people and their own roles and responsibilities in different contexts. The leadership growth proposed here empowers university students with skills that will fill critical roles in a society. Jacobson, Mccarthy and Pounder (2015) explain that students who participate in student development leadership programmes receive the opportunity to enhance their leadership abilities, they become empowered to take risks and meet challenges, and they become aware of how leaders effect change.

A theoretical perspective that aligns well with the aforementioned propositions regarding the role of drama in leadership development of students is Theory U, a conceptual framework established by Otto Scharmer (Barreto, Brito & Turra, 2019), where the underlying impetus of the framework is informed by a consciousness- or awareness-based worldview as opposed to the current materialistic paradigm. Scharmer brought together different knowledge from different areas in a methodology that suggests processes for change and transformation in any system. Theory U is a model founded on the future that still wants to emerge (Scharmer, 2018), and provides a way of dealing with complex issues by applying a new model of learning and innovation, understanding that people can no longer trust in repeating things of the past (Chlopczik, 2014). The concept of Theory U originates from the letter U, from the idea that if someone is going to think of a solution or is required to solve a problem or even create an innovation, the propensity is to go from the present point to a future point through suspending outdated mental models, paradigms and the history of individuals who are involved in the situation (Scharmer, 2018). Theory U's methodology

is a 'U-shift' of change which occurs in seven steps, which are: listening, observing, sensing, presencing, crystallising, prototyping and performing (Barreto *et al.*, 2019), or loosely in three parts, sensing, presencing and realising, when viewed as a changing process (Hayashi, 2010). Hayashi (2010) indicates that Theory U is a response to the times in which people currently live and is a method to address complex matters that cannot be resolved by trusting just an advanced version of the past because current situations require innovative, deep understanding and performing.

1.3   Problem Statement

Drama is one of the most productive tools for developing communication and thinking skills of students. The application of drama techniques in the classroom occurs around students in situations and through techniques which can be used to educate students of any curriculum (Zaghloul, 2018). While drama does not by nature focus on developing the leadership skills of drama trainees, the programme of Drama and Production Studies at DUT aims to develop students holistically so that graduates emerge at the end of the qualification with multiple skills, including those related to being good leaders (DUT, 2021a). Currently, workplaces require people or candidates who are well-rounded and have good leadership skills, as old employees retire and young people assume leadership roles which require them to bring fresh ideas and better ways to lead (Bake, 2019). Therefore, problems may arise when students experience phases in their career development where leadership competencies are needed if they have not acquired these skills during the course of their tertiary education. In the current modern environment graduates may encounter problems securing employment and could face countless career challenges once they are employed; thus leadership development is necessary to prepare students for the demands of today's leadership roles (Vidyalaya, 2019).

Academic institutions are environments where students develop their capacities to resolve problems and are prepared for life; therefore to develop leadership skills for the solution of problems they may encounter is of serious importance (Jones, Carson & Guy 1979). It can be argued that the opportunities for enhancing the leadership qualities of students in institutions of higher learning are inadequate and students may instead obtain leadership skills through other experiences in their everyday lives. However, it is possible to create different opportunities at

academic institutions to guarantee the advancement of the leadership skills of students who devote most of their time at the institution (Parlar, Türkoglu & Cansoy, 2017). Training and education can thus play a very critical role in the leadership development process (Artamonova, Tarasova & Blaginin, 2019).

Theory U is about applying innovative processes as it focuses on developing the processing competency of the users, enabling new skills of thinking to emerge and suspending the old methods of doing things (Sobejano, 2021), and can be applied to the changes that need to occur in terms of the thinking around how leadership is understood in modern society. Leadership should not be thought of as a structure where one person is on top, but needs to include everyone as people need to view leadership as the capacity of a system that enables individuals to co-sense and co-shape the future (Scharmer, 2018). Potter (2015) conducted a study on leadership development which applied a comparison of Gibbs' reflective cycle and Theory U to a specific leadership situation and identified strengths and weaknesses with both approaches. The current study intends to identify similarities and differences of play production and Theory U processes for leadership development of drama students, which is a research gap that exists in the studies that have been undertaken by researchers of Theory U. Hierarchical leadership is no longer as effective as in the past; a collective leadership model is now required to meet the challenges of modern society, as is evidenced by the trials faced due to the current COVID-19 pandemic. Leaders are capable of building institutions in which people can expand their capacity to learn and to understand complexity. Developing leadership requires the acceptance and understanding of the growth of a wider and shared mutual context whereby leadership must be developed in reality, that is, in real life situations and complex circumstances (Dalakoura, 2010).

1.4   The Purpose of the Study

The intention of this study is to compare a play's production process with Theory U's five movement processes, to determine whether play production can be handled while incorporating and building in the objectives of leadership training throughout the process. The study also seeks to examine the problems that require leadership competencies of graduates in the current modern working environment, and for the demands of today's leadership roles.

1.5   Aim and Objectives

The aim of the study is to explore the field of leadership development through the process of play production and Theory U, and to compare the play production process with the five movements of Theory U.

The objectives of the study are:

1. To investigate the similarities and differences in processes of play production and Theory U at the DUT Drama Department from the perspective of drama graduates in South Africa.
2. To explore how the processes of play production and Theory U complement each other as a modality for creative innovation at the DUT Drama Department.
3. To determine the potential contribution of utilising Theory U in developing leadership for DUT drama students through play production.

1.6   Research Questions

The study attempts to answer the following research questions:

1. What are the similarities and differences in the processes of play production and the processes of Theory U at the DUT Drama Department from the perspective of drama graduates in South Africa?
2. How do the processes of play production and Theory U complement each other as a modality for creative innovation at the DUT Drama Department?
3. What contribution may be made by utilising Theory U in developing leadership for DUT drama students through play production?

1.7   Motivation for the Study

Leadership development has become an urgent and challenging issue in today's VUCA (volatile, uncertain, complex and ambiguous) environment and organisations go to great lengths to develop leaders in order to deal with new and different challenges faced, to embrace change, to cope with difficult situations, to resolve real life problems and to have influence on society at large

(Iordanoglou, 2018). It is an absolute necessity for individuals to acquire leadership skills in today's society because good leadership is a driving force of organisations, which enables team members to work well with the aim of achieving organisational goals (Niswaty, Juniati, Darwis & Salam, 2019). Expanding students' potential and producing well-rounded or wholly integrated graduates, in terms of physical, curricular, emotional, spiritual, intellectual and co-curricular activities, is vital in modern society. Once a graduate has acquired the right skills through their academic journey, they will be prepared to meet the requirements of many different types of employment upon graduation (Azmi, Hashim & Yusoff, 2018).

All industries require future employees to acquire employability skills, and institutions of higher learning can play a major role in producing graduates with these needed employability skills. Graduates are not only required to have technical expertise and the right knowledge for their field, but they should also be capable of being resilient in order to deal with a VUCA environment and to make ethical decisions (Kenayathulla, Ahmad & Idris, 2019). Succi and Canovi (2020) define graduate employability as the knowledge, attitudes and skills that are acquired by graduates from academic institutions, which are demonstrated in the working environment. Many studies have been carried out on the utilisation of drama to develop leadership skills and graduate employability of students in the medical field (Hoffman-Longtin, Rossing & Weinstein, 2018; Kaplan-Liss *et al*., 2018; Mangione *et al*., 2018). However, previous studies have not tackled the issue of leadership development of drama students to determine the potential contribution of utilising Theory U in the development of these skills. Thus there is a need for a study such as the current one, which aims to investigate Theory U in relation to leadership development of drama students at DUT.

1.8 Theoretical Framework

1.8.1 Leadership development

The leadership skills or abilities that in the past used to be required in organisations are no longer adequate in the current VUCA world. The role of leadership is progressively becoming more necessary in organisations, where true leadership talents need to emerge at all levels (Ruksana & Ahmed, 2019). Institutions of higher learning are required to train and develop leadership skills of their students, in order to produce graduates who will lead well in current VUCA environments.

According to Cope & Murray (2017), participatory leadership is an effective style of leadership that allows a leader to take the opinions of others into consideration, and respect and collaboration play a critical role in overcoming the challenges that drama students may face during their academic careers and after graduation. Collective leadership is a move away from conventional leadership to a type of leadership that allows all members of an organisation to take part in making decisions (Leithwood & Mascall, 2008). Teams that apply collective leadership view leadership as a role and believe that any individual can take on this role by assuming the position of a leader as needed, depending on situational factors and job demands (Eva, Cox, Herman & Lowe, 2019). Leadership enables more productivity in organisations, but the amount of success achieved by an organisation relies on leadership style and the type of working environment created for a team to function well. Most individuals concerned with the theoretical aspects and views of leadership agree that the literature on leadership is dominated by trait, style and contingency theories (Fiaz, Su & Ikram, 2017). These theories will be explored in further depth in Chapter Two.

1.8.2   Theory U

This study is underpinned by Otto Scharmer's Theory U which involves three main aspects: framework matrix, method and movement (Heller, 2019). The framework matrix examines the basic leadership process, but also the deeper bases of excellence which have to do with the inner place that people operate from and the quality of attention and intention. With regard to methods, this refers to the innovation method of involving and considering more than one stakeholder which can be applied to innovation in leadership development in contexts where more than one stakeholder is concerned. Movement refers to what is currently happening in various parts of the world; where people are encouraged to look into the parts of the bigger picture and become aware of big moments of disruption (Manageritalie 2018). Theory U is about innovative processes that focus on improving the processing capabilities of those who apply it, enabling people to develop new thinking skills and to suspend the old way of doing things (Sobejano, 2021). This study describes Theory U in terms of comparing the five movements of the U process with the process of play production. Theory U is very much future-orientated even though the action of dealing with the present moment is the central point. Rather than focusing on previous matters Theory U encourages a focus on what is emerging for the future (Scharmer, 2018). A broader overview of Theory U will be provided in Chapter Three.

1.9   Significance of the Study

This study may assist the Department of Drama and Production Studies at DUT to utilise Theory U in the play production process, and in so doing the leadership skills of the young people involved may be developed more fully. This will equip students with leadership skills that enhance their abilities to deal with life challenges that they may face. Ultimately this development of drama students' leadership skills through the integration of Theory U processes will allow graduates to meet the needs of the workplace after completing their studies by preparing the students for the present moment as well as the future and the challenges they will face in society.

1.10   Research Methodology

Qualitative research methodology, drawing on data from email interviews, was the primary research activity used in the study. The study also incorporates theoretical explorations as a comparison of the play production process and Theory U was applied in order to generate findings. Theoretical research comprises a consideration of the different theoretical interpretations that have been made by others and also involves engaging conceptually about previous theoretical and empirical research (Remenyi, Williams, Money & Swartz, 1998). With respect to the empirical component of the study, the researcher conducted email interviews with leaders who have a drama training background to generate the data that was analysed in the study. According to Paley and Lilford (2011), qualitative research studies individuals, people and phenomena within the contexts in which they occur. Purposive sampling was used to select the participants for this research, namely drama graduates who had entered leadership positions in academia, NGOs and business. It was anticipated that they would be able to provide important and relevant information during their interviews and 15 participants were selected for inclusion in the study. According to Sarstedt, Bengart, Shaltoni and Lehmann (2018), purposive sampling allows the researcher to select sample elements based on their judgement or by considering the expertise of the proposed participant. Data was analysed according to the themes and sub-themes that emerged from the data collected from the email interviews in this research. Thematic analysis is a qualitative research method that is commonly used across a range of philosophical areas of study and allows the researcher to identify, analyse, organise, describe and report themes found within a set of data (Nowell, Norris,

White & Moules, 2017). The thematic analysis undertaken in this study allowed the researcher to draw overall conclusions and make recommendations for the Department of Drama and Production Studies, as well as for future research into the topic of leadership development in higher education.

1.11   Limitations of the Study

The main limitation of this study was related to time constraints. The participants all have busy schedules, especially after the impact of the COVID-19 pandemic, so there were many postponements and the researcher had to remind some of the participants to reply with their responses to the interview questions as they requested to be reminded in case they forgot. Some of the participants actually declined to participate in the study based on their busy schedules and others did not even reply to the invitation to participate. A further limitation was that the face-to-face interview method was not possible due to regulations implemented by the South African government due to the COVID-19 pandemic which disrupted people's social order. Most of the participants worked from their homes and were committed to avoiding physical contact as part of limiting the spread of the virus and saving lives; thus face to face interviews were unfeasible at the time that data had to be collected for the researcher to proceed with the study. The study focused on drama graduates from one academic institution in KwaZulu-Natal (DUT Drama and Production Studies) and as a result the information generated from the study may not necessarily be generalised to other institution.

1.12   Structure of the Dissertation

Chapter 1: Introduction

The first chapter of the research has highlighted the background to the study and set out the problem statement and purpose of the study. The overall aim as well as the objectives and research questions guiding the study were outlined. The theoretical framework underpinning the research, namely play production and Theory U as processes to promote the development of leadership skills for students, was briefly considered. The qualitative research methodology used in conducting the study was sketched and finally the limitations pertaining to the study were identified in this chapter.

Chapter 2: Conventional Leadership

This chapter presents a review of the literature pertaining to the understandings of conventional leadership with the aim of examining how leadership has been defined and how it is currently conceptualised. The difference between leadership and management will first be considered before the process of leadership development is outlined. Thereafter, the preeminent leadership theories that have emerged since the 19th century and the ways in which leadership can be understood in terms of each theory will be discussed. Following on from the theoretical discussion, the main skills that have been identified as characterising good leadership will be explored, and the leadership styles that dominate in the world today, as well as the traits that are associated with good leaders will be examined.

Chapter 3: Theory U as Process for Leadership Development

This chapter presents a thorough overview of Theory U as a process that can promote leadership development. A background of Theory U and how it emerged and was first applied will be sketched, before the movements of the U-process are considered in more detail. The specific ways in which Theory U can contribute to the development of leadership attributes will be explained in terms of the seven leadership capacities that the theory can foster. Finally the chapter will provide a consideration of social presencing theatre (SPT) and how it can be used as a tool to facilitate leadership development.

Chapter 4: Educational Drama and Theatre

This chapter begins with a consideration of DIE before proceeding to a discussion of how DIE can be thought of as a tool for the development of a range of human capacities, such as becoming more knowledgeable and tapping into emotions. Thereafter, the chapter investigates how the process of play production can contribute to leadership development specifically. Finally the ways in which play production can contribute to the nurturing of other skills such as phonemic awareness, fluency, vocabulary and comprehension skills will be outlined.

Chapter 5: Research Methodology

In this chapter, the constructivist research paradigm, exploratory research design and the qualitative methods used in conducting the study will be expounded. The target population that was the focus of the study and the purposive sampling technique used to select the participants for inclusion in the research will be explained before the primary and secondary methods of data collection and the method of thematic data analysis used to explore the data are described. Thereafter, the ways in which the trustworthiness of the study was guaranteed in terms of the four qualitative measures of credibility, confirmability, dependability and transferability will be considered. Lastly the ethical processes that were followed throughout the research process will be outlined.

Chapter 6: Findings and Discussion

This chapter will present the detailed findings of the study according to the seven main themes and associated sub-themes that emerged from the interviews in the thematic analysis of the data collected. Quotes will be used throughout the chapter to illustrate and explore the meaning and significance of the themes, and the data will also be contextualised and discussed in relation to the literature considered in the study related to leadership, Theory U and the process of play production.

Chapter 7: Conclusions and Recommendations

The final chapter of the dissertation highlights the overall conclusions that can be drawn based on the primary and secondary data considered in the study in terms of the main themes identified in the data analysis. The recommendations that can be made for the Department of Drama and Production Studies at DUT to implement aspects of the processes suggested by Theory U to promote leadership development of students will be outlined, and finally, recommendations for further research into the research topic will be proposed.

1.13   Conclusion

This introductory chapter of the study presented the background of the study in terms of the necessity of leadership development for students at tertiary institutions and how Theory U may facilitate this process. The aim, objectives and research questions guiding the study were also laid out. The motivation of the study was to determine the factors that explain why leadership development is critical and required in this VUCA world. The research methodology overview, significance of the study and limitations were also highlighted. The chapter concluded by outlining the structure of the research and explaining the content that is contained within each chapter of this study. The next chapter presents a review of the literature related to conventional understandings of the subject of leadership.

CHAPTER TWO

CONVENTIONAL LEADERSHIP

2.1 Introduction

The first chapter introduced the research, by clearly outlining the aim of the study, the research questions to be answered and the significance of this study in relation to the broader understanding of leadership development in higher education in South Africa. This chapter will review existing literature on leadership by examining conventional understandings of leadership. The chapter begins with a discussion centred around defining what leadership is, how it can be distinguished from management and what leadership development entails. Thereafter, the main theories of leadership that have emerged in the last centuries will be considered. Lastly, the skills associated with good leadership will be identified and the dominant leadership styles observed in society today will be critiqued in terms of their benefits and disadvantages. The review of literature related to leadership is pertinent to the study in order to provide a foundation of the knowledge on leadership, provide context for the research and explore existing information based on previous research that has been conducted in the field of leadership.

2.2 Definition of Leadership

There are numerous definitions of leadership that have been developed. A proper understanding of why leadership is so significant is required. For the purpose of this particular study, the following definition was selected: Leadership is an influence relationship between one or more people, it must be action oriented with a legitimate course of action and must be goals and objectives driven (Gandolfi & Stone, 2018). Leadership has been one of the most researched topics from the beginning of written knowledge and issues that related to leadership in the past are still the same today (Avery, Bell, Hilb & Witte, 2004). These issues may include: providing inspiration; developing individuals; leading change; managing different perspectives of dealing with imposter syndrome; managing a team; communication; competency; and internal challenges (Wooll, 2021). The topic of leadership has been discussed greatly around the world and is still an attractive subject that is commonly debated among scholars (Aldulaimi, 2019). Despite many years of effort at developing an intellectual and emotional understanding, leadership remains difficult to interpret

because people who discuss leadership may hold many conceptions that are different from one another, which makes leadership communication challenging (Avery *et al*., 2004). Most current understandings of leadership put forth the notion that a leader is someone who is capable of convincing others to follow him or her towards a well-known goal, and that it is a process by which a person succeeds in persuading or leading followers to work together in order to achieve group end results (El Namaki, 2017).

Leadership is transformative if it acknowledges the dynamism, uncertainty and complexity of responsiveness; it involves a leader having trust and sharing a vision with others to achieve a particular goal, where the concepts of mutuality and relationship play a vital role (Clancy, Ferreira, Rainsbury, Rosenau & Lock, 2017). Similarly, Sternberg (2008) suggests that leadership is a process of developing ideas, evaluating those ideas and then sharing them with the purpose of attaining a common goal. Drennan and Richey (2012) maintain that leadership is something that all people can learn and use practically in any organisation, irrespective of the level that a person may be working at. Ferris, Moore, Callaway and Foley (2018) go further and indicate that leadership should entail the ability to have a vision and to motivate followers to achieve the organisational goals with respect and by valuing the contribution of the people working in the organisation.

The current understandings of the term 'leadership' have been used in many different contexts to enable change. Leadership can be defined as an influence process that shapes individuals' and team behaviour towards the accomplishment of goals (Northouse, 2013). Leadership entails the ability to influence others to achieve a certain goal by utilising interactive skills (Sullivan & Garland, 2010) which may include supremacy, influence, followership, vibrant personality, goal, charisma, compassion, cleverness, warmth, innovation and autocratic behaviour (Mutsekwa, 2016). Daft and Lane (2018) indicate that leadership happens among people who deliberately want change that is meaningful and which reflects mutual purposes among a leader and followers. Leadership is thus about working together with others to achieve a set goal and to facilitate change (Curtis, De Vries & Sheerin, 2011).

According to Northouse (2013), the major leadership theories propose foundational leadership components which are that leadership: involves procedure; involves influence between leaders and

followers; happens in groups of people; and is based on a shared common goal. Leadership is the ability of encouraging obedience, the implementation of influence, developing the outcome of communication, and is the instrument of goal attainment in every organisation (Xu, Wang & Wen, 2019). It can also be thought of as a process where both a leader and their followers have the same understanding of a plan and an agreed upon course of action to attain their organisational goals through collective efforts (Xu, 2017).

> *"There is no agreed definition of leadership or what the concept should embrace. Many definitions are fussy and inconsistent, making it extremely difficult to have a sensible conversation about the concept. Traditional models of leadership mostly err in assuming that all individuals in a given organization or society share a common experience and understanding of leadership"* (Avery *et al.*, 2004: 4).

Komives, Lucas and McMahon (2013) believe that leadership is something that one cannot touch, smell or taste but instead is something that people can understand when they see, hear, think about and feel it; therefore leadership is constructed on social phenomena. Leadership involves relationship skills that allow the leader to influence the development of character or behaviour of both leaders and their followers, with the aim of implementing real changes and achieving end results that reveal mutual purposes. It is a day-to-day style of thinking for each and every individual, even though they may not have a formal title in an organisation (Daft & Lane, 2018). Leadership aspects have been examined as instruments that predict creativity and innovation in the working environment (Hughes, Lee, Tian, Newman & Legood, 2018).

Larsson and Björklund (2020) state that each of the following leadership styles: developmental, conventional and destructive leadership, has a hierarchical model structure. Törnblom (2018) contends that hierarchies are foundational ideologies that govern the organisational system and that hierarchical structures in organisations are going to be in place forever as they are required in order to make physical and complex social systems possible. The activity of hierarchical leadership is focused on instructions that are passed from one person to another in an organisation. The hierarchical structure grants leaders power to order the individuals under their authority to perform a task within their responsibilities; thus a system of influence is implemented through the

hierarchical control and specialisation of labour. Everything is done inside this hierarchical structural arrangement.

The conventional view of leadership assumes that leaders carry out a major share of responsibility in order to achieve with their followers; leaders are the ones who are capable of producing a plan and motivating others. Conventional leaders tend to think that they have all the answers and that their followers should only obey (Komives *et al.*, 2013), and this style of leadership can be applicable in an environment which requires repetitive work in terms of standard work outputs (Mathews, 2006). Conventional leadership approaches characterise strong leaders as those who remain valid to a vision and table the direction for the entire organisation toward the achievement of set goals. Strong leaders are viewed as those who design right action and remove obstacles. The principles of conventional leadership theory are relevant in a world that is supposed to be coherent, where the application of control mechanisms is needed in order to achieve a desired future (Carman, 2016). The qualities of conventional leadership are acknowledged to be based on experience, length of time that an individual has lived and the chain of command within an organisation (Mathews, 2006). However, Koçak (2020) argues that organisations are now met with new complexities, uncertainties and unknowing after the advent of globalisation, and conventional leadership styles are thus insufficient to deal with current challenges. New approaches, creative thinking and deeper understanding of crucial issues affecting organisations are therefore required.

2.3   Difference between Leadership and Management

There is a difference when it comes to leadership and management; yet some people are not able to realise the difference clearly. The difference between leadership and management has been the subject of vast and continued debate. Certain researchers believe that leadership and management are not synonymous although they do overlap. Leadership and management are two completely different functions established on their fundamental philosophies, roles and results. Comparatively speaking, leaders and managers are different people, and they use different methods when it comes to work, resolving problems, assuming roles and demonstrating certain behaviours in an organisation (Toor & Ofori, 2008). Algahtani (2014) believes that not all managers are leaders, even though this may be assumed to be the case, because in organisations there may be managers who do not apply leadership and, on the other hand, there may be individuals who lead without

being in any managerial position. Arnold, Fletcher & Hobson (2018) argue that even if leaders and managers require exceptional skills separately, there is intersection among their functions, and it is not possible to view them separately. Leadership and management are naturally social activities that cannot happen without interactive relations between people.

While leadership and management require completely different ways of functioning in an organisation, there are certain similarities in leadership and management since both use methods of influence in order to attain goals (Gradinarova, 2021). Although managers are able to maintain a well-functioning organisation, leaders encourage new functions and look for solutions to long-term goals. Definitions and conceptualisations of leadership and management have continuously been different, yet the two terms are used in an interchangeable way in the workplace which can create misperception (Kotterman, 2006). Management is an influencing process on juniors through a system in which members of an organisation are ranked according to authority to enforce performance on official selected orders and particular tasks. The effectiveness of managers is determined by the performance of their subordinates (Novak, Zarubinska & Perederii, 2017). Leadership plays a critical role in achieving the vision and mission of any organisation and it influences others to achieve common goals, where continuous interaction takes place within a learning environment. Leaders help their followers to see what lies ahead and they also encourage and inspire them (Liphadzi, Aigbavboa & Thwala, 2017).

There are three special skill sets that an effective manager depends upon: human, conceptual and technical (Algahtani, 2014). Human skill is when an individual is able to work well with other people, which allows managers to support their subordinates to complete their task. Conceptual skill has to do with a person's capability of working with concepts or ideas, and for a manager to be effective the following specific qualities are required: negotiating, administrative skill, and good communication and delegation skills. Technical skill refers to a high degree of skill in a particular type of work; experiences or applying appropriate techniques in a specialised area of work is included in technical skill (El-Sabaa, 2001). Management is an influencing process on juniors through a system in which members of an organisation are ranked according to authority in order to enforce performance on official selected orders and particular tasks. The effectiveness of managers is thus determined by the performance of their subordinates (Novak *et al*., 2017).

On the other hand, leadership is about influence that happens between people who purposefully need change that is meaningful and which reflects common purposes by leaders and followers (Daft & Lane, 2018). Leaders take risks in order to achieve shared goals and set targets to achieve a long-term goal. People voluntarily follow leaders and leaders make sure that their followers are benefiting through the process of attaining goals. Leaders must have certain critical qualities such as risk-taking, creativity, integrity, commitment, vision, strength, determination, trust, unselfishness, good communication and visibility (Capowski, 1994). Managers, in contrast, avoid taking risks in the organisation; instead they create regulation to advance efficiency with the aim of achieving organisational short-term goals. The subordinates follow orders and directions from managers because of the salary payment they receive from management (Algahtani, 2014). A summary of the differences between management and leadership in terms of the attributes of giving direction, alignment, relationships, personal qualities and outcomes is set out in Table 2.1 below.

Table 2.1: Comparison of management and leadership

	Management	**Leadership**
Direction:	• Plan and budget • Minimise risk for sure results • Focus on bottom line	• Creating vision and strategy • Maximise opportunity • Keep eye on horizon
Alignment:	• Organise and staff • Direct and control • Create structure and order	• Invest in people • Use personal influence • Inspire with purpose and trust
Relationships:	• Invest in goods • Use position power • Focus people on specific goals	• Invest in people • Use personal influence • Inspire with purpose and trust

Personal Qualities:	• Emotional distance • Expert mind • Talking • Conformity • Insight into organisation	• Emotional connections (Heart) • Open mind (Mindfulness) • Listening (Communication) • Nonconformity (Courage) • Insight into self (Character)
Outcomes:	• Maintain stability; create a culture of efficiency	• Create change and a culture of agility and integrity

(Source: Daft & Lane, 2018: 15)

Daft and Lane (2018) indicate that while managers and leaders are people with different characteristics, both are critical in organisations. Leadership cannot replace management; both have to work hand-in-hand despite their differing roles and functions.

2.4   Leadership Development

Leadership development, in the context of this study, involves using social systems related with peer learning to allow leadership development. Studies have shown that leadership development is rooted mainly from social learning. Leadership development is an instrument of building learning communities for leadership practice (Smith, Kempster & Wenger-Trayner, 2019). The main conceptions of leadership development are ideas that are rooted from as far back as ancient times. Research indicates that historically many leaders were destined by birth for positions of leadership, for example in ancient Rome, Greece and Troy, and were equipped for leadership roles through their education and experience. The education and experience necessary to prepare monarchs for leadership in ancient times was given substantial thought and devotion (Avery *et al.*, 2004). Leadership development is a process that involves the interdependence of enhancing leadership capabilities of individuals and expanding the capacity of collective organisation. Leadership development encompasses two distinct components, which are leadership training and leadership education, and refers to on-going development and evolution over time (Martinelli & Erzikova, 2017). According to van Droffelaar and Jacobs (2017), when it comes to leadership

development researchers reason that leadership is a set skill of behaviours which can be learnt. Leadership purpose is the key step in leadership development.

Leadership development is linked to relationships and networks between individuals who live and work in a specific society, which enable that society to function successfully and involves skills development, for instance, building networks of trust. When individuals possess leadership skills, they will have capabilities which can be used when they interact with seniors and subordinates. An alternative centre of leadership development is to develop intellectual skills, which frequently emphasises identifying the problem, evaluating the situation and coming up with a resolution (Mehrabani & Mohamed, 2015). The field of leadership training and development keeps growing because leadership has become more critical due to increasing complexity of the work environment and determined demands for permanent improvement and innovation. Researchers have reasoned that leadership development and training have successful impacts on the effectiveness of organisations by allowing for the development of a positive state of mind among employees (Seidle, Fernandez & Perry, 2016).

The practices of leadership development are seen as a teaching and coaching method to build leadership capabilities in others, and organisations today use the initiative of leadership development to support change in the organisation and to build an innovation mind-set and culture (Gonin, Napiersky & Thorsell 2011). Leadership development programmes focus on goal-setting, goal attainment, leadership behaviours and achieving a certain success that other people will look up to and try to follow (Kelly, Wicker & Gerkin, 2014). The social environment of an organisation must renew the process of development in order to implement a successful leadership development programme. The full level of centre at the level of the whole and connecting the dots between things that happen in the organisation and its social practices are two fundamental approaches for using the social environment to enlighten leadership development (Richey & Waite, 2019).

Leadership development could be described as a plan and systematic determinations to advance excellence in leadership. The quick change in technology, as well as the associated political, industrial and social aspects, has necessitated leadership development. Highly successful organisations assist in developing leadership roles and supporting the broad range of talents throughout the organisation. When leadership development becomes successful, it gives

participants the ability to reflect on what they have learned and to use that knowledge and skills in practical situations. A leadership development idea aims to facilitate change, and empower members of an organisation through collaboration, sharing information and creating opportunities for learning (Amagoh, 2009). Leadership development focuses on the process that creates leadership knowledge, skills and abilities; this process cannot take place without leader development. New leadership development in today's complex world should focus on the process of finding solutions to difficult issues and thinking critically, in order to enable the individual's sense-making abilities that can be communicated to the collective (Turner, Baker, Schroeder, Johnson & Chung, 2018).

The leadership development field can be scrutinised through three background lenses: the understanding of leader development and leadership development differences; summarising earlier studies about leadership development; and examining how current stages of development in an organisation's work settings is being managed. In general, the aim is to apply leadership development awareness by indicating the importance of developing people and knowledge in the organisation. Leadership development plays a vital role in building capabilities for a group of people to discover their problem-solving skills that could not have been foreseen (Day, 2000). Leadership development is a non-stop learning method which is advanced by the experiences that a person develops; it can extend from formal to informal educational activities, and can advance the leadership skills of individuals (Katsioloudes & Cannonier, 2019). Developing the leadership skills of students involves more than just enabling them to attain skills; it is a process that includes developing the leadership identity of the students, practicing the process of leadership and enhancing their intellectual and skill development (Preston, 2019).

The primary aim when it comes to leadership development is that a person grows into a better leader. The literature indicates increasing complexity in the understanding that leadership development has the capacity to make leadership fundamentally developmental. This notion can be applied in order to advance the design of leadership development activities that matches individuals and organizational needs (Kjellstrom, Stalne & Tornblom, 2020). The study conducted by Holt, Hall and Gilley (2018) found that multifaceted effort is a tool to develop effective leaders. However, one cannot apply a single approach to leadership development, the aim of which is to enable organisations to achieve their set goals. Seale (2019) reviewed current approaches to

leadership development for academic leaders and found gaps, particularly in relation to the effectiveness of the approaches. The findings of Seale's (2019) review confirmed that leadership development is derived from leadership theories, predominantly if the purpose is to address and overcome challenges that organisations are facing. Leadership development and leadership theories do not occur in isolation from one another (Megheirkouni & Mejheirkouni, 2020).

2.5 Leadership Theories

Leadership theories have focused on connecting the combination of characteristics that form an individual's distinctive character with leadership, and have contributed less to the promotion of leadership development (Day, Fleenor, Atwater, Sturm & Mckeen, 2014). Developing leadership techniques that are efficient does not only depend on selecting an effective leadership theory to be used in order to influence development, because developing humans involves procedures that are complex (Day, Harrison & Halpin, 2012). Leadership theories have evolved over a long period of time. Under normal circumstances, leadership can be considered in the context of a large number of individuals living or working together in a more or less ordered community but theories have changed as societies have also undergone change (Daft & Lane, 2018). The main leadership theories that have emerged will be discussed in the subsections to follow.

2.5.1 Great Man theory

The study of past events has given rise to numerous theories for studying leadership effectiveness, and Great Man theory was the first to evolve in the nineteenth century. According to this theory individuals are born great leaders by nature (Giri & Santra, 2010). The theory of Great Man is the unique focus and start of the leadership concept which proposes that leaders are born and have inborn qualities, and they therefore cannot be made or trained. The term 'man' was intentionally used in order to indicate leadership as a role of only males. Originally, people believed that leaders were those who have success stories and leadership was highly associated with the military (Yıldız & Şimşek, 2016).

2.5.2 Trait theory

Trait theory is founded on identifying the qualities of a single person and states that certain individuals are born with specific traits or personalities that enable them to be leaders. Various studies have been conducted that aim to investigate the traits that people believe are needed in order for a person to be able to lead. As far as trait theory is concerned, leaders are believed to have particular traits, for example, intelligence, extroversion, fairness, confidence, the quality of being trustworthy and reliable, passion and good appearance (Derue, Nahrgang, Wellman & Humprey, 2011). These traits are ones that all leaders need to have, according to trait theory, whether in a company, classroom or in situations of war. Sometimes one setting might need a leader to apply a certain trait that could be different to the traits needed in another situation (Nichols, 2017).

2.5.3 Contingency theory

According to Kriger and Seng (2005), no single leadership style works best in all situations; therefore, in terms of contingency theory, achievement depends on a number of features which involve the leadership style, followership qualities and situational aspects. Contingency theory focuses on understanding the specific features linked to the setting that might influence the use of a particular leadership style which is best for the situation. Leadership characteristics are considerable when it comes to contingency leadership theory, but depends on the background factors. Contingency theory suggests that leaders change their behaviour based on logical understanding of the situation and they apply a leadership style that is suitable for that occasion (Vidal, Campdesuner, Rodríguez & Viva, 2017). Contingency theories recommend that individuals should not rely on a single method when dealing with situations due to the fact that there is no single way to manage processes of an organisation because different settings necessitate different styles of leadership (Madlock, 2018).

2.5.4 Situational theory

Situational theories suggest that leaders select the best procedure to deal with a situation based upon the features of that particular situation. Different leadership styles can be used in a different situation depending on what is suitable in that specific context (McCleskey, 2014). A leader may

use a style of enforcing strict obedience to authority at the expense of someone's freedom which might be most appropriate in, for example, a very high risk or dangerous situation where the leader is well-informed and equipped with skills (Kest, 2006). Meier (2016) also states that different leadership styles are used according to the maturity level of followers and this theory is therefore one of the best in the area of managerial leadership as it encourages an adaptable style of leadership within an organisation.

2.5.5   Behavioural theory

Behavioural theory suggests that leadership development should be in place in order to produce great leaders because leaders cannot just be born and become great naturally; they need to learn the behaviours that accompany good leadership. The most important aspect of behavioural theory is the focus on the leader's action and not just intellectual abilities. This theory indicates that a person needs to be empowered through education and observation in order to become a leader (Derue, 2011). Leader behaviours are characterised by constant change, activity and actions of the leader at a given time which can lead to outcomes that emanate from their behaviour (Liao, Lee, Johnson & Lin, 2021). The way in which leadership behaviours and performance of the followers is connected is one of the most widely researched topics relating to an organisation's behaviour. Studies focus on whether leader behaviours further improve the quality of performance of the followers and the extent to which they do so, by investigating a range of different types of leadership behaviours and performance of followers. Positive leadership behaviours play a vital role in improving the performance of followers. Consideration, contingent rewards, initiating structure, and transformational leadership are four types of leadership behaviours that have historically dominated the study of leadership (Gottfredson & Aguinis, 2017).

2.5.6   Participative theory

According to participative leadership theory, the input of others must be taken into consideration when resolutions and plans are discussed (Huang, 2010) and a leader has power to acknowledge the contribution of other members of the group (Arnold & Loughlin, 2013). In this view, a leader must encourage group members to participate and contribute, and this style of leadership helps the members of a group to feel important and valued as they are included in the decision-making process. The connection between participative leadership and the performance of followers at the

workplace is mediated by the extent to which followers feel passionate about their work and committed to the organisation. When the followers are working in a conducive work environment, they are more likely to be inspired by their leaders as they observe and imitate them (Chan, 2019). Followers are highly likely to perform very well when they are engaged by their participative leaders and the behaviours of participative leadership also affect job satisfaction of the followers.

Odoardi, Battistelli, Montani and Peiró (2019) state that participative leadership includes the perspectives of followers and incorporates their ideas in making decisions where leaders encourage their followers to express their own views. Participative leadership contributes to the development of followers who are dedicated and effective, and are privileged from restrictions which allows them to focus on creative instead of ordinary work activities in organisations. In current organisations, effective leadership involves influential and participative ability, as workers of today have specialised gradual knowledge and are expected to be part of decision-making in their work environment. Leaders are progressively applying teamwork in organisations, coordinating efforts to attain common goals with their followers and they do so by applying a participative form of leadership rather than an authoritative style (Aramovich & Blankenship, 2020).

2.6   Leadership Skills

Leadership skills play a critical role in the current diverse, competitive and rapidly-changing world, and these skills can be advanced through formal education or through training. Leadership skills are different from traits or intellectual capabilities, which are believed to be inherent, as they can be learned and developed (Kalargyrou, Pescosolido & Kalargiros, 2012). It is critical for leaders to develop new skills to be able to deal with the challenges they encounter in the working environment because conventional leaderships skills are no longer as effective in current changing environments as they used to be. To build the leadership capacity for top quality organisations, technical skills as well as well-developed social and emotional skills are required (Hempsall, 2014). Programmes that aim to develop leadership capabilities of individuals must offer the skills and the instruments required to create supporting and empowering environments in organisations. Innovative strategy is also required to be in place in order to develop leadership skills (Cohen, 2017).

Most high school scholars entering university have a narrow interpretation of leaders as people who are always in positions of power or those who have a right to give orders, make decisions and enforce obedience. However scholars can learn new information through a leadership development model (Reed *et al*., 2016). From the beginning of the 21st century, researchers investigating the topic of leadership started to pay more attention to specific leadership skills that may be obtained from the processes of leadership development. These researchers identified the following key skills: creative thinking; resolution construction; problem-solving; and social judgment (Mumford, Marks, Connelly, Zaccaro & Reiter-Palmon, 2000). Leadership skills are seen as playing a vital role in developing collaboration between experience and traits. Developed skills are referred to as knowledge and play an important role in the performance of a leader, rather than just traits as a conventionally-formed concept. The performance of the leader is formed from three types of skills: social judgment; complicated problem-solving; and resolution construction (Mumford, Zaccoro, Connelly & Marks, 2000).

Leadership skills are significant for at least two reasons. First, leaders become more efficient when their skills are developed and second, there is a shifting of the focus from someone who is doing the work to a focus on the actual work (Mumford, Campion & Morgeson, 2007). It is critical to equip all employees or followers in an organisation with leadership skills because leadership processes and roles are important in giving direction, forming arrangements and developing obligations in groups of people. The fundamental nature of developing leadership skills has been a means to understand the concepts and theories of leadership and to put them into practice in real-life situations (Amagoh, 2009). Students in academic institutions also have the ability to develop leadership skills through taking part in decision-making, collaborating with others, self-awareness, learning the organisation of self, working with others in youth leadership organisations and participating in community activities. There is positive and useful effect on the future of young individuals who have the opportunity of early leadership development (Karagianni & Montgomery, 2018).

The process of forming a concept of leadership skills requirements comprises four generally recognised categories: cognitive, interpersonal, business and strategic skills (Mumford *et al*., 2007). Cognitive skills are the most important leadership skills and also form a basic requirement of the other types of leadership skills. Interpersonal skills include social skills which

may involve the ability to influence followers and also the adeptness at building a relationship with others. Business skills refer to skills that are associated with particular areas of work that form a setting where most leaders operate from. Strategic skills require the leader to be able to adopt a systems perspective in order to have the ability to understand complexity, deal with uncertainties, and to outcome organisational influence (Mumford *et al.*, 2007). Effective leadership traits are critical in order for the leader to influence a team, and to emphasise a strong desire to work together toward collective organisational goals. A leader requires many skills and competencies in order for their leadership to be successful, and good leaders will provide clear vision, will lead with integrity, will encourage moral development and also encourage innovation. Leadership skills can be developed by attending workshops and training, and through professional networking that enables individuals to develop new skills and competencies (Aslam, 2018).

2.7   Leadership Styles

In spite of the fact that some individuals may be born with natural leadership capability, every person can be a leader if they are provided with the required knowledge and skills, which can be advanced through education (Giltinane, 2013). Giri and Santra (2010) suggest that the role of leaders in achieving organisational goals mostly depends on their experience and preparedness to accomplish these goals. Leadership styles play a critical role as they affect each and every aspect of an organisation. In the organisational effectiveness context there are numerous leadership styles that have been studied by scholars. Leadership styles may also be influenced by age, position and experience. Through the process of work experience people gain many skills and abilities that are reflected in their behaviour and they learn how to handle challenging situations.

The three leadership styles in hierarchical order of the magnitude of leadership effectiveness and the condition in which actions are expressed by a leader are transformational leadership, then transactional leadership and lastly the laissez-faire style of leadership. The basic hypothesis of the complete set of leadership ideals is that all leadership styles may be found in every leader (Vigoda-Gadot, 2007). However, not all leadership styles employed by leaders can lead organisations to a better future state. The selection of leadership style in an organisation is of crucial importance in relation to the success of the organisation because in the middle of a leadership crisis attention should be focused towards a style that can be used in order to resolve the current crisis (Gandolfi &

Stone, 2018). Certain leadership styles can play an influential role in achieving empowerment of followers because, for example, the empowering leadership style includes leaders giving their followers freedom to make decisions (Huertas-Valdivia, Gallego-Burin & Liorens-Montes, 2019). Transactional, transformational and laissez-faire leadership will be discussed more fully in the following sections.

2.7.1 Transactional leadership style

Transactional leadership theory focuses on examining the function of an organisation, the action of supervising someone and group performance (Gonzalez-Ramirez, Garcia-Campayo & Landero-Hernandez, 2011). This theory is based on understanding the leadership system of rewards and punishments, which is commonly used in business where employees are rewarded when they succeed and reprimanded when they fail (Said, 2017). There are three types of transactional leadership categories: contingent reward, where certain criteria must be met in order to offer a reward; management by exception-active brought to avoid expiration of any applicable limitations, where leaders interfere with followers' actions in order to prevent problematic behaviour; and management by exception-passive, where leaders do not interfere with followers' behaviour until it becomes problematic (Giltinane, 2013).

Transactional leadership happens once a leader rewards or punishes followers based on the competence of their performance and on contingent processes of reinforcing, whether through positive or negative contingent reward, and this leadership style is regarded as the foundation for transformational leadership development (Giri & Santra, 2010). Transactional leaders are more successful when working on systems that currently exist; they set goals, communicate clear agreements concerning expectations and rewards and give constructive reports to keep everybody on task. The transactional leader motivates followers mostly through contingent-reward exchanges (Du, Swaen, Lindgreen & Sen, 2013).

Nanjundeswaraswamy and Swamy (2014) also explain that in organisations transactional leadership plays an exchange part between managers and subordinates. It is a leadership style that implies the use of rewards that are exchanged between subordinates and management, and leaders use contingent rewards in order to motivate subordinates, to apply actions that are corrective and

to enforce rules. This type of leadership is determined by contingent reinforcement through, on the one hand, positive forms of management by exception. Leaders frequently have to focus on completion of tasks and employee compliance, and transactional leaders depend completely on organisational rewards and punishments in order to influence followers' performance. According to Khan (2017), transactional leadership is generally applied in institutions of higher learning based on the exchange of rewards depending on performance. Transactional leadership focuses on the relationship between leaders and their followers, and is usually applied in academic institutions in the relationship between lecturer and students. When students perform well in their tests, projects or assignments, they are awarded good marks and thus have the ability to pass.

2.7.2 Transformational leadership style

Transformational leadership theory is commonly known as relationship theory and its attention is focused on the relations created among leaders and their followers (Gonzalez-Ramirez *et al*., 2011). Motivating people plays a vital role in an organisation to enable team members to see the significance and the good of the task. Transformational leaders want each person to achieve their potential and they therefore focus on group members' performance (McCleskey, 2014). This type of leadership style transforms followers to develop beyond their self-interest by changing their interests, principles, morale and values. Motivating transformational leaders to achieve greatness is the primary expectation in current leadership literature. A transformational leader concentrates on followers' development and their needs. Leaders that employ this type of leadership focus on the growth and development of their followers. The purpose of this leadership style is to change individuals and societies, in the most basic sense to alter them in the mind and the heart, to expand their capabilities to gain correct and deep understanding of vision, to clarify reasons for certain goals, and to develop behaviour that matches with values and concepts and brings permanent transformation (Nanjundeswaraswamy & Swamy, 2014). Transformational leadership requires someone who is able to imagine, be creative and understand the history of an organisation. The first step of this leadership style is envisioning where leaders have to plan how to perform activities efficiently. Transformational leadership is about building effective teams through the development of pleasant and productive involvement (Andriani, Kesumawati & Kristiawan, 2018).

Transformational leaders consider the potential of their followers and the hierarchy of needs. They strive to go the extra mile to please these higher needs such as instilling self-confidence and encouraging followers to become the best they can be in order to fully engage followers. Transformational leaders motivate followers to work outside their job description and act as mentors. In this type of leadership, leaders must be observable role models and must inspire followers to also become leaders. Transformational leaders communicate a well-defined convincing visualisation of the future, motivate followers intellectually, identify differences of individuals and support followers in developing their strengths (Giltinane, 2013). They encourage followers to see problems with a different eye and provide them with support and encouragement. These leaders have the means to describe and articulate an organisational vision to their followers and their style of leadership can impact or change individual level variables, such as arbitrating disagreements among groups or teams (Nanjundeswaraswamy & Swamy, 2014).

Transformational leaders inspire their followers to do more than what they are expected to do. They create knowledge and encourage agreement of team purpose and mission, by expanding and changing the interest of their followers. This type of leadership is made up of four factors: intellectual stimulation; charisma; motivation or inspirational leadership; and considering individuals (Giri & Santra, 2010). This leadership style is centred on the state of being connected, that is, between the leader and followers, and it breaks the series of subordinate-based beliefs and instead creates inspiration. Transformational leaders can hold the interest of followers and encourage them to take on new and challenging objectives. Vigoda-Gadot (2007) states that transformational leaders inspire their followers to see the need for growth and their self-expression is encouraged, which drives them to achieve at new and higher levels. A transformational leader plays a role in terms of influencing the expectations of followers, changing their beliefs and principles, and advancing them in the hierarchy of needs. Transformational leaders are the ones who communicate and share ideas about the future with their followers, intellectually encourage their followers and notice how individuals are different among team members (Du *et al.*, 2013). Transformational leaders are therefore capable of transforming organisations through their vision for the future, their ability to explain that vision to their followers and to empower them to take charge in order to achieve that vision (Buil, Martínez & Matute, 2019).

2.7.3 Laissez-faire leadership style

In this type of leadership, leaders exert less control over followers and provide minimal direction. Laissez-faire leaders are not as fully involved in directing an individual to accomplish the work that must be done; instead they allow members of their team to make all decisions on their own and only offer needed materials (Amanchukwu, Stanley & Ololube, 2015). Their participation and involvement extends only to answering questions while keeping away from providing feedback. This type of leader does not participate as extensively in decision-making processes, and they usually give their followers permission to have power to take their own decisions about the work. The followers enjoy the freedom of doing work at their own time, in their own way and they take responsibility for their decisions in the process.

Laissez-faire leadership style has been criticised for a great number of reasons. Leaders who employ this style of leadership may not do much planning or co-ordinating and there may be little co-operation from followers, which is different from transactional leadership. The laissez-faire leader therefore may encounter the possibility of being disorganised and unproductive. In addition, this type of leadership is the most inactive among all other styles of leadership, and can amount to avoidance and absence of leadership because the leader's authority may not be utilised in making decisions, which may delay actions being taken (Giri & Santra, 2010). Laissez-faire leadership is a non-resistant leadership style as leaders shy away from interacting with followers, keeping long social distances and avoiding dealing with issues that occur in the organisation (Wong & Giessner, 2018). Therefore, according to Skogstad, Einarsen, Torsheim, Aasland and Hetland (2007), laissez-faire leadership is a poor type of leadership, and may be the reason for specific workplace stressors such as lack of certainty, role dispute and low-quality interpersonal treatment of followers by their leader, which leads to stress reactions and anxieties.

Chaudhry and Javed (2012) and Donkor and Zhou (2020) also explain laissez-faire leadership style as a form of abdicating duties where leaders avoid making decisions. Furthermore, laissez-faire leadership style is identified as a hands-off style, in which the leaders do not offer much support or they provide no direction to followers at all and followers are given as much independence as possible (Tarsik, Kassim & Nasharudin, 2014). This signifies a leadership style where leaders are nominated and occupy positions physically, but they abdicate from the responsibilities and duties assigned to them. This leadership style is not only about absence of leadership and a zero-

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leadership type, but laissez-faire leaders are also not able to deal with honest concerns and expectations of their followers. When it comes to empirical studies of laissez-faire leadership, the main focus is on cohesiveness, productivity and direct connections with job satisfaction, where laissez-faire leadership behaviour has been revealed to be negatively related with subordinates, and followers may also not be satisfied with the leader's effectiveness (Skogstad *et al*., 2007). Laissez-faire leadership reduces information, direction and essential communication, and creates a lack of social engagement with followers. A laissez-faire leader may create uncertainty and ambiguity by avoiding taking responsibility for supervising followers in the organisation. Therefore, this leadership style may lead to negative emotions and create frustration for followers (Nielsen, Skogstad, Gjerstad & Einarsen, 2019).

2.8   Leadership Traits

Leadership traits are the well-known personal qualities of leaders, such as self-confidence, honesty, aptitude and responsibility. Studies in the early twentieth century surveyed leaders who had achieved great things in life and as a consequence the theory which became known as the Great Man approach was developed. What is important in this conception of leadership is the impression that some individuals are leaders by nature because they are born with specific leadership traits. The Great Man approach sought to pinpoint leadership traits that had distinguished leaders from people who were not leaders (Daft & Lane, 2018). Specific traits of leaders are mentioned frequently when studies about leadership are scrutinised throughout history. The leadership concept is considered as vital in order for achievement and wealth for humanity to be sustainable. It is emphasised that each trait has a specific role to play in order for a leader to be successful. Understanding people, determination, wisdom, reliability, courage and giving value to people are included as the most significant leadership traits (Rüzgar, 2019).

2.9   Conclusion

This chapter reviewed the subject of conventional leadership and the dominant views on this matter, with aim of obtaining a fuller understanding of the concept of leadership. Leadership may be interpreted in term of acquaintance, solution creation skill, analytical skills and social judgment needed to solve organisational problems. It is unrealistic to think that to become an effective leader

in this rapidly-changing world that only certain conventional leadership behaviours are required. Leadership nowadays is about accepting a situation as it is and preparing to deal with it accordingly. A leader should develop a way of thinking and identify the main values that can assist them to work with others to achieve a common goal (Komives *et al.*, 2013). Transformational leadership is the style of leaderships most appropriate to the challenges of contemporary society as it is a style of leadership that holds the interest of followers and encourages them to take on new and challenging objectives, capacities that are crucial in modern society. The following chapter offers a comprehensive overview of Theory U as a process for leadership development in terms of the theory's potential to foster and encourage the leadership skills required to meet the demands of the 21st century.

CHAPTER THREE

THEORY U AS PROCESS FOR LEADERSHIP DEVELOPMENT

3.1 Introduction

This chapter follows on from the previous one in providing a theoretical foundation and understanding of leadership. This chapter reviews Theory U literature and Theory U as a process for leadership development. The chapter begins with a broad overview of Theory U and then moves on to a careful consideration of the U-process as a method which can underpin the development of leadership capacities required for effective leadership in modern society in terms of the unique challenges faced in the world today. Thereafter the seven essential leadership capacities necessary for overcoming the challenges on contemporary society, as proposed by Otto Scharmer, will be considered. Lastly, the chapter will explore SPT, a social awareness-based action research methodology developed by Scharmer and Arawana Hayashi, as a means of facilitating leadership development.

3.2 Theory U

Theory U is a model that was co-developed by Otto Scharmer in 2007. Scharmer and his colleagues at the Massachusetts Institute of Technology were interested in the rapid transformations taking place in society at the beginning of the 21st century and questioned why organisations are not able to respond to these changes (Heller, 2019). They conducted over 150 interviews with entrepreneurs and innovators in science, business and wider society to investigate what made them successful and then extended the basic principles that were uncovered into a theory of learning and management which they call Theory U (Doig, 2016). Theory U is a "method of change that can be applied in transformational leadership based on self-awareness or contemplation, to release current concessions in total, then move forward creation with a new prototype, until the realization of something new" (Hutagalung, Purwanto, Prasetya & Pramono, 2020: 73). Theory U understands leadership as a state of having power and influence through the quality of being in accordance with logic in order to view change in terms of shared purpose. The final results are the achievement of common goals that those involved are expecting, by bringing together a common aim which enables people to connect with others.

According to Theory U, leadership is about representing and aligning actions to goals that have been envisioned together (Scharmer, 2020). Theory U is related to role consciousness and the ability for people to be responsive to their surroundings in all that they do, including forming relationships among people. The theory advises that the quality of results in any kind of relationship between social behaviour and economic systems is based on the quality of relationship and consciousness that people operate from in a system (Scharmer, 2013). Theory U is progressively applied in many organisations and change movements around the world and offers powerful tools that are unlimited in accordance with logic; tools that apply methods of incorporating social arts, knowing, aesthetic literacy and mindfulness practices (Scharmer, 2020). It provides a framework for listening, innovating, leading and promoting systemic renewal of systems (Ip & Huseini, 2018), which allows for effective response to crisis in the world and addresses the challenges of disruptive change. People are advised to suspend their judgements that are founded on their previous experience of social interaction and instead to open their minds and hearts to a new emerging sustainable and equitable life (Heller, 2019).

Theory U is a set of tools and practices that can assist organisations, entrepreneurs and communities to deal with the problems of modern society through the use of ideas and actions that generate innovation with awareness, quality and attention (da Silva Coutinho *et al*., 2018). According to Cambridge Assessment International Education (CAIE, 2020), innovation generally refers to introducing new ideas, looking at things in a different way and implementing new methods. It covers the concepts of doing something in a way that is not the same as others or as before and implementation of new things. Creativity is a process that involves innovation and is a learning practice that requires the development of certain skills, as well as clear understanding of the contexts of applied creativity. Theory U is a framework which allows for the unfolding of a process of change and it offers a methodology for achieving both personal and organisational change, in particular societies as well as worldwide. Theory U entails analysing the present state, identifying challenges, formulating shared goals, emerging new opportunities, trying them out, and then implementing them. Theory U is inherently change-oriented, and inspires individuals to transform. During the change process, the participants are treated as individuals, while the formulations applied target the whole as Theory U emphasises considerations of collective leadership but is not primarily focused on individual leaders (Kühl, 2020). The framework can be

considered a substitute for deeper knowledge of an individual and collective development, is applicable during the difficult times in which people may now live and also assists individuals with the question of how to build the world afresh (Hall, 2008).

Theory U is focused on three things: providing a detailed process of change; employing a method that personally and organisationally effects change in societies; and explaining the events that are naturally taking place in the world, and aims to be an approach to resolve the complex problems that exist around people in a society. Education, poverty, health, financial instability and climate change are some of matters that are addressed by Theory U (Manageritalie, 2018). In order to resolve matters, a person cannot rely on using an upgraded version of the past but instead must use Theory U to address issues because these matters require new innovative ways of knowing and acting, especially in the rapidly-transforming modern world (Hurley & Brown 2016). Theory U is a method to further discover and enable processes of introducing new creative learning and processes of sustainable change. It applies focus on extremely important personal characteristics or the development of an organisation and it allows the important meanings to change as associated with the organisation's vision of the future. Theory U suggests important techniques of thinking which are likely to be a result of the entire change process.

Theory U offers an insightful combination of relevant theories and practices related to leadership, organisational learning and systems thinking and invites individuals, teams and organisations not only to change but to transform from the ways in which they may currently be dealing with the challenges of the 21st century. This change occurs mainly around the incredible idea that by working from the bottom of the U or 'presencing', the utmost possible future can be accessed that is seeking to arise through the people involved in the organisation (Guttenstein, Lindsay & Baron, 2013). However, it involves a multi-layered framework which may be challenging to use in action because of its conceptual complexity (Nicolaides & McCallum, 2013). Nevertheless, this stumbling block when it comes to U-procedure might be matched with the theory's potential for revealing relevant facts in a structure for explaining processes of change. Theory U steps and stages may possibly be revealed to be valuable to build beneficial environments for innovative learning (Chlopczik, 2014).

Theory U can be accessible in many levels irrespective of who a person may be and what process they are in. At the same time it can be understood as a development tool for making fast changes. By suspending their own personal views, this might enable a person to open up and realise what is actually happening (Hanssen, 2009). Vardaman (2020) found that, with regard to Facebook's ongoing privacy problems, the purpose behind Theory U could possibly be to assist leaders in different organizations to break through ancient fruitless patterns of behaviours that have prevented them from understanding their clients' perspectives. Theory U focuses on developing leadership capacity between people, teams, organisations and large systems, and furthermore proposes a way in which creating these capacities can tackle the origin and causes of today's social and environmental challenges. The deepest knowledge, on the right side of the U process, originates in the creative arts, where individuals have the capability of working in groups that are communally creating. These groups are connected and that enables them to act in very innovative ways. Theory U is a big connector trying to point in all kinds of different directions and it assist individuals with questions related to how to create a new world (Hall, 2008). Theory U is rhetoric and change oriented and consequently inspires the courage to make transitions. When it comes to making a determined effort to deal with blind spots, the impact of Theory U needs to be strengthened to prevent it from diminishing like many management methods that have come before (Kühl, 2020).

3.3 U-Process

U-process is an instrument emanating from Theory U that is designed to allow people to establish a connection with deeper sources of awareness as a foundation for innovative thinking (Scharmer, 2007). Confidence, deep trust and cognitive processes are involved in the U-process which aims to develop a balance of emotions, heighten processes of knowing and tap into somatic resources as new qualities of awareness relating to communication between people. The aim is a common approach that is underpinned by the quality of being modest, mutually respectful and patient (Chlopczik, 2014). The U-process is centred on the idea that there are several methods of managing highly complex problems; some methods are more successful than others. Frequently people respond to challenges by applying methods of solving problems or dealing with difficult situations that they are familiar with (Limina, 2015).

According to Scharmer (2007), there are five movements in Theory U which also inform the U-process and these are: co-initiating, co-sensing, presencing, co-creating and co-evolving. After having extensively applied the principles of Theory U in a variety of social contexts for over a decade, Scharmer (2007) concluded that these five movements lead to creative innovation in all walks of life. Limina (2015) adds that Theory U is a process that has five stages for learning from the emerging future, developing deep innovation abilities and collective action. It is also a set of principles that allows people to use deeper sources of knowing and vision moving from awareness into action, carefully designing their work procedures and interactions, and associating in a different way. Pillay (2014) advises that considering these five movements as a linear process is not borne out by experience; they may in fact occur out of sequence. The five U movements can be applied on large-scale innovation projects and discussion of large-scale issues of the people or even communications where only two people come into direct contact. The U-process unfolds in different procedures when applied to larger-scale innovation projects over the long run. The structure of the team in these types of projects changes after every movement (Scharmer, 2007).

Theory U defines the process of conveying something new into the world as a basic U-shaped process starting with different levels of the way in which the U process is interpreted and moving through sensing, presencing and realising processes (Schweikert, Meissner & Wolf, 2013). The sensing stage is most important because it gives individuals the means to break through a particular way that something is often done and shift into different relevant experiences (Van der Westhuizen, 2017). The U-process can also be understood as a U shape journey comprising five essential elements: co-initiating, co-sensing, co-inspiring, co-creating and co-evolving. The five movements or elements of the U journey are represented in Figure 3.1 below.

1. CO-INITIATING:
Build Common Intent stop and listen to others and to what life calls you to do

5. CO-EVOLVING:
Embody the New in Ecosystems that facilitate seeing and acting from the whole

2. CO-SENSING:
Observe, Observe, Observe go to the places of most potential and listen with your mind and heart wide open

4. CO-CREATING:
Prototype the New in living examples to explore the future by doing

3. PRESENCING:
Connect to the Source of Inspiration, and Will
go to the place of silence and allow the inner knowing to emerge

Figure 3.1: The U as one process with five movements *(Source: Scharmer, 2007: 6)*

People who use creativity in their work environment feel closely associated with the U-process, as they gain knowledge from their operating peak performance experiences and from people who they consider very creative. The U-process requires an inner journey and requires a person to work very hard (Scharmer, 2007). A slightly different understanding of the U-process, according to Senge, Scharmer, Jaworski and Flowers (2004), suggests that first step of the U-process starts from 'downloading' and proceeds to performing in the form of seven steps. These steps are grouped according to three basic movements or structures which are 'observe', 'retreat and reflect' and the 'act' (happening immediately). When it comes to the 'observe' structure the first step is 'downloading', the second is 'seeing' and the third is 'sensing' (Senge *et al*., 2004). The 'retreat and reflect' structure is called 'presencing' which merges 'presence' and 'sensing'. This point is understood as crucially important in relation to the development that occurs in a change process. It can be defined as the transformation in the quality of the interactive or social process together with the quality of change in the internal processes of people sharing the social field. Lastly, the 'act' structure (happening immediately) takes the steps of 'crystallising' and 'prototyping' to get to the 'performing' step. The change from one step to the next is realised by 'suspending', 'redirecting', 'letting go', 'letting come', 'enacting' and 'embodying' (Chlopczik, 2014).

3.4   Theory U as Leadership Development

Theory U draws a comparison between the different ways and the process in which people might do something, and notice is taken of something happening in the world. Theory U directs people's focus to the 'blind spot' in leadership, the origin of which stems from both individual factors and from the whole that people operate from (Scharmer, 2018). People usually realise what an individual can do based on the practical outcomes they accomplish, not the actual deep-rooted condition, the main source of operation. The findings of a study by Peschl and Fundneider (2013) indicate that Theory U influences accountable leadership and ethical behaviour; the method is the correct theory to encourage compassion, mindfulness and self-awareness. It changes the viewpoint of the collective body and improves empathy among team members. The quality of consciousness and purpose that leaders bring to any situation plays a vital role in successful leadership. Leaders doing the same things in the same situation can have totally different results, determined by the internal place from which they may operate. The centre of leadership is about responding to situations by shaping and shifting the way individuals and groups attend to a situation (Scharmer, 2007).

Theory U focuses people's thoughtfulness on the 'blind spot' in leadership, that is, the source that is invisible as an aspect of the social field, to relationship quality that people have for one another, for themselves and for the system (Scharmer, 2018). The theory has encouraged people across a wide range of businesses within different societies around the world. The purpose of the theory is to present a social technology of transformational change that enables individuals who intend to take up leadership to be able to deal with challenges, including those encountered in their personal lives (Karp & Lægreid, 2013). According to Scharmer (2007), Theory U has much to say regarding the nature of leadership, particularly in the periods where people are in states of conflict and periods of systemic change. Leadership will occur from all levels, not only from the hierarchical order, because doing things differently plays a critical role in significant innovation. This leadership occurs from people and teams that have the ability to create ideas and put them into practical use. Above all, leadership comes from individuals who start to connect intensely with their true self. Johnson (2018) argues that Theory U is more than leadership and is not an exaggerating theory, but is about social evolution, levels of consciousness, levels of a system, and can be applied to governing and many more contexts.

3.5 Seven Essential Leadership Capacities of Theory U

The ways in which the principles of Theory U underpin and can promote good leadership in terms of what the theory proposes are essential leadership capacities will be discussed in the following subsections.

3.5.1 Holding the space

This capacity, according to Scharmer (2007: 56) entails "listening to what life calls you to do". A leader must hold a space that enables others to be invited in. Listening to oneself is key to holding a space, what life calls one to do, and also listening to other people who might be connected to that call, which develops from the collective that one arranges. This requires intentions that are based on good outcomes, that is, the attention of a leader should be focused on the highest future possibilities of the team (Scharmer, 2007). Listening is the principal capacity of the U-process and involves an individual listening to their inner calling or voice, to other people and to what emerges from the people who act as a group. Others can contribute to the whole by creating open space in order to enhance effective listening (Scharmer, 2007; 2020).

3.5.2 Observing

In Scharmer's (2007) understanding, observing refers to a person attending to something with their mind wide open. In order to observe with an open mind, Scharmer (2007) suggests that people need to suspend a voice of judgment. Suspending a voice of judgment means to stop criticising other people's ideas, and to stop the habits of judging based on previous experience. Attempting to enter and realise a place of most potential will be unsuccessful if a person does not suspend the voice of judgment (Scharmer, 2007). A person is required to obtain new knowledge from observing the objective evidence, even if the learning opposes personal opinions (Calia & Oliveira, 2018).

3.5.3 Sensing

Sensing refers to a person connecting with their heart, and Scharmer (2007) argues that people need to open their hearts to connect to the deeper forces of change which facilitates an opening process that includes the turning of three tools: the 'open mind', the 'open heart' and the 'open

will'. This is shown through empathy, compassion and recognising of knowledge of other individuals in different roles and functions and provides a person with a number of viewpoints in order to consider challenges and opportunities in a comprehensive and realistic way (Calia & Oliveira, 2018). Scharmer (2020) indicates that the 'open mind' is an active 'sensing' process, while an 'open heart' enables people to examine a situation on the whole in the present moment, after which the 'open heart' will allow people to start to sense entirely what is about to emerge.

3.5.4   Presencing

According to Scharmer (2007), 'presencing' is a process whereby a person connects to the deepest source of themselves and their will. The open will enables a person to begin to react from their involvement in the U-process entirely, as an open heart enables the person to be mindful of the entire situation (Scharmer, 2007). Presencing is the capacity that a person has to connect to the deepest sources, a place of stillness where the uppermost layer of knowing comes from (Scharmer, 2020). This is an awareness of presence that is quick to detect the possible development of future (Calia & Oliveira, 2018), and can occur under a number of situations and in different ways. The act of presencing therefore embodies purposefulness (Hassan, 2018).

3.5.5   Crystallising

Crystallising refers to accessing the power of intention (Scharmer, 2007). This takes place from the deeper source of knowing and self, although the action of developing vision for the future can take place from anywhere, even from the place of holding the space. Crystallising enables the development of a living imagination of the future whole; it promotes a more understandable vision and intention of the developing future (Scharmer, 2007). Furthermore, according to Scharmer (2020), crystallising allows a person to become more committed and to share purpose in a small group of people who are change-makers, who allow their power of intention to develop an energy ground that attracts opportunities, resources and people.

3.5.6   Prototyping

Prototyping is the process of integrating head, heart and hand (Scharmer, 2007). Through this process a person is able to connect to their best future possibility and to generate advanced and

powerful ideas, which requires knowledge to access not only the intelligence of the mind but also of the heart (Scharmer, 2007). The purpose of prototyping is for a person to be able to present a concept before they are finished by learning and adaptation from fast-cycle feedback. The term 'prototyping' is borrowed from the design industry (Scharmer, 2007) and doing and experimenting are the first steps in exploring the future, in terms of U-theory. A person should attempt something and should then assess, walk around with it, put it to the test and change it. The important ideas about the approach are to allow for failure early on and often by making many small mistakes in the process instead of having one big catastrophic fail (Hassan, 2018).

3.5.7 Performing

Performing means to function from a big arena that develops from people's deep connection with the audience and their surroundings. It is helpful to think of the theatre, as in this context people's attention is focused on how presencing embodies itself into everyday practice. Theatre is a structure that is living, confined, sharpened and refined. The curtain is ready to go up only after many rehearsals have taken place (Scharmer, 2007).

3.6 Social Presencing Theatre

The origin of the term 'theatre' means a structure or specific area where productions and other dramatic performances are staged and audiences can watch a particular performance (Hayashi, 2017). SPT is a social awareness-based action research methodology developed by Otto Scharmer and Arawana Hayashi (O'Donnell, 2020). However, Scharmer (2020) argues that this is not theatre-based on a sense of what is generally believed, but instead this form of theatre uses simple body postures and movements as a tool to suspend concepts that are limiting, to communicate what a person thinks and feels, and to create reflective change. Hayashi (2017) further states that SPT enables practitioners to express their experience of the U-process through the real and physical experience of making a 'true move' and not just as an intellectual exercise. A 'true move' might be something that is spoken or it might refer to an actual action that is taken. It involves the use of imagination, having great power or strength and being perfectly in harmony with the situation (Hayashi, 2017).

SPT is a methodology for understanding the current state of things as they actually exist and also for studying emerging future possibilities. SPT was developed by the 'Presencing Institute' and it is one of the most vital and successful methods in producing results for more effective leadership and implementing change (Presencing Institute, 2017). It has been used for over a decade in different organisational settings and in countries such as the United States of America, China, Brazil and others. SPT can be experienced in different levels, for example in groups of people, in an institution or as an individual (Scharmer, 2020). Individuals tap into their wiser self and into the greatest potential of the situation by letting go of presumption and increasing awareness, which enables them to have control. Awareness enables individuals to be visionaries, and to be innovative and skilful (Hayashi, 2017). The foundation of SPT is mindfulness, embodiment, awareness in performing arts, and in the belief that nonverbal experience of feeling can give individuals a chance to access wisdom (O'Donnell, 2020).

SPT allows an individual to do their required job in a shorter space of time, which is critical in the current world were people work under quite limited time constraints. The method of SPT allows for this not only by opening people's minds, which is associated with complexity of knowledge, but also by getting to the complexity of emotions beneath the surface that includes other stakeholders in the set of circumstances in which a person may find themself. SPT allows for the development of a language that grants a system an opportunity to sense and understand itself, which is the foundation of developing individuals. It creates the conditions for everyone in that field to move to another level of awareness, to another level of consciousness and it enables people to be innovative and to collaborate with one another (Scharmer, 2018). Gunnlaugson (2011) believes that it is helpful to familiarise, facilitate and model presencing forms of conversation as different from dialogue and joined types of conversation. When students participate in presencing they are guided not to rely on the instructor as a coordinating mediator but they must rely on their own ability to judge well in relation to the group as the basis for a process. Other forms of collective intelligence can emerge from the class as a collective learning when control of the emergent process is released.

Leung (2013) emphasises that social art practice, such as SPT, is attracting a great deal of attention in terms of the process, collective experience and mutual energy that it encompasses. This includes deep listening and knowing from the heart because it is an awareness-based practice. Theory U-

based social art practice involves systemic constellation and mapping, human-centred design processes, community development, prototyping, creative project production, creative coaching, experience strategy and event programme curation (Leung, 2013), all of which can be understood as processes that can be used to foster and underpin good leadership. Presencing draws upon people's natural wisdom and intelligence, and with regard to leadership and communication, people learn the skills required to access this ground which plays a vital role in causing the value of presencing to occur. This includes the overall capacity to sustain presencing in individual awareness within day-to-day work and life (Gunnlaugson, 2020) in order to facilitate good leadership within a variety of settings.

3.7   Conclusion

In this chapter, Theory U was explored in quite some depth. Theory U is a perspective which invites individuals and groups to step into the future, through a process of continual treading of innovation, which is divided up into seven parts which can be considered as capacities that sustain and bolster good leadership. It is a social technology which enables individuals to access their own inner innovative ability (Brown, 2010) and the U-process assists people to visualise the U as a plan, beginning from the top left as a start for a journey of transformation. Individuals and groups of people are required to become more communicative through the U-process and to deal with resistance of thoughts, emotions and will that are habits which keep people trapped in the past. Shifting to the right side of the U-process requires a person to incorporate thinking, sensation and will in learning by turning idea into real life. These processes can all be incorporated into leadership training which will equip people with the skills required to operate in the modern world. The following chapter discusses educational drama and theatre as additional methods for promoting the development of effective leadership.

CHAPTER FOUR

EDUCATIONAL DRAMA AND THEATRE

4.1   Introduction

Following on from the discussion presented in the previous chapters, which provided the theoretical bases and understandings of conventional leadership and Theory U, this chapter presents a review of the current literature on educational drama and theatre. Firstly, the strategy of DIE will be discussed in terms of the ways in which it is used to facilitate education on a range of topical subjects. Thereafter drama and theatre as tools of leadership development will be explored, as drama can be used not only for educative purposes, but also as a medium to promote the development of leadership skills required in contemporary societies around the world. The chapter will conclude with an examination of how the specific processes involved in play production contribute to the development of leadership skills for university students enrolled in drama programmes.

4.2   Drama in Education/Theatre in Education

According to Pillay (1998), educational drama and theatre is normally called drama in education (DIE) or theatre in education (TIE) in South Africa. According to Crow and Adelugba (1983), theatre is the place where people go to watch and participate in any type of fantasy-life. The word 'theatre' originates from a Greek term 'theatron' which means a 'seeing place' and implies showing too much curiosity about other people's affairs; however theatre is used to describe more than just a building where performance is staged. "Theatre is a collaborative art; the minds of a variety of artists combine to create a production of one play, a single instance at a time" (Chamberlain, 2012: 279) and can be thought of as a complicated activity that connects the fields of arts and leisure, freedom, hedonics, emotions, education and entertainment (Walmsley, 2011). It can also be understood as something that is intangible and is focused on people's interaction (Hume, Mort & Winzar, 2007, cited in Walmsley, 2011).

When it comes to DIE, or as it is known in South Africa, TIE, the aim is learning through the use of drama, not on creating theatre work. DIE aims to educate the audience about a particular topic

and the audience is usually school children. Drama is a teaching strategy and is an effective way of educating children about becoming healthy, creative individuals and active members of society. It is a process that is not the same as usual classroom activities because the students work within an imaginary frame and they often show up differently within drama (Ragnarsdóttir & Björnsson, 2019). Drama can be used to teach other subjects in the curriculum and can play a critical role in language development as it provides a variety of different contexts for language use. Traditionally, drama has involved a much wider practice referring rather to the whole convention of drama embodied in the notion of DIE (Crow & Adelugba, 1983).

Drama is for everyone, it depends on worldwide human skills that are used daily, such as observation, empathy, communication and improvisation. It is concerned with emotional development, building intellectual knowledge and it is also about personal connections with the environment in particular contexts. Drama is an active learning method, and it must be practiced together with reading text or even observing drama sessions (Gascon, 2019). People learn through doing, exploring, testing something new and by interacting with peers and the environment. The act of doing enables individuals to be lifelong learners (Uysal & Yavuz, 2018; Van de Water, McAvoy & Hunt, 2015). Drama is a conventionally-established form of artistic composition that describes human conflict and tension. In most cases it takes the configuration of a story staged for an audience through dialogue and action. The elements of the theatre are used to convey the story and some of those elements are props, lighting, scenery, make-up, sound and music. There is emotional and intellectual impact when it comes to drama, on both the actors and the audience. Drama plays a role in helping individuals to self-introspect, and to have a deep understanding of human motivation and behaviour (Idogho, 2013).

Drama is one of the methods that have become widely acknowledged for educating learners in schools around the world. There are generally two ways to teach it: firstly it can be taught as a subject that has all that is needed in itself, where students or learners study drama and theatre art. Secondly, drama can be used in a theatre as a tool to educate people about social matters and subjects such as history (Landy, 1994). Using drama as an instrument for teaching and learning leads to improvement in the skills and the role of teachers. In the development of metacognitive learning skills, drama is critically beneficial as a learning medium through DIE contexts and can be explored through the use of innovative strategies and imagining new possibilities that can be

put into practice. The purpose of education is to extend the ability of individuals to acknowledge the complexities of situations and to support them to develop sophisticated strategies for acting and responding (Van de Water *et al*., 2015).

Drama is a valuable tool for use in many subject areas as it is allocated for cross-curricular learning. It specifically develops learning skills and supports speaking and listening, extending the body of words used in a particular language and encouraging learners to understand and express different points of view (Torrico, 2015). Drama can also develop the writing skills of learners to a meaningful purpose and motivate them to communicate through expressive identification with characters and their problems (Farmer, 2011). Akinola (2014) defines drama as the art of writing or producing dramatic works. It is also a set of circumstances in which one finds oneself or a number of events that occurs in real life having the dramatic development or characteristics of a play. Drama and theatre can be used in order to explore every human experience applicable to any education topic. DIE can therefore play a major role as it can help students to absorb knowledge by incorporating diverse topics, and can also encourage students by assisting them to manage their nervousness and develop confidence (Kim, 2017).

DIE has conventionally established drama as a method to teach all students of all ages. It includes drawing on the characteristics of an actor's training to enable development of students in terms of social, physical, emotional and intellectual aspects. DIE is a rich combination of educational aspects that encourage dialogue derived from different cultures, encourage multisensory expression and play, and enhance intercultural skills of students and teachers. The purpose of DIE is to increase self-awareness (mind, body and voice), collaboration and empathy through the use of more than one mode of learning senses (Idogho, 2013). DIE enables participants to be creative, to share and shape learning moments during the processes of creating a play for theatre. Drama and theatre are different but are not separated; the audience may be watching drama but they partake in theatre because of their presence and their activities which pinpoints what is going on as theatre (Robinson, 1980). In recent decades, drama in an educational context has focused on exploring social issues and human rights (Choleva & Lenakakis, 2021). Students who take part in DIE can therefore learn through the experience of play production, through the role they play and their understanding and ability to share the feelings of another (Van Den Berg, 2008). In this way,

DIE can be thought of as a process that can also promote the development of leadership skills required in other societal contexts.

4.3 Educational Drama and Theatre as Tools for Development

Drama is a creative activity, and its general purpose cannot be limited only to simple entertainment; it also educates people on different aspects of life, for example, history, politics, social issues, and so forth. More than just going to theatre to watch and learn from a performance, it is also significant to consider what is not clearly visible on stage: the process of presentation which can teach students and educators in many ways (Athiemoolam, 2018). Education is the most vital social phenomenon of civilisation and human culture. Educational content has advanced and has been improved according to both the material circumstances and necessities of society. The vital role of DIE and the arts in general has been recognised from ancient times. The concept of DIE first became visible as a directed response to both school and theatre requirements and it has developed since then in many forms and settings. People who love educational theatre see it as an effective method of developing young people's personalities. The educational part of theatre is more important for young people than the theatrical genre's purity (Nistor, 2014). DIE focuses on the collective creation of facts, information and skills and allows students to understand that knowledge is equally an outcome and a means of social interaction. Students gain knowledge and make meaning that enables them to resolve particular challenges and issues (Athiemoolam, 2018).

DIE uses tools employed by the actors in theatre, where everything is contrived with the aim of benefiting the audience, while in the classroom everything is still contrived but the aim is to benefit the students (Alvarado, 2017). DIE improves the quality of being coherent and intelligible and adds to the creativity of verbal and non-verbal communication in order to understand culture, diversity, history and human behaviour. Educational drama and theatre means using drama and theatre as educating instruments, teaching the content of a topic and processing the content through drama and theatre (Idogho, 2013). Drama is a way of actors portraying actual situations in a theatre setting. Theatre is an arena or a space where play performances are staged and is the central platform where conclusions about the actors are made in terms of whether they have confidence, a positive attitude, feelings of self-worth and a sense of success (Prentki, 2020). The aim of the theatrical performance is to communicate internal meaning to social meaning (Thwala, 2017).

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There are three interconnected and interactive facets between drama and learning which are: learning within drama; learning about drama; and learning in drama. Learning within drama allows for feelings, memories or images to be brought forth in the conscious mind, as a form of demonstration through which people can convey and develop the ability to obtain an accurate and deep understanding of an issue, concepts and feelings. Learning about drama allows a person to engage with the histories and practices (rehearsals, exercises and performances) of drama within different cultures, to learn about the techniques, forms, structures and settings of dramatic performance and things that happen in particular societies. Learning in drama refers to engagement in dramatic form experience as either a participant actor or an audient (Franks, 2019).

DIE brings the different elements of a complex activity into an efficient relationship and a cautiously-organised outline of activities, normally formulated over a subject of significance to both the programme and participants' lives (Ejiofor & Ken-Aminikpo, 2016). Theatre is a platform that can be used to address critical issues that are faced by children, by families and by wider society. Educational theatre productions speak through awareness, peer to peer learning and by allowing opportunities for active and interactive conversation during or after some performances. Learning together, students and teacher-artists pose questions, where content is linked with familiar thoughts, lived experiences and relevant social issues. There is collective action and decisions are made together. The trademarks of practice are teamwork, dialogues, risk-taking and experimentation (Stevens, Foote & Wu, 2008). According to Hayashi (2010), this requires paying attention and being present in every moment in order to be well-balanced and sensible. From there young people can proceed to paying attention to what is emerging, and the outcomes of DIE are affected by how the individuals pay attention. DIE therefore focuses on developing successful young people through concrete, positive experiences and qualities essential for leadership (Tevatia, Sharma & Chopra, 2017).

4.4   Play Production Developing Different Skills

Play production develops students in terms of knowing and understanding the power of speaking, listening and expressing an idea. Drama is not only about spotlights on stage and television; it is couched in teamwork, collaboration and community. Collective effort, celebrations of the whole community and building relationships in situations where people are meant to understand each

other more fully is what drama is about. Park (2015) indicates that drama enables growth in emotional stability, creativity, flexibility, sympathy, effortlessness, origination, collaboration, and inspection of ethical behaviour while developing communication skills and recognition of the good qualities of literature. Drama encourages strategic interaction, drives social development, allows a person to become knowledgeable and promotes verbal development. Muszyńska, Gałązka and Urpí (2017) point out that drama also has the potential of resolving conflicts, helps students to express themselves and allows them to learn language. Lenz, Holman and Dominguez (2010) propose that integrating drama into social skills training with young people improves the educational and therapeutic value of the drama effectiveness in developing the social skills of individuals diagnosed with mental health disorders that might limit interpersonal connection with others. The use of drama therapy in psychological preparation has also been proven to reduce the distress and fear associated with a diagnostic or healing procedure in paediatric oncological patients (Ilievová, Žitný & Karabová, 2015).

Process drama participants are involved in a series of structured improvisations that aim to develop ideas and allow for collaboration in the process of discovering, rather than focusing on working towards a performance (Ewing, 2015). The purpose is to develop problem-solving skills, empathy and engagement. In a process drama of experience, there is a moment of reflection after a period of action, to allow the participants to link the imaginary world of drama with the world of reality (Kana & Aitken 2007). During question and answer after a drama performance students direct their questions to the actors or cast and this encourages them to think about communication and interpersonal skills, as the students ask follow-on questions. Dickinson, Mawdsley and Hanlon-Smith (2016) highlight the importance of developing communication and interpersonal skills of nursing students using drama and theatre to train them to interact with patients during the course of their practice.

Skills development is the procedure of identifying skill gaps, and developing and enhancing existing skills. It is important to develop the skills of individuals because skills determine their ability to implement plans with success (Celestine, 2018). Mayes, Coppola and Fa (2020) indicate that phonemic awareness, fluency, vocabulary and comprehension skills can be learned or be developed through interactive theatre. These will briefly be considered below.

- Phonemic awareness is the skill to clearly influence communication segments at the phoneme level. This has been found to be strongly associated with reading achievement, as is related to reading ability. Actors in play production gain additional knowledge of linguistic structure as they learn to read. Learning ways of reading is a complex process that involves multiple skills (Cunningham, 1990). According to Kenner, Terry, Friehling and Namy (2017), phonemic awareness is a significant requirement to create sound grapheme mappings because it requires children to analyse and break complete word forms into basic parts.

- Fluency skill is the quality of being fluent, being able to express oneself easily and articulately (Huemer, 2009). Improving competence of speaking in general and in the different components of speaking proficiency, such as fluency, is one of the main concerns in learning language (Karimy & Pishkar, 2017). Drama, and drama process in particular, has been shown to nurture the need to communicate and improve fluency and active participation with intermediate learners (Galante & Thomson, 2017).

- Vocabulary is the skill of being able to express oneself effortlessly in more than one way with a considerable amount of words and synonyms. Drama is used as a method to improve vocabulary development and students with more advanced vocabularies become effective listeners, speakers, writers and better readers (Alber & Foil, 2003). Drama possibly develops the clearness and verbal and non-verbal creative communication of ideas, inspires learners to have collaborative talk, and also improves fluency (Kalogirou, Beauchamp & Whyte, 2019).

- Comprehension skill is the ability to understand something. Drama is helpful to students of all age groups as a learning tool because it provides them with the opportunity to develop more effective learning techniques. Drama helps students to comprehend the world they live in and build their knowledge because during drama activity students interact with others, interpret what others say and do and create their own self (Güngör, 2008). Drama is a potential instrument for learning and employs a teaching approach in which actors can collaborate with others and learn emotional intelligence skills (Tajareh, Oroji & Damavand, 2017).

Play production is broadly proposed as a method through which social skills can be developed. Using drama as a method of teaching assists learners to develop and improve their different thinking skills, fosters creativity, improves their ability to communicate and it develops learners' oral and written communication skills (Zaghloul, 2018). Freeman, Sullivan and Fulton (2003) state that one of the most serious and important qualities of the human race is a person's ability to interact with others; therefore, a broad display of behaviours usually labelled 'social skills' play a critical role in social interaction. Social skills are vital for young people to avoid negative relations with peers and adults; hence the development of tolerable social skills is crucial. The numerous skills that students learn and develop through the process of play production are also essential for good leadership development which students will require in a wider array of settings.

4.5   Conclusion

Educational drama and theatre assist students to develop knowledge, understanding and ideas, inspires positive attitudes and personal lifestyle decisions, and helps them to obtain action skills. The utilisation of theatre in the process of development is not only a catalyst for growing consciousness regarding what a community needs but is also a means of creating awareness of purpose and confidence. When the purpose of theatre is to develop individuals outside the restrictions of performance, it will fulfil the social goal. Wasylko and Stickley (2003) state that drama has long been used as an educational instrument, the concept of using drama in education is working hand in hand with supporting the principles of humanism and focusing on developing and observing care to make sure it meets the needs of working with people. Drama can be empowering as a learning medium, and can actively encourage personal growth as a valuable means for developing empathy and thoughtful practice, skills which are required in order to be an effective leader in contemporary society. The following chapter presents the research methodology that was employed in the study to investigate the topic of play production and Theory U as processes for the promotion of leadership development.

CHAPTER FIVE

RESEARCH METHODOLOGY

5.1   Introduction

This chapter discusses the methodology used in this study. The aim of this study is to explore the field of leadership development through play production. The intention is not only to contribute to existing research, but is also to provide valuable information to Drama and Production Studies of DUT, in order to help them to produce graduates who are well-rounded and who meet the demands of today's leadership roles. The chapter begins with a consideration of the difference between conceptual and empirical research before outlining the constructivist paradigm that underpinned the design of the research. The exploratory qualitative research approach which allowed to researcher to access the participants' view of the research topic will then be discussed. Next, the procedure used to select the sample drawn from the research population will be justified, and the primary and secondary data collection as well as the data analysis techniques will be explained. The measures used to ensure the trustworthiness of the research will be outlined before the chapter concludes with an overview of the procedures followed to ensure that all ethical considerations were borne in mind throughout the research process.

5.2   Conceptual vs. Empirical Research

Conceptual research is associated with intellectual ideas or theory and is usually used as a tool to reinterpret an existing concept or to develop a new concept. It defines itself by its subject matter and can also take the perspective of cultural theory (Dreher, 2018a). On the other hand, empirical research depends on experience or observation, frequently without considering system or theory (Kothari, 2004). It is research that is based on data and provides conclusions which are proven by experience or observation (Kothari, 2004). Conceptual research underpins the combination of experiences into knowledge in a systematic way. It can show the direction of conceptual change at an early stage and also enable a researcher to state their own recommendations for conceptual change. In contrast, empirical research discusses the research activities where the origin of data includes only a segment of the investigative situation like tape transcripts and activities where other people are participating in the research process in order to consolidate the data in a systematic

way (Dreher, 2018b). According to Xin, Tribe and Chambers (2013), conceptual research can only generate well-grounded knowledge if it is supported by empirical observation. In this view, conceptual and empirical research are both very suitable in this study.

5.3   Research Paradigm

A paradigm is a philosophical way of thinking and describes a researcher's philosophy, which is a school of thought or shared beliefs that is drawn upon when conducting a study and interpreting the research data (Kivunja & Kuyini, 2017). The research paradigm comprises those beliefs that exist in thought and the fundamental truths that form the way a researcher understands the world, how he/she explains the meaning of certain phenomena and how he/she acts within the world. It is a philosophical method used by a researcher to inspect the aspects of methodology for a research project in order to determine the type of research methods to use and how to analyse the data (Mehay & Waters, 2012). Rehman and Alharthi (2016) also state that a paradigm forms an essential foundation of an ideology that helps the researcher to interpret everyday reality in the form of philosophy and it underpins the theoretical framework that informs the assumptions about epistemology, ontology, methods and methodology. In essence, a paradigm is a method to understand the nature of reality and thus how to study the world. A research paradigm can therefore be viewed as a collection of beliefs and agreements that are shared between scientists in terms of understanding and addressing a problem (Patel, 2015).

This study made use of a constructivist paradigm which considers differences such as cultures, ideas, values, situations, as well as times leading to the development of different social realities; its aim is to understand the world of human experience (Alharahsheh & Pius, 2020; Rahi, 2017; Williamson, 2006). The constructivist researcher trusts the opinions of participants in the circumstances being studied and constructivist studies usually rely on combinations of qualitative and quantitative, or mixed, methods (Mackenzie & Knipe, 2006). According to Bisman & Highfield (2012), a researcher adopts a constructivist approach to investigate the meaning of phenomena and to uncover issues that are not easily exposed through the whole population.

Constructivism investigates the philosophies and morals of participants from the perspective that people have 'multiple realities' in their minds (Healy & Perry, 2000). A researcher using a constructivist paradigm aims to understand the specific belief system held in a specific context

(Žukauskas, Vveinhardt & Andriukaitienė, 2018). Allen (2004) indicates that within a constructivist paradigm the dominant understanding is that people construct their own knowledge. Learning, from a constructivist perspective, is a personal process related to aspects such as the developmental level of learners, their concerns and interests, participation in activities and their existing knowledge based on what is learned. The knowledge constructed by an individual will not be the same even when people are provided with what seems to be the same learning experiences. Constructivism encourages connecting of new learning experiences to students and appealing to teachers to participate in creating innovative environments that enable students to think out of the box and explore (Allen, 2004).

Constructivism is about how people view knowledge, understanding and learning, where learning is seen as a process of developing a great deal of experience. Learning happens through a process in which learners participate in constructing a conceptual set of structures that are established from their own foundation of knowledge (Ekpenyong, 2018). Constructivism is therefore a contradiction to the conventional process of education, where knowledge is viewed as merely being transferred from educator to student. From a constructivist perspective, students play a critical role in carrying out experiments and attaining their own conclusions. Teachers play the role of facilitators who assist the students to develop new understandings and connect them with knowledge of the past (Sharma & Bansal, 2017). Constructivism concentrates on the way learners control processes of learning and learners are viewed as dynamic knowledge constructors. Learners develop understanding over the process through close observation, reflection, experimentation, collaborating with others and interacting with the nearby environment that repeatedly confirms, tests or extends on-going theories or beliefs (Li, 2001). The constructivist paradigm was vital in the current study since the researcher aimed to understand the development of leadership skills of drama students from the perspectives of those students who have graduated from drama and who occupy leadership positions in academia, business and NGOs. The researcher aimed to investigate their worldviews and understandings of leadership from their own perspectives, thus the study was underpinned by a constructivist paradigm.

5.4 Research Design and Method

The research design used in a study is intended to provide an appropriate framework for a study based on the paradigm that underpins the research. The process of research design and the decisions made in regard to data collection and analysis in the study, among others, are very important because this determines how the researcher will obtain appropriate information for the study (Sileyew, 2019). The research design refers to the whole strategy selected by the researcher in order to take in the different mechanisms of the study in a consistent and logical way, as a tool to address the research problem. It is a systematic plan for collecting and analysing the research data. The purpose of a research design is to make sure that the collected body of facts or information enables the researcher to successfully address the research problem (De Vaus, 2001). An exploratory enquiry was thus fitting for this study since the researcher needed to closely understand the role that Theory U and drama play in developing leadership. Exploratory research is the process of investigating a problem that has not been studied or thoroughly investigated in order to have a better understanding of the existing problem (Saunders, Lewis & Thornhill, 2012). This is the case in this study as not much research has focused on the development of leadership among drama students at higher education institutions in South Africa and fewer, if any, have focused on the processes of play production and of Theory U in drama students' leadership development.

A qualitative research approach allowed the researcher to explore how the processes of play production and Theory U complement each other as a modality for creative innovation. This approach enabled the researcher to examine the similarities and differences in the process of play production and the process of Theory U. The purpose of qualitative research is to give advantage to the perspectives of research participants and to illustrate the meaning of individuals, actions and the researched circumstances (Fossey, Harvey, McDermott & Davidson, 2002). Qualitative research is considered by its purposes, which relate to the consideration of some part of social life and this method produces words as the units of data analysis, not numbers. The qualitative research method inspects individuals, people and phenomena within the context in which they occur and it is interested in attainment of in-depth understanding of behaviour and the reason for that behaviour (Fusch, Fusch & Ness, 2018; McCusker & Gunaydin, 2015; Paley & Lilford, 2011).

Applying a qualitative research approach in this study provided the researcher opportunity to develop a comprehensive understanding of the participants' perceptions of the research topic. A qualitative approach is very valuable when researchers need to know about things that happen, people who are involved, crucial aspects involved and where things took place (Aspers & Corte, 2019). Qualitative research aims to achieve the ability to understand individuals or groups of a particular society. The researcher applies qualitative research when little is known about a phenomenon (Donalek & Soldwisch, 2004). Fossey *et al*. (2002) suggest that qualitative research is concerned with the meaning of subjects' interpretation, explanation of social settings and the advantages of lay knowledge.

Qualitative research is a procedure of social action that places emphasis on the way in which individuals understand and make sense of their experiences in order to understand their social reality; thus it is in line with a constructivist paradigm which proposes that people construct their reality through the meanings that they ascribe to particular phenomena. When a researcher is interested in the experiences and beliefs of people and their meaning systems from their own perspectives, the researcher will have to apply a qualitative approach in the study, and will usually make use of interviews in order to access these experiences and beliefs (Mohajan, 2018). The use of interviews was important in this study as it allowed the researcher to gather data from participants who have experience of the process of play production and are in positions of leadership, and to understand in some depth their views on the research topic.

5.5   Population of the Study

In terms of research the target population refers to a comprehensive group of people, organisations or objects with common characteristics that are the focus of the research, in other words, the common characteristics that are not found in other people, organisations and objects (Rafeedalie, 2020). The target population is the population that is of interest to the researcher based on the topic that a researcher aims to investigate. The population of interest, that is, who the researcher decides to pay attention to in answering the research questions, may be determined by factors such as age, status, education level, ethnicity and work status, and is dependent on the topic, aim and objectives of a study. To conceptualise the population of interest, the study setting, eligibility criteria and the strategies of sampling that will enhance recruitment and control retention

must be taken into account (Majid, 2018). For the final research sample that is selected to be of great significance lies in the accuracy to which it represents the target population, and how representative it may be of the organisations, individuals, problems and systems to which or to whom the study's findings are to be applied (Fink, 2003). The target population for this study included drama graduates who have entered into various leadership positions in academia, NGOs and business in South Africa after the completion of their degrees at DUT.

5.6   Sampling

Sampling is the process that a researcher applies to congregate individuals, places or things to study. It is a procedure of choosing the number of people or objects from a population, so that the preferred group comprises elements representative of the characters found in the entire target population (Boddy, 2016). According to El-Masri (2017), sampling refers to the procedure that the researcher undertakes in order to select participants from a target population who have the overall characteristics of the population. So, the researcher will make certain that the people selected are those who are able to provide information linked to the problem statement and who are also willing to share information and their experiences. In this study the researcher applied a purposive sampling method, which is a technique where the researcher thoughtfully chooses participants based on the qualities the participant has and the possibility that they possess the required knowledge that will best address the objectives of the research (Etikan, Musa & Alkassim, 2016). The researcher identifies what needs to be known and prepares to find willing participants who can provide the information by the quality of the knowledge or experience that they possess.

In this study the researcher relied on his own judgment when choosing the target population to participate in the study and the sample was then purposefully selected from around the country, with a total number of 15 drama graduates ultimately selected for inclusion in the study. These graduates have entered leadership positions in academia, NGOs and business and were thus selected to participate in this study, as they are a fair representation of the overall target population. It was not difficult to locate the participants because the researcher works as a theatre practitioner at DUT and is also a former employee of Tshwane University of Technology; therefore he has worked with many drama graduates. Participants were requested to recommend any others who might fit the research criteria of leaders with a drama background. The selection included leaders

in academia (heads or senior members of departments, student coordinators and production directors), leaders in NGOs and leaders in business (individuals who own companies or occupy leadership positions in their working organisations). The selection of participants excluded graduates who are working as actors or those who occupy non-leadership positions in organisations and 15 participants were selected for inclusion in the study. Table 5.1 below shows the demographic details of the participants in terms of gender, as well as the field in which the participant works, that is, in academia, business or for an NGO, and the location where they were situated as they were interviewed.

Table 5.1: Designation/industry and gender of the participants

Participants	Designation/Industry	Gender	Location
R1	Academia	Male	Johannesburg
R2	Academia	Female	Durban
R3	Academia	Male	Durban
R4	Business	Male	Pretoria
R5	NGO	Male	Durban
R6	Academia	Female	Durban
R7	Academia	Female	Durban
R8	Academia	Female	Johannesburg
R9	Academia	Female	Durban
R10	Business	Female	Durban
R11	Academia	Male	Durban
R12	Business	Male	Johannesburg
R13	Academia	Male	Free state
R14	Academia	Male	Durban
R15	NGO	Male	Durban

(Source: Compiled by the Researcher)

5.7 Data Collection

Data collection is one of the most essential steps when a researcher is conducting a study (Kabir, 2016). Data collection refers to the steps that a researcher takes in order to achieve the research objectives and evaluate the facts provided in the research process, and must be conducted using well-known, systematic methods that allow the researcher to answer the research questions, to test hypotheses, and to assess the research findings. The aim of data collection is to access quality evidence which then translates to rich data analysis which will enable the researcher to build convincing and credible answers to the research questions (Kabir, 2016). Irrespective of the study field, accurate data collection plays a vital role in terms of maintaining the integrity of the research. Applying appropriate data collection instruments with a clearly-defined direction helps to reduce the possibility of errors occurring during data gathering.

One of the characteristics of qualitative research is collecting data through interviewing the participants, as interviews offer the most direct and straightforward approach to collect comprehensive and rich data about a specific phenomenon. The type of interview used in order to collect data is tailored to the research questions, the characteristics of the participants and the preferred research approach (Barrett & Twycross, 2018; Suzuki, Ahluwalia, Arora & Mattis, 2007). Electronic data collection methods are progressively more common in qualitative research due to the advances in current technology and researchers are no longer limited to face-to-face traditional interviews (Hawkins, 2017). Data collection for this study was conducted from 06 August 2020; the researcher selected the participants with the characteristics needed for the study and sufficient knowledge of the research topic and sent them emails requesting their permission to participate in the study. Email interviews was the technique employed to collect data from 11 August to 01 October 2020, and participants were provided with the interview guide comprising eight interview questions (Appendix C) which were open-ended to enable them to contribute additional information if they so wished.

5.7.1 Primary data collection

Primary data is data that is gathered for the particular research problem and appropriate processes must be applied by the researcher to seek clarity on the topic addressed in the research. On every occasion when primary data is collected in a particular study, new data is added to the existing

collection of social knowledge (Hox & Boeije, 2005). Primary research is the procedure of collecting data straight from original sources and it is different from collecting data from studies that have been conducted by other researchers (secondary data collection) (Metcalf, 2020). Primary data refers to the data that has not yet been published and can be trusted to work well; it is trustworthy and objective. The quality of primary data being logical is greater than secondary data because it has not been changed or altered by human beings (Kabir, 2016). Metcalf (2020) suggests that researchers can collect information through observation, email and telephone or direct interviews. In this study the researcher employed the use of an open-ended email interview schedule (Appendix C) which enabled the participants to freely explain their answers to the questions without limitations. In this way the researcher was able to gain more insights from the information provided by the participants.

The researcher conducted open-ended interviews via email with leaders who have a drama training background. The sample comprised 15 drama graduates who have entered into various leadership positions in academia, NGOs and business. According to Paley and Lilford (2011), qualitative research inspects individuals, people and phenomena within the context in which they occur. The objective of the email interviews was to collect information that is founded from real-life experiences of those who studied drama and who then became leaders. The use of e-mail interviews has the advantage of enabling the participant to answer the questions at his or her own convenience without being disturbed (Opdenakker, 2006). This is because participants are free to answer the questions at a time and place that is suitable for them. In addition, by using the email interview method researchers are able to save travel costs and time that would otherwise be expended when conducting in person interviews with participants who are located in different geographical areas (Opdenakker, 2006). The disadvantage of email interviews is the potential for brief answers and it is also possible for participants to discontinue the exchange. Furthermore, written responses of email interviews lack the social signals that add full understanding of the participant's experience as there is no chance to observe and interpret visual signs, tone, hesitation or silence (Hawkins, 2018). Table 5.2 below summarises the advantages and disadvantages of email interviews.

Table 5.2: Advantages and disadvantages of email interviews

Advantages	Disadvantages
• Saving costs	• Interviewer has no view on the situation in which the interviewee is situated
• No noise	• Lack of social cues
• Extended access to participants	• No spontaneity
• Takes less time	

(Source: Fleeman, 2009:10)

Sources for primary data are limited and at times it may be challenging to acquire data from primary sources because of shortage of population or lack of cooperation (Kabir, 2016). The researcher experienced challenges in the data collection process in this study. Participants had a large volume of administration work that was required from the institutions they work for and therefore had extremely busy schedules. The COVID-19 pandemic also affected their working schedules, so it was not easy for them to reply or to participate within a week or two. To succeed in mitigating this challenge, the researcher sent reminder emails to participants to prompt them and encourage them to return their responses to the interview questions and all 15 participants did eventually send their responses back to the researcher.

5.7.2   Secondary data

Secondary data is data that has been collected by researchers in previous studies or in other types of reporting and is readily available from other sources (Schutt, 2006). The way in which these secondary data sources may be accessed is through the process of desktop research. Desktop research is conducted to collect data from foundational books, articles, interviews and videos and is generally accepted as appropriate for literature review as a process of accessing published secondary data (Zhou & Nunes, 2016). Sileyew (2019) also states that desktop research is a method practiced by researchers to collect data from various secondary sources. This includes magazines, newsletters, reports, newspapers, websites and project documents. In this study the researcher used

YouTube videos, websites, books and articles with the purpose of gaining a deeper understanding of the phenomenon under investigation in the study.

5.8 Data Analysis

Data analysis methods for a qualitative study are divided into three categories which are: socio-linguistic methods for exploring the meaning and use of language; methods for developing theory, characterised by grounded theory; and methods for describing and interpreting the views of participants, for example, thematic and content analysis (Smith & Firth, 2011). Qualitative analysis starts with data coding, separating the text into small units and assigning a label to each unit (Creswell & Creswell, 2018; Creswell & Plano Clark, 2007). During the process of thematic data analysis, themes are discovered when a researcher identifies repeatedly occurring statements about the subject of inquiry; themes are fundamental concepts that characterise certain experiences of individuals participating in the study (Bradley, Curry & Devers, 2007). In this study the researcher thematically and systematically analysed the participants' responses so as to gain an understanding of the participants' views of how the processes of DIE and of Theory U may lead to leadership development and whether the views expressed by the participants support, expand upon or refute the literature reviewed in the study.

5.9 Trustworthiness of the Study

The trustworthiness of a study refers to the extent of confidence in the data collected and in the interpretation of the data (Polit & Beck, 2014). To confirm the trustworthiness of the findings of a study, the role of triangulation must be highlighted, in order to reduce the effect of investigator bias in certain contexts (Hadi & Closs, 2016). The researcher's beliefs that inform why certain decisions were made and methods adopted should be acknowledged within the write up of the research (Shenton, 2004). In this study, these matters were considered in the write up of the dissertation as the researcher has justified why the methods used in the study were indeed selected. Cope (2014) indicates that trustworthiness in qualitative research is determined in terms of credibility, confirmability, dependability and transferability:

- Credibility indicates the extent of the truth of the data or the views of participants and how accurately this is represented when the researcher analyses and discusses the findings in a

study. The credibility of a study is further improved and adds to the quality of the research by the researcher defining his or her experiences as a researcher and validating the research findings with the participants (Cope, 2014). Validation refers to the evaluation process through which a researcher determines how well an instrument works or fulfils its function in order to obtain trustworthy and reliable data in a study (Pattanaphanchai, O'Hara & Hall, 2013). Engagement methods of observation and audit trails should be established by the researcher. In this study the researcher employed open coding in order to analyse collected data and themes were identified to ensure truthfulness and credibility.

- Confirmability refers to the researcher's ability to support that the data signifies the actual responses of the participants, not of the researcher's point of view (Korstjens & Moser, 2018). In this study the researcher ensured that what was reported by participants was accurately recorded and stated by the researcher as part of the presentation and discussion of the findings of the study.

- In a qualitative study dependability alludes to the general 'understandability', flow of arguments, and logic of both the process and the product of the research, which needs to be consistent (Lincoln & Guba, 1985). Dependability in this study was ensured as the researcher made sure that the entire research process was consistent in terms of aligning the aim of the research with the theoretical framework and with the data collection and analysis methods. The emerging themes and sub-themes are also described in detail from the process of data collection and analysis.

- Transferability refers to the extent to which findings can be applicable to other situations and populations (Shenton, 2004). The researcher must provide appropriate information regarding the context of the research to enable the reader to evaluate whether the findings may be applicable in other settings. In this study the researcher ensured that all research activities were defined extensively so that determinations can be made by readers as to whether the findings may be applicable in different contexts.

5.10   Bias Control

The researcher is an employee at DUT where he works as a theatre practitioner and is also a former employee at Tshwane University of Technology. Some of the participants interviewed were thus

colleagues and former colleagues and it was easy for the researcher to obtain their email addresses and responses. The participants on the other hand requested the researcher to send reminder emails because of their busy schedules that were affected by the demands of the COVID-19 pandemic. The researcher had to allow this to happen because of the nature of the research and the position or characteristics of the participants. The participants were the ones writing their responses as part of the email communication to ensure trustworthiness of the data obtained and also to control for the occurrence of bias.

5.11   Ethical Considerations

A researcher should develop research measures carefully and avoid dishonesty generally. Possible damage to participants should be minimised and the nature of the research should be explained fully to them. Research processes should also not create an unnecessary load for participants. Research data should be preserved confidentially and protected well (Connelly, 2014). The researcher took ethics into consideration in conducting this study and complied fully with the rules and regulations of the University of KwaZulu Natal's Research Ethics Policy. Ethical clearance was first obtained from the University of KwaZulu Natal's Research Ethics Committee (Appendix A) before the participants were approached for inclusion in the research. An informed consent letter (Appendix B) was sent to participants to read and sign granting their permission to participate in the study. The objectives of the study were thoroughly explained, and their confidentiality was assured by the researcher. Therefore, the information of the participants and their views were treated in a completely confidential manner, their names and personal details have at no point in the research been revealed and the information they provided was dealt with in the strictest confidence. Furthermore, pseudonyms in the form of codes assigned to each participant have been used in the write up of this dissertation, and all emails and interview correspondence have been filed away securely, and will be deleted after the stipulated research period.

5.12   Conclusion

This chapter provided a comprehensive overview of the research methodology that was employed in this study. An exploratory qualitative research approach was adopted in the research as it is anticipated that the study will contribute to existing knowledge because relatively little research

has been conducted on the processes of play production and Theory U and their roles in supporting the development of leadership for drama students, particularly in South Africa. Purposive sampling was used to select participants based on their knowledge and experience of drama and leadership development. The researcher used email interviews in order to allow for in-depth information to be provided by the participants and their responses were analysed using a thematic analysis process that enabled the researcher to draw out the main common issues identified by the participants concerning the research topic. Various measures were put in place to ensure the trustworthiness of the study, and all ethical procedures were followed to protect the confidentiality and anonymity of the participants. The next chapter presents the findings of the study based on the thematic analysis of the data, and contextualises the findings in relation to the literature reviewed in the study.

CHAPTER SIX

FINDINGS AND DISCUSSION

6.1   Introduction

The previous chapter outlined the qualitative research methodology that was used to collect data and provided clarity regarding the specific methods that were used for data collection and analysis in this study. In this study the researcher collected primary data from participants through the use of email interviews with 15 participants who are drama graduates who now hold leadership positions in their respective careers. Desktop research was also conducted to obtain secondary data in the form of a review of existing literature to compare Theory U with play production, specifically the five movements of the U-process with the play production process which involves script, production meetings, rehearsals, technical rehearsals and performance.

This chapter focuses on presenting the findings of the study firstly in terms of the primary data collected and the themes and sub-themes that were identified from the interviews during the process of thematically analysing the collected data. In the first part of the chapter a comprehensive discussion of the findings will be presented where the primary interview data will be compared with and contextualised in light of the findings of previous studies. The latter part of the chapter considers the findings of the secondary desktop research that was undertaken, and a comparison of the play production process with Theory U will also be outlined in some detail.

Table 6.1 below provides an overview of the themes and sub-themes that were obtained from the analysis of the data, which will be discussed in greater depth in the sections to follow.

Table 6.1: Themes and sub-themes

Theme 1	Play production contributes to leadership development
Sub-theme 1.1	Production director
Sub-theme 1.2	Live performance
Theme 2	Leadership skills to address VUCA environment
Sub-theme 2.1	Vision
Sub-theme 2.2	Communication
Theme 3	Working with different personalities
Theme 4	Leadership competencies that are important for drama trainees
Theme 5	Leadership competencies gained through Play production
Theme 6	Play Production developing students
Theme 7	Leadership in theatre

(Source: Compiled by the Researcher)

6.2 Theme 1: Play Production Contributes to Leadership Development

When participants were asked if play production, in their experience, plays any role in leadership development they indicated that indeed the processes of drama and theatre play a vital role in leadership development of drama trainees. They pointed out that any role that students can play in the process of play production helps in leadership development as students learn to collaborate with other people and work with different people who have different characteristics. Participants implied that drama students are required to work on many elements that contribute towards the birth of a production, which starts as an idea. This idea must then be translated into a concept, which usually begins with students acquiring general knowledge in order to understand the matters taking place in their communities and other parts of the world. Play production is about teamwork from the beginning right until the end. One participant stated that:

"Play production encourages leadership in actors to take charge of their own characters. In writers who tackle social and political matter in their words and in directors who captain the theatrical process from start to finish. Not all actors are directors but all directors must be actors, designers, publicists, and managers of egos." (R12)

Another participant said:

"A theatrical production cannot achieve any objective without leadership. Even the most extreme artistic challenges require leadership – even if that leadership is to ensure that there is no form or structure to the work. The deeply ironic truth is that in order to convey a profound challenge to order in the theatre, a leader has to be there to – keep a tight and disciplined hand on the tiller to ensure that the work steers clear of order, meaning, sense of purpose or any other factor that threatens the sense of chaos. To achieve this in the theatre requires a uniquely maverick leadership of highly dedicated artists who share an anti-formalist vision and who dare to be true to that vision." (R1)

The participants mentioned that processes of play production as a director require effective delegation because a person cannot do all the work by him/herself but needs to trust members of production with responsibilities. Time management and the ability to lead people with different personalities also play a critical role throughout the process. Exchange of ideas, devising creative solutions and collaboration all contributes to leadership development. In this regard one participant stated that:

"From producing and directing a student play, and then moving to the professional stage, the process has taught me a lot of leadership skills, such as people management, conflict resolution, negotiation, coping under pressure, pitching, and discipline." (R5)

The participants indicated that play production contributes to leadership skills development and enables the importance of working together. Most participants indicated how they had developed leadership skills through working in different leadership tasks during a production. A particular

matter that was thought to be of great importance was that a person should recall that his/her team (cast and crew) needs them in order to achieve the production goal. One participant stated that:

'Play production has certainly led to leadership skills and qualities. As producer of plays it is important to remain in control of how monies are spent and to ensure that boundaries are maintained amongst all elements including choreography, acting, publicity and marketing. As a director I am responsible for steering the project to the stage, having to deal with people on different levels, maintaining order amongst other leaders and to negotiate the most viable path from rehearsals to stage. This has made me an extrovert who is outspoken and knowledgeable in many areas of my job." (R12)

The participants elaborated that the leadership skills learned by students through a play's production process enables them to think on the spot, to become visionaries and to plan for the unforeseen future. They learn how to adapt to the situation, always make sure that the show goes on and learn new things every day. One participant said that:

"Yes. Having recognised that the convergence between theatre and the boardroom I have started a company called Theatre Of Leadership. The company also uses the Theory U Framework to underpin the learning progression. The programmes of Theatre Of Leadership are designed to equip the leaders of today to navigate the complexities of change in their role as holders and drivers of organisational culture." (R4)

The findings revealed that play production fulfils a vital role in leadership development of drama trainees and any role that students can take up in the process of play production helps in leadership development. The findings indicate that factors such as teamwork, collaboration and tackling social and political matters are significant for leadership development of drama students. The responses from participants indicate that any role that students can take on in the play production process enables leadership development. Each time that a student takes on a new role, he/she gains new skills, they learn to collaborate with other people and work with different people who have different characteristics. Play production is about teamwork right from the beginning of the process up until the end. This is in line with the findings of studies by Lundén, Lundgren, Morrison-Helme and Lepp (2017) and Park (2015) as these scholars also indicated that play production enables

personal growth, collaboration and teamwork skills, and enhances empathy and critical thinking. In addition, they found that play production allows for interaction, enables deep learning, promotes critical thinking and creativity, and helps with personal awareness.

The findings in this study further suggest that the leadership skills that students learn through the process of play production enable them to think on the spot, to become visionaries and to plan for the unforeseen future. Students learn how to adapt to the situation and have to ensure that the show goes on, and the production of a play allows students to learn new things every day. The findings of studies by Boudreault (2010) and Muszyńska *et al*. (2017) support those uncovered in this study, that play production makes it possible for students to develop their self-esteem, builds their confidence using the target language and develops many of the skills which will be relevant to real life. Play production has the potential to empower students and makes it possible for them to be proud and have high value in their work. It teaches problem solving, responsibility, management, directing capability and develops organisational skills, and the capacity to think and react to events very quickly and effectively without any preparation (Boudreault, 2010).

6.2.1   Sub-theme 1.1: Production director

The participants summarised the role of a director and indicated that it takes leadership for a director to organise rehearsal times, discuss issues or even begin to discuss the content of a play's production before staging it. The participants emphasised that as a director a person would have to deal with different people from different departments in order to have a successful production. They believed that a director needs to bring everyone on board and make sure that at all times everyone is on the same page in order to produce the same creative product that is presented in front of an audience. This requires the director and all team leaders of different departments to make sure that every individual is a part of the process from the beginning to the end. One participant stated that:

> "*Apart from the position of a director within a production theatre in particular requires people with a huge amount of self-discipline and responsibility towards a production which are also qualities a leader would need to show: discipline, punctuality, building trust between other members, honesty, reliability, not expecting from others what you do not expect from yourself, taking initiative and quick decisions*

when something goes wrong, a strong work ethic and passion for the job. The cast might even follow a director who does not convince through leadership qualities but just through his amazing creativity, specific artistic concept or just through his passion and love for theatre." (R6)

A great number of practical issues may arise during the process of producing a play and the director along with the crew and cast members may need to find practical solutions for these problems. For students the process may be highly effective and important not only for developing their artistic, technical and creative skills but also to develop their ability to lead and manage projects. There are more subtle leadership skills that are developed by other roles in the production of a play, but participants indicated that leadership is definitely required in order for a director to lead the process of play production. One participant stated that:

> *"The role of the theatre director is much like the leader in the corporate world. He or she is given a script and must bring this script alive. In theatre this is the script of the play and in the corporate world it is the company strategy. Much like the theatre director who has to cast for his show the corporate leader is required to recruit a team of individuals with specific skills sets to give effect to the strategy. Rehearsals are much akin to training and development and coaching. Ultimately the theatre director has to satisfy an audience to be profitable and the corporate director his/her customer must be satisfied to ensure shareholder validation."* (R4)

Zhang, Cao and Wang (2018) state that leadership is a process that enables a leader to influence his or her subordinates to assist in attaining relevant goals. Directors should have knowledge about arts of the theatre, and must be a 'jack of all trades but master of none' because the director is the leader of the creative and artistic team of the theatre and should therefore be able to work well with all team members. For a person to direct the production of a play certain qualities are critical and necessary. These include being able to teach, inspire, instruct, advise, explain, motivate, listen, learn, create, craft, encourage, schedule, organise and manage time efficiently. With these qualities and by defining production objectives with the rest of the team, a director will be able to achieve the production goal.

The director should also take into consideration other people's comments, suggestions and opinions at appropriate times and must be willing to advise and collaborate with others (Hearle, McMahon, Kwong & Cullen, 2017). The findings in this study revealed that production requires the director and all team leaders of different departments to make sure that every individual is part of the process of producing a play from the beginning to the end. The position of a director within a production, or theatre in particular, requires people with a huge amount of self-discipline and responsibility towards a production, and also requires the demonstration of certain qualities of a leader such as discipline, punctuality, building trust between other members, honesty, reliability, and not expecting from others what they do not expect from themself, taking initiative and quick decisions when something goes wrong, a strong work ethic and passion for the job. This is confirmed by the findings of a study by Sidiropoulou (2018) who elaborated that directing is an art that involves discipline and encouragement, control and sensitivity, structure and experimentation, as well as the management of tensions that temporarily can take place among the group members. The findings of Meilinda's (2016) study also stated that discipline is compulsory since a theatre project is never about a single person but is always a collective project. The director should lead by example, so that the team can follow the same values as one who is responsible to create the session and build the team. Ahmedov (2022) found that the director is an organiser, team educator, teacher and the leader of the whole team in the direction towards achieving a higher goal. Therefore, it is very critical for him/her to work very hard as the one who is responsible for updates and to the audience. The qualities such as moral rules, understanding people, creativity, imagination and laws of art are the tools that a director needs.

6.2.2   Sub-theme 1.2: Live performance

One participant explained that performing within an ensemble deepened the leadership skills for drama students, as they must be able to work and interact with different types of people. When drama students take part in play production, they are able to learn how to manage their time which is an enormously important skill. The complexities of a play production taking place in a theatre requires a cast and crew members who are willing to take on any task that needs to be done without being told to do so, but they must be able to voluntarily take initiative in order to ensure a successful production. In theatre, students develop listening skills and respect for colleagues,

which enables contributions to be taken into account from everyone who is involved in the production. In relation to this point, one participant stated that:

> *"In terms of creative solutions to artistic problems the exercise of directing live performances in a well-equipped theatre certainly develops problem-solving skills and, obtaining the willing cooperation of performers to collaborate on an ensemble achievement of a production, demands leadership together with an ability to tap into aesthetic sensibilities."* (R1)

Another participant mentioned that production meetings, rehearsals, getting in the theatre and technical period as well as final dress rehearsal are play production stages that enable leadership development of drama students and bring out the best in others. Most participants find theatre to be a tool that assists in the development of a range of skills for students in drama, such as developing confidence, well-organised oral communication, creative thinking, social intelligence, time management and other skills. These skills are developed through the process of play production. One participant stated that:

> *"The process between rehearsal and opening night deepened my leadership skills as it was the most testing part. This is the part where I was moulding the stage production while at the same time dealing with interpersonal conflict as well as the usual pressures of staging a theatre piece, such as not having proper rehearsal space, not having enough rehearsal time, punctuality and discipline (or the lack thereof) or the cast and crew, and the challenging task of producing quality work with limited funds and resources."* (R5)

The findings of the study establish that in theatre students develop listening skills and respect for colleagues, which enables contributions from everyone who is involved in the production to be taken into account. Play production becomes complex the moment it is moved into the theatre. It requires cast and crew members to voluntarily take on any task that needs to be done without being asked to do so, in order to have a successful production for everyone including members of the audience in the auditorium who came to watch the craft. He *et al*. (2018) highlighted that performance is about the audience in many ways and it is not easy for a person to choose a single form of art performance that they may see as a perfect stimulus for evaluation. Live performance

in the theatre provides actors with a controllable environment and enables the audience to question and compare (Lundén *et al*., 2017). Play production presents comprehensive performance contents, interesting narratives and visual effects that enable the audience to respond to various stimuli.

The first task to do when it comes to collaboration in creative performance is to create a team dynamic and establish the group that will work together as a company in order to explore and create a piece of theatre. The process of rehearsing physically usually starts with exercises and discussions among the team members to create a common sense of purpose; this is a social aspect that enables teamwork and builds relationships among students. The ability to recreate emotions and be comfortable with openness and intimacy plays a critical role when it comes to training performers, as well as during a performance. Performers need to trust one another, be attuned to each other's performance rhythms and be adept technically (Gorman, Syrja & Kannine, 2019). Drama enables collaboration and teamwork, it allows actors to conduct research from different perspectives and it enables actors to act out experiences and situations in order to understand better (Lundén *et al*., 2017). The findings of this study also confirmed that in the play production process between rehearsal and opening night the students tend to learn and develop their leadership skills and it is the most testing part of putting on a play. It is the stage where students have to manage their academic work schedule and production activities and working well together as a team with crew and cast always helps the members of a production to produce a quality production. Working in the theatre for live performance develops problem-solving abilities and cooperation of performers to collaborate in order to achieve production goals.

6.3   Theme 2: Leadership Skills to Address VUCA Environment

The participants indicated that the process of play production allows for the development of leadership skills in order to address a VUCA environment. Processes such as improvisation are important skills taught in many drama schools which are essential competencies for current and future leaders who have to deal with high levels of change and complexity. Participants further indicated that play production enables students to be adaptive and flexible, to willingly try fresh ideas, to accept challenges and to adapt to conditions and situations that are constantly changing. One participant stated that:

"In its nature, the process of play production, right up to performance, is volatile and complex, which opens it up to uncertainty and at times ambiguity. Unlike television and film production, theatre requires the presence of all talent at every performance, but with the unpredictability of life, that is not always the case. When an unforeseen occurrence happens, which may leave one member of the cast incapacitated or unable to perform for any reason, this demands of a director the requisite skill to address Volatility, Uncertainty, Complexity and Ambiguity." (R5)

Another participant said:

"The skills that you learn enable you to think on the spot as well as plan ahead for the unforeseen future. You learn how to adapt to the situation and as always make sure that the show goes on." (R12)

It is very important to remember that in order for any leader to achieve goals, leadership skills play a vital role and help in ensuring that effective leaders have the ability to create an environment that is conducive for working and learning. It is not just the position of power that helps an individual to think out of the box or to think in a unique way, but it is actually the leadership skills that they possess which enable them to think and see things differently. Leadership skills enable individuals to create an encouraging and productive work environment. The participants indicated that working with many different people who have different skills in different play production processes enables them to sharpen their leadership skills. One participant stated that:

"I consciously work differently with each project, I therefore rediscover my own beliefs, my skills, my emotional reactions towards certain things, subjects and behaviours while measuring and assessing myself from my previous experiences. It challenges me to take risks, to plan and communicate better, to set myself goals, timelines and deadlines, to evaluate my progress on a step-by-step basis while receiving and giving empathy, support and encouragement to the team I play with and for." (R13)

There are effective methods and processes that can be used to train or equip students with leadership skills, but none appear to be as effective as theatre. One participant was of the view that from self-

confidence to communication skills and emotional intelligence, these leadership skills play a very critical role in determining personal development and success, equipping students in drama with the ability to deal with challenging situations and being able to adapt to circumstances and environments that constantly keep on changing. The process of play production, according to the participants, allows those involved to be able to make choices and to keep up with responsibilities.

The findings of the study indicate that the process of play production develops leadership skills that allow a person to be able to address a VUCA environment. The improvisation process is one of the important skills taught in many drama departments and it is an important competency for current and future leaders dealing with high levels of change and complexity. The findings also show that the students learn to be flexible, try new fresh ideas, deal with challenges and adapt to conditions and situations that are constantly changing. These skills that students learn enable them to think on the spot as well as plan ahead for the unforeseen future. Students in drama learn how to adapt to the situation and make sure that the show goes on. The findings also indicated that the play production process is volatile and complex right from the beginning which allows the process to be in the state of being uncertain and at times it is open to more than one interpretation.

Hallo, Nguyen, Gorod and Mcdermott (2020) indicate that the VUCA environment is a concept which defines the current state of affairs in the world. The findings of this study are in agreement with those of studies by Chawla and Lenka (2018) and Murugan, Rajavel, Aggarwal and Singh (2020) as these researchers also discovered that it takes a great deal of confidence, creativity, courage and positivity for a person to embrace volatile, uncertain, complex and ambiguous environments. Leaders are required to be flexible and to think quicker in making decisions, in order to enable constant shift in people, technology, process and structure. A VUCA environment requires leaders to have more adaptive capacity and to think in a complex manner. When new challenges arise, leaders will need new and different innovations based on the needs of the situation, in order to convert challenges in a VUCA environment into an opportunity.

Volatility can clash with the ability to achieve a vision because in times of conflict, disorder, confusion and instability vision becomes more vital. However, as long as leaders have a clear vision of where they want to take their organisation and they consistently keep this vision in mind, they will be more effective even if the environment changes and is volatile (Lawrence, 2013). The

findings of this research reveal that it is the responsibility of directors to communicate their vision of the play production process to the rest of the team in order to achieve the production goal irrespective of all the challenges that may arise throughout the process. Uncertainty can contradict with understanding, and the leader must therefore have the ability to stop, look and listen. Leaders are required to focus outside of the functional areas of their expertise in order to lead with vision and make sense of volatility, but this requires communication, development, collaboration and demonstration of teamwork (Ruksana & Ahmed, 2019). The research findings also indicated that communication, teamwork and collaboration are very important aspects when it comes to dealing with volatility, and drama trainees are equipped with these skills to be able to deal with unpredictable situations not only in drama but in their lives in general.

A leader has to gather facts from numerous sources, practice rational enquiry and reasoning and also weigh up the various options that may be available to them. It is also important to consider options carefully, make decisions under pressure and test the solutions (Shama, 2019). Ambiguity can contradict with agility, communication abilities across the organisation and speedily applying solutions. Vision, clarity, understanding and agility are intertwined elements that enable VUCA leaders to become strong (Lawrence, 2013). The findings of the research revealed that theatre is an effective method as play production processes can be used in order to train and equip students with leadership skills that can enable them to lead in VUCA environments. These skills include self-confidence, communication, having vision, collaboration, emotional intelligence and teamwork, which are all developed through the process of play production. These leadership skills determine personal development and success, equipping students in drama with the ability to deal with challenging situations and to adapt to circumstances and environments that are constantly changing.

6.3.1   Sub–theme 2.1: Vision

The participants were of the view that leaders have to look forward and see where their teams and productions are headed and that this vision enables leaders to prepare for the future and keeps them on course during difficult situations or stressful periods. Having a plan for success in a theatre production is the most valuable asset for every member of production. Leaders should always keep the final results in their mind, as their vision needs to be strong enough to carry them through to the end of production. Vision helps leaders to persevere and to inspire others to achieve. It helps

them to work on what is important to achieve the end results. In this regard, one participant stated that:

> "*You have to bring a vision to the stage and along the way you have to manage set designers and crew, technicians, actors, stage managers and the theatre staff also. You have to negotiate people's and the production's needs. You have to liaise with different parties and bring all aspects to the stage on opening night.*" (R12)

According to the participants, it is the responsibility of the director to set the creative vision of the play and in order for the whole team to tell the story very well to the audience, the director should have a clear vision. A director has to bring the different elements of the production together in order to produce a cohesive final production, which is accomplished by having production meetings with the design team, cast and crew at numerous stages during a production with the assistance of the stage manager. One participant stated that:

> "*Play processes like directing require good leadership qualities. You have to bring a vision to the stage and along the way you have to manage set designers and crew, technicians, actors, stage managers and the theatre staff also. You have to negotiate people's and the production's needs. You have to liaise with different parties and bring all aspects to the stage on opening night. You learn admin skills and people skills. Design elements are also navigated by the director.*" (R12)

Another participant stated that:

> "*The stage manager once briefed on the vision has to ensure that all the cogs in the machine work together to produce the final product. Even stage hands have to be able to lead and cooperate backstage with the actors. The actors themselves have to lead themselves after taking advice from the director – they are not robots told what to do but have to make personal decisions on their character development.*" (R9)

The participants stated that teamwork is what is needed to communicate the creative vision of the play. All those involved in the production of a play have to be on the same page and this is not only the responsibility of the director alone but is the responsibility of all members of the

production. Team leaders have to make sure that their teams do what is needed in order to present the end results that the director is envisioning in their mind. One participant stated that:

> *"When creating theatre, it requires participants to follow the vision of one or several people. Directors and team leaders need to take all involved in the project to the same creative end product that is presented in front of an audience. This requires the director and the team leaders to make sure every individual is part of the process from the beginning to the end. Playmaking requires all involved to find practical solutions as the project progresses. A great number of practical issues may arise during the process and the director along with the different department's team leaders need to find practical solutions for these problems. For students, this process is highly effective and important not only to develop their artistic, technical and creative skills but also their ability to project manage and their leadership skills".* (R3)

The participants also indicated that every production is different and enables students to learn by sharing thoughts and ideas and supporting fellow team members to present the creative vision the director has on stage. One participant stated that:

> *"The productions you struggle to drive as close to your vision of perfection as you are able are the productions that give the most satisfaction when viewing them, but each production is like birthing a new child – each uniquely different, each demanding its own unique attention and each rewarding because it is different and challenging and all consuming. I have only ever repeated mounting productions that have travelled to other countries. The process for me is always complete and draining as I give everything in an attempt to deliver my best."* (R7)

The participants indicated that leaders have to look forward and see where their teams and productions are headed. Vision enables leaders to prepare for the future and keeps them on course during difficult situations. Having a plan for success in a theatre production is the most valuable thing for every member of production. Leaders always keep the final results in their mind, as their vision has to be strong enough to motivate them throughout the production. Vision helps leaders to persevere and to inspire others to achieve. It helps them to work on what is important to achieve the end results. Jensen, Moynihan & Salomonsen's (2018) views support the above the findings

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as they state that vision increases attraction of team members to their organisational purpose, which is the most critical part for performance because team members devote great energy, time and effort towards achieving that goal. The leader should not fail to communicate the vision to the rest of the team members because the organisational mission can only motivate individuals who know about its presence and understand its importance. Adnan & Valliappan's (2019) thought also supports this finding as they believe that having a vision can be described as having an objective, purpose or goal toward developing capability as motivation. Development, communication articulation and implementation are four characteristics that are focused on effective vision.

The findings of the research show that in play production, it is the responsibility of the director to set the creative vision of the play. In order for the whole team to tell the story very well to the audience, the director will have a clear vision and will bring elements of the production together in order to connect and produce the final production craft. The director will communicate the vision he or she has through production meetings with the design team, cast and crew at numerous stages during a production with the assistance of the stage manager. The study findings are in agreement with those of previous studies by Vidal & Moller (2007) and Jensen *et al.* (2018) who also discovered that leaders must have a clear vision of what their organisation should aspire to achieve. After developing a vision a leader will have to communicate this vision to his team members. The vision should be relevant to the ideals, values and needs of the followers in order to be inspiring and motivating. The findings of this study revealed that teamwork is needed in order to communicate the creative vision of the play and Jantz (2017) indicated that a vision must be communicated by leader in order to be effective. Meilinda (2016) argues that in the process the directorial vision can be a subject of revision, all team members in production must try to find the best possible version, and during this process the director should apply the art of compromising.

6.3.2   Sub-theme 2.2: Communication

The participants highlighted that play production enhances verbal and non-verbal expression of ideas, and students in drama learn how to project their voice, how to articulate words, become fluent in language and proficient in persuasive speech. Listening and observation skills are also developed through the process of play production. Communication is vital to a successful production in theatre and is a means of connection between people, and exchange of information,

thoughts and opinions. Acting provides opportunities for people to develop various communication skills such as storytelling, negotiation, emotional expression and giving direction (Rosales, 2017). Play production enables students to engage in significant conversation and authentic communication, as they learn to communicate in ways that are more artistic and they develop the courage to express themselves without fear of criticism. One participant stated that:

> *"I believe that if it was not for my dramatic arts training I would not have been as proficient a communicator as I am now. It is fair to say that in dramatic arts you are put in a place where the gymnasium of communication comes alive. You must be able to engage people not only with your voice but with your body and your facial expressions. And so in a very holistic way you become a better, more effective communicator in any field. Many who study drama possess these attributes but are unaware of them until later in life."* (R15)

Yüksel, Senol & Akyol (2020) emphasise that play production provides a student with meaningful communication skills. It naturally allows the student to participate in oral communication with other people and to communicate verbally or even non-verbally. The findings of this research also show that play production enables students to engage in significant conversation and authentic communication, as they learn to communicate in ways that are more artistic and have courage to express themselves without fear of criticism. Bambaeeroo & Shokrpour (2017) highlight that the potential of speaking with different dialects is not the only part of communication, but people should also communicate through inspiration and internal instinct. Education plays a major role in the development of effective communication of the students in order for them to be fruitful in their subsequent careers. Based on the research findings obtained by Batdi and Elaldi (2020), play production has a positive impact on communication skills. Their findings showed that there was a positive and significant level of drama on social communication skills with a large effect size. According to the results of a study by Yüksel, Senol and Akyol (2020), drama activities are more effective when it comes to developing the listening and speaking skills of students. Drama method improves the communication skills of potential teachers and also has positive effects on female educators. Play production is an effective method to improve communication skills and when students are given group work, it becomes simpler for students to become friends and express their feelings and thoughts (Hazar, 2019).

6.4   Theme 3: Working with Different Personalities

The participants believed that in theatre a person must be able to work with different personalities and should be mindful of everyone's needs and limits. They suggested that people will learn that friendship has to be put aside to guarantee the success of a play as often friendship oversteps the mark and affects the responsibilities of team members involved in a production. Bringing about a vision that is cohesive within the production and leading others towards its ultimate actualisation are the most important responsibilities of a director, with the assistance of the stage manager, designers and technical crew. Participants further stated that working with different people in theatre enables drama students to develop different skills and to collaborate with others. One participant stated that:

> *"Play production is collaborative and therefore skills developed are communication skills, analytical critiquing narratives and team work. At DUT third year students direct, write, compose, and choreograph their own selected or original works in certain coursework but all third year students direct and mount a short play. Although all these creative activities entail thinking, innovating and decision-making, directing coursework trains students to share skills, conceptually design products and project manage the process, as well as deliver by predetermined deadlines."* (R7)

Another participant explained that theatre enables teamwork and brings people together as one of the rated parameters by the crew and cast. They start to value each and every person's contribution, despite the specific role they may play in the production, which is a very powerful consciousness about teamwork that is not often felt while working in other types of organisations. Providing support to others, taking joint success into consideration and enhancing the process of organising people to work together properly and well are other impactful aspects of the play production process. One participant stated that:

> *"It is for sure a long time experience working intensively for many hours with a completely different bunch of people who all have different skills, temperaments, attitudes, sometimes even cultures, languages or nationalities. You are forced to listen and to observe a lot before you put people in a box. Every person is different and therefore deserves different treatment. The 'one serves all' method does to my*

experience not work on stage because you are going into intimate situations, borderline emotional spaces. For example I might be able to lose my temper in a stressful situation and the one person can take it and shook it off while another one closes off for ever and you lost the trust to this person". (R6)

The findings of the research established that in theatre people have to work with different personalities and should be mindful of everyone's needs and limits. Working with different people in theatre enables drama students to develop different skills and learn the importance of collaboration as it plays a vital role in the working environment and life in general. The findings of the study also indicated that teamwork allows people to work with others who are different, who have different skills in theatre, appreciate different personalities, create a positive working environment and to understand that a combination of different ideas enables innovation.

Morgeson, Reider and Campion (2005) suggest that one of the important qualities of teamwork is the effectiveness in terms of working together with other individuals. When people work together as a team, a number of interpersonal learning skills grow in importance. A person must be able to communicate clearly, and they must also be able to teach and influence others. Having strong social talents enables people to embrace the social roles required in order to coordinate their work and manage conflict. Teamwork has the ability to enable the members of the team to have a higher level of self-confidence, emotional security, planning ability and positive shared decision. It also aids in creating a conducive work environment with values, positive strategies and creative activities (Sanyal & Hisam, 2018).

In the theatre profession, teams that are highly functioning have the ability to succeed in creating and performing tasks. During theatre production, crew and cast members typically work in smaller groups/teams according to their specialisation. Their work must be combined faultlessly into the greater production of live performance. Theatre exercise and games provide students with opportunities to reflect on the particular traits and skills that contribute to a positive team experience (Britton, Simper, Leger & Stephenson 2017). The findings of the research established that theatre is a platform of working with different personalities which enables teamwork and brings people together.

6.5   Theme 4: Leadership Competencies that are Important for Drama Trainees

The participants indicated that through the processes of play production, individuals are able to take up more responsibilities that enable them to develop their leadership skills. Through their involvement in play production individuals are able to see improvements in their delegation skills, people skills and leading by example. One participant stated that:

> "Throughout the processes of play production I've realised that a great way to develop your leadership skills is to take on more responsibility. You don't have to take on more than you can handle, but you do need to do more than simply what's covered in your job description if you want to grow. Stepping out of your comfort zone is the only way you will learn anything new." (R14)

When the participants were asked about leadership competencies that they think are important for drama trainees, which are not inherent in play production, they indicated that play production may have potential in developing certain leadership dimensions, but other competencies may need to be nurtured like business skills, project management, strong ethics, accountability, people centredness and self-awareness. One participant stated that:

> "It is important that as with any skill, creative or otherwise, these take time to develop the same goes for leadership skills and as such, working as crew or runner initially, sweeping stages and cleaning dance mats or laundering costumes to follow-spotting, operating on the fly floor that lead to assistant stage management, and stage management work are all important in developing leadership skills. I think what I'm trying to express here – is that it is a process – and one does not just arrive". (R2)

One of the participants recommended that other competencies such as business skills, project management, strong ethics, accountability, people-centredness and self-awareness need to be nurtured. The findings of the study revealed that play production has the potential of developing certain leadership dimensions like time management, creativity, confidence, and being supportive and taking emotions into consideration. One of the participants recommended that an effective way for drama students to develop leadership skills is for them to take more responsibility but not more than they can handle. Giles (2016) states that the following leadership competencies are

critical: principles and moral standards; open and clear communication; flexibility in changing opinions; commitment to development; providing goals and objectives; approaching new ideas; and creating unity among others. Bolden and Gosling (2006) indicate that organisations use competencies to develop performance by training, evaluating and practising. Organisations should focus their attention on building individual strengths and promoting individuals' uniqueness. Conger and Ready (2004) highlight that competencies play an important role in enabling organisations to set clear, strong beliefs about the type of manners, mind-sets, skills and values particular to the people in leadership positions.

Leadership competencies are the skills, knowledge, talents, and qualities that leaders need to have and need to improve upon in order to do their work competently. Giving people directions, aligning them, motivating and also inspiring are the roles that leaders should play. The leadership competencies are applied as basic in order to support an organisation team and decide the kind of educational and leadership development opportunities that are needed for the future (Giles, 2016). The findings of the research are in line with the dominant views emerging from the literature as participants also stated that play production is a work of collaboration that entails innovation, creative thinking, decision-making and giving direction. Students are able to advance their skills and knowledge that they have acquired through the process of play production and can also advance their inborn, natural talents.

6.6 Theme 5: Leadership Competencies gained through Play Production

The participants indicated that play production enables students to gain leadership competencies such as emotional and social intelligence, time management, listening skills, self-confidence, flexibility, effective communication, open-mindedness, empathy, strategic thinking, conflict resolution, building and maintaining relationships and many more. One participant stated that:

> *"I can say that through my work in live performance production I have learned the value of community, the importance of reliability, the necessity for careful planning that can facilitate creative flexibility and the necessity for open and clear communication throughout the process of production from planning, to implementation as well as post-production engagements."* (R2)

Another participant said that:

> *"Critical and analytical thinking has to be at the top. Creative concept development, imaginative thinking and project management are some of the elements. A continued evolution or growth in my emotional intelligence, self-management, risk-taking, personal and interpersonal communication, project management, team motivation and management – these are some of the competencies that I am constantly rediscovering with each production I do."* (R13)

Another participant explained that play production is a powerful means to cultivate leadership, since the process of play production involves a director, stage manager, cast and crew members and it also develops creativity, adaptability, teamwork, discipline, negotiation and observational skills. Play production also helps to improve self-confidence of the students and to give them the ability to bravely face situations that are new and seem difficult to deal with. One participant stated that:

> *"Leadership competencies include, among others, the following: thorough preparation, organisation, structure, clear and constructive analysis that results in solid and justifiable choices, time-management, good team work, a head for creative budgeting, a flexible framework ready to negotiate around other creative processes, a firm objective, transparent communication tools, dedicated attention to detail, problem-solving within a teamwork environment propensity, and an excellent self-reflective capacity."* (R7)

The findings of the research revealed that through the process of play production individuals are able to see their improvements in delegation skills, time management, creative thinking, people skills and leading by example. In Chapter Four it was revealed that play production enables growth in emotional stability, creativity, flexibility, sympathy, effortlessness, origination, cooperation, and inspection of ethical attitudes while developing communication skills and recognition of the good qualities of literature. Play production promotes strategic interaction, encourages social and verbal development, and allows students to become knowledgeable (Park, 2015). Muszyńska *et al*. (2017) state that play production enables a person to have the potential of resolving conflicts, and helps students to express themselves and to learn language. The findings of this study are in

line with a previous study by Evjakova (2017) as it was discovered that the director who is a lecturer leads the students to creativity, promotes the state of being absorbed in thought, and encourages students' expression through a play production. When it comes to student training theatre, play exercises and improvisation enable students to become familiar with the theme, and this is also possible later during the arrangement of the scenery, props, lights and so forth on the stage of a theatrical production. The findings also indicate that working in the theatre teaches teamwork, responsibilities, tolerance and assertiveness. Theatre and drama play a role in the process of attaining knowledge, developing skills, creative thinking and developing emotional intelligence. Muhammad (2019) indicated theatre as a developing tool for young and old individuals as it is a collaborating and communicative action method, and people learn as they apply this method.

6.7　Theme 6: Play Production Developing Students

It was highlighted by the participants that play production enables students to take risks and do things that will make a positive impact on their society which ultimately leads to their development as people who can think out of the box, who know how to negotiate and work very well with others. It is very critical to know that when a plan requires creativity it will not just happen on the bottom line, but people need good ideas, invention and innovation and all this comes from people who have creative talent. One participant stated that:

> *"It allows me a chance to explore different ideas and different parts of my being. Because I consciously work differently with each project, I therefore rediscover my own beliefs, my skills, my emotional reactions towards certain things, subjects and behaviours while measuring and assessing myself from my previous experiences. It challenges me to take risks, to plan and communicate better, to set myself goals, timelines and deadlines, to evaluate my progress on a step-by-step bases while receiving and giving empathy, support and encouragement to the team I play with and for."* (R13)

Another participant explained that play production helps to develop key business skills such as co-operation and collaboration and can also boost a person's confidence. Play production enables

people to work in teams and to think artistically, and it offers key transferable skills that are useful in any industry. One participant stated that:

> *"It enabled me to understand how to work with people, and that time management is important and to better understand the process of the different individuals involved and that the way I work with them influence their commitment and the quality of their work. It, therefore, gave me the ability to give respect for others and that made me a better leader in the process."* (R3)

The findings also indicated that students are able to plan, implement, resolve issues they face in life and understand the world around them through their involvement in play production. Students also develop the acceptance and respect of authority, as they also learn the importance of rules.

The above findings are in congruence with the thought of Zaghloul (2018), Aykac (2017) and Freeman *et al*. (2003) as these authors also state that play production is one of the most effective methods to develop communication, creativity and critical thinking of students. It develops the imagination of students and willingness to act, and allows them to access their emotions and also their interpersonal objectives. Drama activities play a role in reflecting positively on the student's personality and behaviour. The play production approach enables students to realise their internal strength of 'knowing' and bringing this into action. Educators can employ creative drama in order to support academic, personal and social development and to promote communication between people. The creative drama concept supports the development of student language and vocabulary while inspiring high-level reasoning processes. One participant explained that play production offers key transferable skills that may be useful in any industry.

6.8 Theme 7: Leadership in Theatre

Participants indicated that working in the theatre assists students in learning how to manage their time as they need to plan their days in a way that deliberately avoids wasting time, so they can keep up their marks while also being busy with rehearsals and other theatre activities that may take up their time. Good time management is extremely critical to everyone who works on play production. Theatre requires every member of production to contribute in order to have a successful production. Working on a theatre production imparts knowledge, and promotes respect

and trust for the skills and talents of fellow students who are taking part in the production. Drama students are sometimes assigned to production responsibilities that enable them to develop their abilities to lead the production teams, particularly in their directing project, as directors, stage managers, designers and crew chiefs. One participant stated:

> *"So I think leadership requires a lot of sensitivity, putting yourself in the other person's shoe to receive real trust and acknowledgement. Of course on the other hand you have to find the balance between reaching your end product in time (only a limited time span is given for rehearsals) and because of that rehearsals cannot become 'therapy sessions'. So if somebody is disruptive all the time for whatever reason, it might be better to kick that person out to save the production. So those moments will train your for leadership were you can be challenged making drastic decisions in moments of a crisis to actually see the bigger picture."* (R6)

The participants believe that theatre enables students to have a wide array of opportunities to undertake leadership roles, for example, being the assistant to the director or designer and leading other crew or cast members, serving as a stage manager, or even working as a set or costume designer. The theatre environment helps students to learn from their mistakes so they can become better leaders. Play production needs cast and crew members that work together in a way that involves mutual assistance in striving towards a common goal in order for the production to be a success; there is no room for 'us' against 'them' behaviour. The cast and crew members will under normal conditions let a person know when they violate the team spirit of a production. One participant stated that:

> *"Firstly, you learn how to plan and strategise and in doing so you prepare yourself to face challenges which need to be approached with the holistic understanding that there is a set of other minds that are involved in the process. It teaches you project management skills because ideas have to be realised and executed in real time as they are of course unpacked on the floor. When you pass these ideas through a team you are of course engaging with many other viewpoints which will not all feature in the end result but must be given the opportunity to be expressed. So respecting other people and allowing them to be heard is part of this process of empowering people*

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through leadership. By not doing so people feel alienated and unworthy to be a part of the conversation for it is indeed a conversation that we are uncovering that humanizes the work we do as we grow through the challenges we encounter". (R15)

Since theatre is constituted by cast and crew members, students are able to develop their listening and observational skills which are very important for leadership. Theatre helps to prepare students to obtain and use self-confidence, gives them the ability to face new and difficult situations with confidence and in a courageous way, and allows opportunities for them to take risks.

De Paoli, Røyseng and Wennes (2017) emphasise that theatre leadership is usually about what is happening around the overall larger theatre houses as well as the production leading to a play. Leadership is appreciated as a collective process and not only reducible. In the theatre, creative work and leadership is characterised by high professional standards, capability of artists that are skillful, educated and have wide experience. Theatre work includes a collective of interdependent talented individuals, it is the process of creative work, and leadership is also highly involved in the way in which more people are connected. Theatre work and theatre leadership is transmitted from one person to another, from one generation to the next generation of theatre people because it is not a formalised or written kind of professionalised knowledge. Exploring the significance of education theatre and theatre of the oppressed practices relates to problem-solving and teaching concepts that develop students beyond the theatre (Campbell, 2018).

6.9   Comparison of Play Production Process with Theory U

The five movements of the U-process can be compared with the five steps of producing a play. The first movement of the U-process is co-initiating which can be compared with play production script, then co-sensing with production meeting, presencing with rehearsals, co-creating with technical rehearsals and co-evolving with performance of play production. Participants were asked whether the processes of drama and theatre in their experience play any role in leadership development, and were prompted to elaborate on experiential learning for leadership development and creative solution-making. One participant stated that:

> *"Having recognised that the convergence between theatre and the boardroom I have started a company called Theatre Of Leadership. The company also uses the Theory*

U Framework to underpin the learning progression. The programmes of Theatre Of Leadership are designed to equip the leaders of today to navigate the complexities of change in their role as holders and drivers of organisational culture." (R4)

6.9.1   Comparing co-initiating with casting

Scharmer (2007) indicates that each project begins with one person or a few team members gathering together with the aim of making a significant effect on a particular condition that certainly matters to them. They will share a mutual meaning around their purpose and the people they want to work with the moment they come together into a core group. Scharmer (2007) states that the circumstances that form that setting of an essential group is a process of deep listening, a person listening to their own consciousness about what life calls them and others to do, connecting with other people and the circumstances that form the setting for an event or idea related to the call and bringing together constellations of main players that co-inspire collective purpose. In the theatre a casting is a pre-production process for selecting a certain type of actor or extra for a particular role or part in a script. The casting starts with series of auditions before a casting panel which forms the core team that aligns around the intention of selecting the characters that are required for the production. Every character has something about them that separates them from the other characters (Moore, 2022). Breaking down the script is when casting directors create character descriptions for each speaking role and aligning around this intention happens during the call-back when an actor performs for a group of individuals from the production team and they read a scene with another person. Finding the right talent for the particular role requires a mixture of instinct, good timing and critical analysis, and this is a stage when a person listens to what life is calling them to do. Casting is a crucial part of the play production process because performance can significantly impact the way the audience and critics receive the production (MasterClass, 2021).

6.9.2   Comparing co-sensing with production meetings

A set of practices that make it possible for deep seeing or 'sensing' to take place as a whole and across boundaries is what is missing in current organisations and societies. When sensing occurs, the collective group members can see opportunities that are emerging and issues that are forces

within systems. Collectively the group starts to operate with an improved level of energy and sense of future possibilities (Scharmer, 2007). Co-sensing is about going to the places that enable the necessary abilities or qualities to become successful, so a person should observe, and listen with an open mind and heart wide open (Hurley & Brown, 2016; Scharmer, 2007). Play production meetings keep everyone focused on the production goal and this makes it an important part of the play production process. The description of DIE focuses on smoothly run production meetings which enable group members to see another's perspective as they have to step out of their own bubble. Production meetings are opportunities when the cast can share ideas with the director regarding challenges and possibilities they encounter during rehearsals and this also includes the technical team, make-up and costume department. The meetings present a unity and engagement among the production team, with the aim of giving the audience a particular story and they are the platform where all areas share information, give clarity about the needs of the production, set up a firm deadline and consider the priorities of each department while working on a creative schedule (Ledo, 2015).

6.9.3 Comparing presencing with rehearsals

The bottom of the U journey is the threshold that requires individuals or team members to let go ('letting go') of everything that is not important and open themselves to new aspects of their highest possible future self ('letting come') (Senge *et al*., 2004). The transformation of the old and experiencing of the coming in of the new is the essence of presencing and nothing remains the same the moment an individual or group of people crosses this threshold (Senge *et al*., 2004). A person should be in a place of stillness and become more communicative to the deeper source of knowing and they should connect to what is emerging for the future (Scharmer, 2007). The rehearsal styles used in a play are different from director to director and the type of play production. There can be predetermined rehearsals by the director where what will be done at each scheduled rehearsal is clearly outlined, or sometimes the students or cast members can 'discover' the scenes. All cast members continuously need to adapt when technical and performance changes are being made to the script regardless of the rehearsal style. The various aspects of the script and the rehearsals process is practise negotiated by students and frequently allow for feedback that inspires the cast members to take the play into a new direction and level (Beare & Belliveau, 2007). Rehearsal provides repetition of the phrases learned by heart that students may apply in

communication with other individuals at a later stage. Dress rehearsal brings emotion and adopts expectation for the play production from the audience's point of view. This is a stage of production were an actor may sometimes apply improvisation after missing lines because they let go of what is forgotten and draw on their creativity in order to deliver what is expected from the audience's point of view (Ilieva & Terzieva, 2018).

6.9.4   Comparing co-creating with technical rehearsals

The outcome of the 'co-creation' movement of the U journey is the vibrant and speedily spreading network of change-makers who hold their knowledge across prototypes, assisting each other to deal with any challenges of innovation they face and exploring the future by doing. The prototype is a section of the sensing and discovery process in which a person explores the future by doing rather than by thinking and reflecting (Scharmer, 2007). The technical rehearsals are the stage where actors for the first time are able to use lighting, sound, costumes, scenic design, make-up and so on. This rehearsal enables the technical crew members to integrate the numerous technical elements into the play production. Actors are important to the process and are expected to be ready to jump from cue to cue as required and as often as is necessary. This process should enable the director and design teams to agree on satisfactory issues they may come across such as using sound, stage lighting and other technical components (Lindgren & Packendorff, 2007). It is during the technical rehearsal that the process by which different kinds of production elements that are believed to have developed from earlier forms during the planning, or when a preliminary version of production was developed, are brought to light. This is the stage where all elements of the production come together to create what is the final product and where everyone is finally in the same working place at the same time to create a show. Technical rehearsal focuses on all aspects of production including technological aspects of the performance in theatrical, and the director is expecting to see all elements producing what was in the prototype. Efficient and effective communication is required as now all the departments are officially working together, including heads of technical departments, run crew, production managers, theatre staff, designers, cast, stage manager and director (Shell, 2019).

6.9.5 Comparing co-evolving with performance

The moment a few new prototypes and microcosms have been developed, the following step is the reviewing of what was learned, what is working and what is not working. Following this comes the decision to select the prototype that may have a great impact on the situation at hand (Scharmer, 2007). More frequently, what a person thinks they will create at the start of the U-process is completely different from what finally emerges. The results of a co-evolving movement can be seen in the innovation ecosystem that links initiative of high leverage prototype with the institutions and individuals that can help in taking it to the next level of piloting and scaling (Senge *et al*., 2004). The acts of performing collectively as a whole on stage, receiving acknowledgement from the audience in the auditorium in the form of applause and feedback that is positive helps to strengthen the students to have more self-confidence, which nurtures a deeper sense of connection to the community. The performance helps to strengthen the level of commitment of the whole process of creating collaborative play production. After a performance, students frequently indicate how the process was worth the time and challenges encountered, and performance therefore enables students to express themselves in a meaningful way (Fleming, 1994).

6.10 Conclusion

This chapter focused on the presentation and discussion of the findings of the study, where the data collected from the email interviews was analysed through thematic analysis, and findings were presented and discussed according to the themes and sub themes that emerged from the analysis. The study findings were related to the relevant literature to provide a discussion and to contextualise the research in the existing body of knowledge. The findings of the research show that participants agree that the processes of drama and theatre play a vital role in leadership development of drama students, especially in terms of directing a play and participating in live performance with diverse cast and crew members. Participants believe that the play production process can be considered a VUCA environment as situations are constantly changing and students learn to adapt to ever-shifting circumstances. In doing so, students are able to learn a range of leadership skills required for when they enter VUCA contexts in their subsequent careers, such as being able to effectively communicate a vision and working with different personalities, which

ultimately makes them competent team players and boosts their self-confidence. The five movements of the U-process can be equated to the five steps of producing a play as each movement or step builds similar leadership competencies for those who participate in the processes. The following chapter will present the conclusions derived from the research findings and the recommendations that can be made based on these findings.

CHAPTER SEVEN

CONCLUSION AND RECOMMENDATIONS

7.1   Introduction

The previous chapter presented the findings of the study and discussed these according to the themes that emerged during the data analysis and in relation to the literature reviewed in the study. A comparison of the processes of play production and Theory U was also put forth based on the desktop research undertaken in the study. This chapter presents the overall conclusions of the research and suggests recommendations for the development of leadership for drama students at DUT and for future research based on the findings obtained in the study. This study aimed to explore the field of leadership development through play production. The objectives of this research, as stated in Chapter One, were:

1. To investigate the similarities and differences in processes of play production and Theory U at the DUT Drama Department from the perspective of drama graduates in South Africa.
2. To explore how the processes of play production and Theory U complement each other as a modality for creative innovation at the DUT Drama Department.
3. To determine the potential contribution of utilising Theory U in developing leadership for DUT drama students through play production.

The research also aimed to suggest strategies that will assist the Department of Drama and Production Studies at DUT to utilise Theory U in the play production process, to promote the development of the leadership skills of the students enrolled in the degree and to enable them to be proficient in responding to and working in VUCA environments, by preparing them for the present moment, the future and the challenges they will face in society. In order to achieve the objectives of the study, a qualitative approach was employed and a literature review was conducted based on articles, websites and books addressing the relevant topics. The study focused on the literature on conventional leadership, Theory U as a process for leadership development, and educational drama and theatre. Data was collected through the use of email interviews with 15

participants who shared their views on leadership development of drama students, in order to present findings, draw conclusions and make recommendations.

7.2   Findings of the Study

The overall findings of the study will be summarised in the following sub-sections.

7.2.1   Overview of literature

The literature review indicated that Theory U is an approach that can be used to resolve complex problems around individuals and organisations. People cannot rely on using an upgraded version of the past in order to resolve problems but they can use the processes of Theory U, because the challenges of modern society require new innovative ways of knowing and acting (Hurley & Brown, 2016). Theory U is a method that enables individuals to discover and allow a process of introducing new creative learning and sustainable change. It applies a special focus on important personal characteristics and enables the importance of the meaning of change to be drawn out, which is associated with the vision of the future (Chlopczik, 2014). It was found that the five movements of Theory U lead to creative innovation in all walks of life and these movements can allow individuals to learn from the emerging future, to develop deep innovation abilities and enable collective action. Theory U is also a set of principles that allow people to use deeper sources of knowing and vision in moving from awareness into action, and can enable them to design their work procedures, interactions and associations in a different way (Limina, 2015; Scharmer, 2007). The quality of consciousness and purpose that a person brings to any situation plays a critical role in the success of their leadership. The centre of leadership is about responding to situations by shaping and shifting the way people attend to a situation (Scharmer, 2007). It was also found that Theory U directs the focus of individuals to the 'blind spot' in leadership, the origin which people operate from individually and as a whole (Scharmer, 2008).

Drama is a creative and innovative activity, and its general purpose cannot be limited only to simple entertainment; it is also beneficial in educating people about different aspects of life (Alvarado, 2017). The relationship between drama and learning can be seen as more complex than a dualistic two-way process (Franks, 2019). Drama is couched in teamwork, collaboration and community and is not only about being in the spotlight on stage and television. Play production

develops students to know the power of speaking, listening and expressing ideas, resolving conflicts, promoting strategic interactions and encouraging social development (Muszyńska *et al*., 2017; Park, 2015). Drama is empowering as a learning medium as it actively encourages personal growth and is a valuable means for developing empathy and thoughtful practice (Wasylko & Stickley, 2003).

The literature also indicated the similarities in the processes of play production and Theory U when comparing the five steps of the U-process with the five steps in the process of creating a play. Each process starts with one person or a few team members who share a mutual meaning around their purpose, who connect with circumstances and then form the setting for an idea. The focus is on the main goal and the collective team members can see emerging opportunities and challenges, deal with any challenges of innovation and explore the future (Hishon, 2016; Scharmer, 2007; Senge *et al*., 2004). The first objective of the study was therefore satisfied. The study was able to determine the similarities in the processes of play production and Theory U.

Leadership development is viewed as an interdependent process of enhancing capabilities of individual leadership and expanding the collective of teams' capacities, and comprises two distinct components: leadership training; and leadership education, which refers to on-going development and evolution over a period of time (Martinelli & Erzikova, 2017). Leadership development is about a set of skills or behaviour which people can learn (Van Droffelaar & Jacobs, 2017). It was found that leadership development has a successful impact on the effectiveness of organisations through developing people's state of mind (Seidle *et al*., 2016). The practices of leadership development are viewed as powerful tools to educate and coach others to succeed in planning, to build innovative mind-sets and culture, and to encourage the development of leadership capabilities in others (Gonin *et al*., 2011).

Leadership style is influenced by a variety of factors, including external issues affecting the environment within which the leader is working and how the leader was mentored. Leadership style affects how well a leader can effectively get team members to deliver results (Dickinson *et al*., 2016). The theatre director is a leader who uses a coach's approach and style to reveal people's potential; this type of leader views individuals as talented and aims to develop them. A director believes that everyone has potential within them and gives people direction to

assist them to tap into their ability to attain all that they are capable of (Dickinson *et al*., 2016). The stage manager is an autocratic leader; this type of leader makes all the decisions with little input from team members (Schaeffer, 2002). Stage managers work with people of different personalities and can face unexpected challenges within a production that they must resolve (Vaughn, 2017). An actor, on the other hand, is a participatory leader; a participatory leader takes into consideration the opinions of individuals and groups about work. This style of leadership is based on respect and large group involvement and is effective in enhancing the collective strengths and viewpoints of individuals to overcome challenges (Cope & Murray, 2017).

7.2.2   Findings from the primary research

The research found that play production fulfils a vital role in leadership development of drama trainees; factors such as teamwork, collaboration, tackling social and political matters were identified as significant for leadership development of drama students. Any role that students can take on or play in the production of a play enables leadership development. The research also found that play production is about teamwork from the beginning of the process right until the end. The leadership skills that students learn through play production enable them to think on the spot, to become visionaries and to plan for the unforeseen future. Students learn how to adapt to various situations and to always make sure that the show goes on and in this way they learn new things every day.

The participants indicated that the production director's role requires leadership skills in order to work well with different people from different departments with the aim of staging a successful production. It is the responsibility of the director to bring everyone on board and to make sure that everyone is on the same page at all times in order to produce the same creative product that is presented in front of an audience. The research also found that productions require directors to make sure that every single individual becomes part of the process from the beginning to the end. The position of a director within a production in theatre, in particular, requires people with a huge amount of self-discipline and responsibility towards a production and also requires a director to demonstrate the qualities a leader would need to show.

The research found that the process of play production develops specific leadership skills in people that are required for them to be able to address a VUCA environment, which are important

competencies for current and future leaders who are dealing with high levels of change and complexity. The research also showed that the drama students learn to be flexible, try new fresh ideas, deal with challenges and adapt to conditions and situations that are constantly changing. The skills that drama students learn enable them to think out of the box and allow them to always have a back-up plan when facing a challenge. Students in drama learn to engage in significant conversation and authentic communication; they develop confidence to express themselves without fear of criticism. The research also found that the play production process is volatile and complex from the beginning right until the end, which allows it to be in the state of being uncertain and at times it is open to more than one interpretation.

Play production is a work of collaboration that entails innovation, creative thinking, decision-making and giving direction. Students are able to advance skills and knowledge that they acquire through the process of play production and also advance their inborn, natural talents. Play production has the potential to empower students and makes it possible for them to be proud and have high value in their work. It teaches problem-solving, responsibility, management, directing capability and allows for the development of organisational skills, to think and react to events very quickly and effectively without any preparation. This data satisfied the second objective of the study which sought to explore how the processes of play production and Theory U complement each other as modalities for creative innovation. The participants highlighted that between rehearsal and opening night drama students tend to learn and develop their leadership skills and the play production process is the most testing part of staging a play. It is the stage at which students have to manage their academic work schedule and production activities, work well together as a team with the rest of the crew and cast, and be willing to always assist all members of production in order to produce a quality production.

The research revealed that theatre affords students many opportunities to undertake leadership roles as they can be directors, assistant directors or designers and lead other crew or cast members, or they can serve as a stage manager. The theatre environment helps students to learn from their mistakes so they can become better leaders, as they learn how to be good communicators who have the skills to engage, motivate and inspire their team to understand shared goals. Since theatre is constituted by the cast and crew members, students are able to develop their listening and observational skills which are very important for leadership. Theatre helps to prepare students to

obtain and use self-confidence, gives them the ability to face new and difficult situations with confidence and courage, and allows them to show a willingness to take risks. Based on the findings of the research, several conclusions can be drawn which will be discussed in the section to follow before the recommendations for the Department of Drama and Production Studies at DUT are outlined.

7.3   Conclusions of the Study

It can be concluded that Theory U is about leadership development, a method that makes it possible for people to allow processes of introducing new creative learning and sustainable change. Play production naturally aligns itself with Theory U. When students enter into the process of play production it is a totally a new area they are delving into and they are required to learn through the processes of intellectual, emotional and creative learning. The process of play production matches the movements of Theory U as it develops the leadership skills of drama trainees in similar ways as Theory U also enables creativity and innovation and enhances leadership development.

Drama students do not necessarily or consciously enter the field of study to take part in production but through the process they develop leadership skills. Different roles that students play in a production can nurture a different style of leadership, for example, being a stage manager requires autocratic leadership, while an actor may need a participatory leadership style and a director as a leader may use a coaching approach to reveal people's potential. It can also be concluded that drama is a creative and innovative process that cannot be limited only to entertaining the audience in the auditorium but drama also educates people on different aspects of life. In order to have a successful production for everyone, including members of the audience in the auditorium who came to watch the craft, collective responsibility is required and teamwork plays a critical role.

7.4   Recommendations

- **Drama Lecturers**

The lecturers in the Department of Drama and Production Studies at DUT should start to direct play production with leadership training built in. That is, they should not only focus on achieving production goals but should also aim to develop leadership skills of drama trainees in order to

address the root causes of challenges related to social and spiritual matters and VUCA environments, and to produce well-rounded graduates with good leadership qualities. Lecturers should apply methods that allow interactions and active engagement of drama students to encourage collective leadership because hierarchical leadership is no longer effective to deal with the challenges that are faced in society, as is evidenced by the challenges currently encountered, for example, in dealing with the COVID-19 pandemic.

- **Social Presencing Theatre**

Since physical theatre (performance of using physical movement to tell a story) and dance drama are within the curriculum in the Department of Drama and Production Studies, social presencing theatre should be applied during the training of drama students in order to express experience of the U-process through a real experience of making a 'true move'. Hayashi (2017) and Scharmer (2020) indicated that a 'true move' is something that is spoken or can be an action taken, by involving the use of the imagination and having great power or strength within the situation. This will lead students through a series of practices that will help them to apply some of the methods and tools to the practical work they may be involved with.

7.5   Recommendations for Future Research

Future research can investigate Theory U leadership development specifically in relation to first year drama students who have not been exposed to leadership development programmes and the whole play production process. Future studies could be either quantitative or qualitative, or could incorporate mixed methods with a larger sample, which can also include final year drama students to provide a comparative perspective, based on the fact that they have already been exposed to the play production process. These further studies could be undertaken at the University of KwaZulu-Natal or at DUT because both academic institutions offer drama programmes in the province of KZN.

7.6   Conclusion

The purpose of this research was to explore the field of leadership development through play production firstly by comparing play production processes with the movements of Theory U. Play

production complements Theory U as they are both modalities for creative innovation and both processes encourage the development of leadership competencies, especially those competencies needed in the current VUCA environments prevalent in modern society. Drama departments at tertiary institutions should therefore consider incorporating aspects of the U-process into the academic programmes offered, as this will lead to well-rounded graduates who are equipped with leadership skills and competencies once they have completed their studies. This can be accomplished by actively incorporating leadership training in the practical components of play production during the course of the drama degree, as well as through explicit inclusion of SPT in the drama curriculum. If these measures are implemented, drama students will not only attain the particular technical skills related to being a good actor or director, but they will also acquire the requisite leadership skills necessary for success once they enter their respective careers.

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APPENDIX A: ETHICAL CLEARANCE APPROVAL LETTER

UNIVERSITY OF KWAZULU-NATAL ™
INYUVESI
YAKWAZULU-NATALI

05 August 2020

Mr Napoleon Maleka Motimele (218048922)
Grad School Of Bus & Leadership
Westville Campus

Dear Mr Motimele,

Protocol reference number: HSSREC/00001692/2020
Project title: Using Theory U and Drama as a tool for the leadership development of drama students
Degree: Masters

Approval Notification – Expedited Application

This letter serves to notify you that your application received on 29 July 2020 in connection with the above, was reviewed by the Humanities and Social Sciences Research Ethics Committee (HSSREC) and the protocol has been granted **FULL APPROVAL**

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number. PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

This approval is valid until 05 August 2021.
To ensure uninterrupted approval of this study beyond the approval expiry date, a progress report must be submitted to the Research Office on the appropriate form 2 - 3 months before the expiry date. A close-out report to be submitted when study is finished.

All research conducted during the COVID-19 period must adhere to the national and UKZN guidelines.

HSSREC is registered with the South African National Research Ethics Council (REC-040414-040).

Yours sincerely,

Professor Dipane Hlalele (Chair)

/dd

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APPENDIX B: INFORMED CONSENT LETTER

<div align="center">

UNIVERSITY OF KWAZULU-NATAL

GRADUATE SCHOOL OF BUSINESS AND LEADERSHIP

M Com Research Project

Researcher: Mr. Napoleon Motimele (083 950 9730)

Supervisor: Professor K Pillay (031 260 8300)

Research Office: (031 260 8350/3587/4557)

</div>

Dear Participant,

I, Napoleon Motimele, am presently undertaking research as an M Com student at the Graduate School of Business and Leadership, University of KwaZulu-Natal. You are invited to participate in a research project entitled: *Using Theory U and Drama as a tool for the leadership development of drama students*. The aim of this study is to explore the field of leadership development through play production.

Through your participation in this questionnaire, I hope to understand the potential of play production in developing leadership skills of participants while they learn the skills associated with play production.

Your participation in this project is voluntary. You may refuse to participate or withdraw from the project at any time with no negative consequence. There will be no monetary gain from participating in this research. Confidentiality and anonymity of records identifying you as a participant will be maintained by the Graduate School of Business and Leadership, UKZN.

If you have any questions or concerns about participating in this study, you may contact me or my supervisor at the numbers listed above.

Sincerely,

Investigator's signature_____ Date_____

This page is to be retained by the participant

UNIVERSITY OF KWAZULU-NATAL

GRADUATE SCHOOL OF BUSINESS AND LEADERSHIP

M Com Research Project

Researcher: Mr. Napoleon Motimele (083 950 9730)

Supervisor: Professor K Pillay (031 260 8300)

Research Office: (031 260 8350/3587/4557)

CONSENT

I………………………………………………………………………….(full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire.

I hereby consent/do not consent to record the interview.

SIGNATURE OF PARTICIPANT   DATE

…………………………………………………………………………………………………

This page is to be retained by the researcher

UNIVERSITY OF KWAZULU-NATAL

GRADUATE SCHOOL OF BUSINESS AND LEADERSHIP

M Com Research Project

Researcher: Mr. Napoleon Motimele (083 950 9730)

Supervisor: Professor K Pillay (031 260 8300)

Research Office: (031 260 8350/3587/4557)

Title of study

Using Theory U and Drama as a tool for the leadership development of drama students

1. In your experience, does play production (the processes of drama and theatre) play any role in leadership development? Please elaborate, especially on experiential learning for leadership development and creative solution-making

2. How did the processes of play production develop your leadership skills?

3. Can you elaborate on specific play production processes that deepened your leadership skills?

4. What are the most important leadership competencies that you gained through play production? These competencies are varied and include, social intelligence, emotional intelligence, risk-taking, conflict management, leading self and others, etc.

5. What leadership competencies do you think are important for drama trainees, which are not inherent in play production? That is, while play production may have the potential to develop certain leadership dimensions, there may still be a need for other competencies to be developed. For example, play production may be good at developing social intelligence, but may not be good at nurturing emotional intelligence.

6. Do the processes of play production develop leadership skills in order to address a Volatility Uncertainty Complexity and Ambiguity (VUCA) environment? Please elaborate:

7. As a leader, are you consciously using any of the processes engaged with during drama training in leading self and others? Please elaborate:

8. Is there anything else that you would like to add about play production and leadership development?

Thank you for your responses.

APPENDIX D: EDITOR'S LETTER

6 Harold Lane
Malvern
4093

16 August 2021

To Whom It May Concern:

Re: Editing of Masters dissertation - Mr Napoleon Motimele (218048922)

This letter serves to confirm that I have indeed edited Mr Napoleon Motimele's Master of Commerce dissertation titled 'Using Theory U and drama as a tool for the leadership development of drama students'. Mr Motimele's supervisor is Professor Cecile Gerwel Proches (Graduate School of Business and Leadership Studies, UKZN). The specific areas that I paid attention to in the dissertation were:

- **Language:**
  Sentence structure, correction of grammar, coherence, clarification of expression, syntax, spelling and punctuation;
  Logical flow of ideas within and between paragraphs and sections;

- **Referencing:**
  Cross-checking in-text with Reference List entries;
  Looking up of missing references;
  Correction of format of in-text and Reference List entries;

- **Formatting:**
  Spacing between headings and paragraphs, consistency of size and style of fonts used throughout the thesis;
  Correction of numbering of sections and subsections;
  Generation of Table of Contents, List of Figures, List of Tables & List of Acronyms;
  Correction of page layouts and overall appearance of thesis;

Please do contact me if you require clarification regarding any of the above matters pertaining to Mr Motimele's dissertation.

Yours sincerely,

Ms Serrenta Naidoo
Tel: 061 614 7473/ Email: naidooserrenta@gmail.com

APPENDIX E: TURNITIN REPORT

Dissertation