

EXART PERFORMANCES – Arts-in-Business

4 business development programmes using working methods from music performance. No artistic skills or special music training are needed for participation.

Choral Conducting for Managers - a visible and listening leader

Matches the form of a genuine conductor's masterclass, strengthening the individual performance for the leader and develop the ability to communicate with non-verbal means, gestures and body language. The Conductor as the Ideal Leader will be explored – visible and listening leadership.

A group of 7-25 participants work as conductors - other members of the organisation could join. Depending on the duration of the workshop, 6-8 trained singers will at hand to enlarge the musical possibilities. The choir is conducted by the participants in a range of simple pieces of music under the supervision of Peter Hanke. Video recordings can be used.

Result: Experiencing the conductor's role the leader will develop his/her communication skills on an artistic level.

The Force of an Ensemble - team building à la choir and orchestra

A day of inspiration for a group or an entire department. Explore the orchestra and ensemble way of co-operation, communication, initiative ad-hoc leadership within a frame of highly disciplined artistic freedom.

The group's strategy for development and common goals serves as an agenda for a number of exercises to stimulate the human energy and explore the common experiences exactly as members of a music ensemble do every day. Music exercises with percussion or choral singing/conducting combined with the Appreciative Inquiry techniques to maximise the effect of the brain storm.

Result: A solid development of the team spirit and the team's ability to formulate future common goals and strategies.

String Quartet Working Discipline - a powerful meeting facilitation technique

Short meeting facilitation technique workshop inspired by the string quartet rehearsal techniques. Learn how to act like four specific individuals in delicate inter-play, where every member's contribution is highly necessary both in the verbal and non-verbal sense. The metaphor "a gifted musical conversation" will be explored.

A group or department with a regular meeting schedule is trained in joint decision making, keeping focus, initiative, listening and ability to bring a discussion further. A role-play matching the 1st and 2nd violins, viola and cello parts in a musical form-language. Cases from daily life in the organisation can be used.

Result: The bad habits and stiffness of corporate meeting culture is challenged – boring meetings transformed to exciting events with chamber music qualities.

Mentoring - artistic teaching practice

Long term programme for sharing knowledge among experienced and young leaders or employees in one or more organisations.

The principles are becoming recognised as an efficient and feasible form of leader development in order to maximise the learning effect for both mentor and mentee. The parallels to the post-graduate soloist teaching is used for practical examples.

A number of mentors and mentees from the organisation are appointed and matched in pairs to meet frequently.

The parallel coaching of the mentors incorporates their own performance and understanding of the powerful principles of the music soloist teaching traditions.

Result: The well functioning mentor system is enforced with an aesthetic dimension to maximise the learning potential.

EXART PERFORMANCES – creative analysis

2 points of view concerning *creativity* are introduced as a part of the analysis and description, Exart Performances has started earlier this year. These short descriptions serve as appetisers for discussions and debate about how to release creative power.

Creativity – a Knowledge Form

Creativity can be defined as the ability to reflect about one's own capabilities. Qualifications, capabilities and creativity can be seen as three levels in a progression, where the basic skills and experiences are transformed into co-creative qualities – a new knowledge to possess. As a human being you are able to enlarge your creativity through a learning process, regardless of the individual starting point.

In this context creativity is not synonymous with artistic talent, however this ability is predominant in an artist, who must be creative to a certain extent before his or her products become interesting to other human beings. Artists are trained in entering the creative stage rapidly and without hesitation, which makes it feasible to learn from the artistic methods and techniques.

Creativity – a Mental Stage

In the creative process we all have different preferences in our relations – just as in all matters of life. Peter Hanke's model focuses the aspects of the creative stage of mind, which makes it possible to draw a portrait of the individual way of matching the following four aspects in pairs:

Individuality – The Necessary Loneliness

I get inspired alone. The ideas come to me without disturbance from other people. Together we can accomplish a lot, but to finalise the ideas I need to find focus alone.

Collectivity – Cooperation and Confrontation

Creating ideas works best for me when I collaborate with others. The confrontation and the immediate feedback benefits my ideas and give me energy to even more innovation. Intense discussions and dynamic interaction enforces the process.

Improvisation – The Obvious Technique

New ideas emerge in a stage, in which the fantasy is free to play. New directions are recognised in an explosion of ideas or new ways to be tested right away without unnecessary restrictions. I am comfortable with the demands for high performance and the energy needed to enter the improvisational stage.

Anchoring – Consideration and Ripening

The force of the ideas and thoughts of value are focused best with a maximised general view. Understanding and comprehension emerge after a serious scrutiny, often gradually as if the ideas always have been there, and suddenly I can see things clearly.

