



Università
Ca' Foscari
Venezia

**Department
of Management**

Working Paper Series

Monica Calcagno

**Writing and reading
innovative organizations. An
empirical research on vertical
dance**

**Working Paper n. 22/2013
October 2013**

ISSN: 2239-2734



This Working Paper is published under the auspices of the Department of Management at Università Ca' Foscari Venezia. Opinions expressed herein are those of the authors and not those of the Department or the University. The Working Paper series is designed to divulge preliminary or incomplete work, circulated to favour discussion and comments. Citation of this paper should consider its provisional nature.

Writing and reading innovative organizations. An empirical research on vertical dance

Monica Calcagno calc@unive.it <i>Department of Management Università Ca' Foscari Venezia</i>	Costanza Cardullo costanza.cardullo@unina.it <i>Department of Economics Seconda Università degli Studi di Napoli</i>	Luigi Maria Sicca lumsicca@unina.it <i>Department of Economics, Management, Institutions Università di Napoli Federico II</i>
---	---	--

Abstract

The present economic and financial crisis stressed the focus on innovation as a key process, imagined to support organizations facing the problem of how to produce value in a radically changed milieu.

Given this context, the management literature has been looking for innovative practices, investigating those contexts where words such as change, subversion of traditions and innovation have been given a strategic role. This happens, among the others, in artistic productions, where the artist's creative process has a deeply innovative nature (Frankelius, 2011).

The present study aims to investigate the processes of value creation taking place in one of these artistic organizations: Il Posto, an Italian company of vertical dance founded by Wanda Moretti.

The choice of Wanda Moretti as an object of observation has a double meaning. As a dancer and a choreographer, her creative process is made of creative thinking and action, such as thinking and action are the main components of the managerial perspective. Secondly, her artistic project is an innovative project in the perspective of modern dance. We then aim to observe and identify the innovative dimension of her language, analysing the processes through which her creative thinking takes place, inducing action.

The paper adopted a qualitative approach, using a process of interpretation based on a narrative model. To explore this narrative dimension, giving room to the interpretation of the processes in the specific context where they took place, the case study has been followed by three in-depth observations, where three main activities of the choreographer have been put under the lens of a conceptual microscope.

The paper ends with the identification of the main processes, through which innovation takes place in the context of observation.

Keywords: innovation, organization, culture, creativity.

JEL: L22

Correspondence to:

Monica Calcagno

Phone: Fax: E-mail:

Dept. of Management, Università Ca' Foscari Venezia San Giobbe, Cannaregio
87330121 Venezia, Italy+39 041 234 8743

+39 041 234 8701 calc@unive.it

1. INTRODUCTION

1.1 Innovation as an escape strategy

Developed economies are characterized by a structural crisis. The traditional economic cycles based on a recursive sequence of periods of crisis followed by periods of growth are probably over.

As it is explained by the etymology of the term, crisis (from the greek “krisis”) is the judgement, or the decision. A critic situation therefore leads to make decisions and choices, which are guided unavoidably by reflections. The current crisis situation, too, has focused the attention on some main themes, growing the importance of innovation (Stiglitz, 2013).

The innovation concept has been treated plentifully in literature, and the paper uses a general definition of innovation as “something principally new – in whatever area – which is created and also gains a solid footing on a market or in society” (Frankelius 2011, 98). This definition does not refer to innovation, as the exclusive result of a change in technology, neither defines the object of the innovation process, while, more importantly, it considers the impact of innovation in terms of both market and society. The definition is wide enough to be used in a context of cultural production, where both the drivers and the object of the innovation process can differ consistently.

Starting from the assumption that the innovation process plays a central role in artistic creation (Scherdin, Zander 2011), we identified the case study as a meaningful example of strong innovation. The reason is twofold. On the one side, vertical dance seems to be the result of a process of recombination where elements coming from different contexts are combined in new ways, giving rise to an original form of artistic language whose main characters is that of putting the dancer in the architectural context, rethinking the ways we behave in human designed spaces. On the other side, the experience of Wanda Moretti, the choreographer and the founder of the *Compagnia il Posto*, produced an original recombination of elements coming from her previous experience as a dancer in Venice, and created an original and specific declination of vertical dance. This combination is at the same time the result of previous knowledge and the emergence of original thinking about the contemporary dance and its role in the context, considered both in its physical, cultural, and socio-economical dimensions. Vertical dance, and the approach developed from Wanda Moretti more specifically, is then an object of specific interest when the entrepreneurial world is strongly asked to think out of the box in order to invent and combine new solutions to the crisis.

After a presentation of the development of vertical dance (1.2) in its emerging as an original language, created from a mix of aims, knowledge, and skills. The section 1.2 is

then dedicated to the growth of this kind of art, making a comparison with the dance in general, and trying to point out the innovative dimension of the language. The second section of the paper is dedicated to the empiric analysis, and to the aim of reading and writing the processes observed during the empirical investigation. After having explained the research methods adopted (2.2), the paper goes further in illustrating the case study (2.3), and showing how we managed the observation of micro-processes according to the choreographer's work and how the latters have been rebuilt and interpreted through several means of collection and data analysis (2.4). Before going to the conclusion, a last section of the paper is dedicated to some preliminary findings inspired by the research.

1.2 Vertical dance as a language of innovation¹

The story of contemporary dance has been characterized by a huge development of innovative languages coming out from the contamination of expressions emerging in different fields of the artistic research.

The development of vertical dance is a powerful example of this process of contamination.

The history of vertical dance can be traced back² by Wanda Moretti to the beginnings of the '60s, when the French artist Yves Klein³ designed and performed *Le saut dans le vide* (*The leap into the Void*). The performance took place twice, in two different places in Paris, and the artist – an eclectic painter and performer - jumped into the void, only sustained by rudimental ropes or protected by the presence of a net. The artist then performed a sort of an artistic act of freedom and openness to the life.

¹ This paragraph is based exclusively on two interviews to Wanda Moretti, the former released on 2010 and analysed as an indirect source of research and the latter released to us on July 2013. The subject of vertical dance is almost unexplored and there are no publications on it.

² This reconstruction results from an interview to Wanda Moretti.

³ For a complete story of the artist we suggest to look at his official on line archive (<http://www.yveskleinarchives.org/index.html>).



Figure 1: Yves Klein *Le Saut dans le vide* (credits: Harry Shunk and John Kender, source: <http://www.yveskleinarchives.org/index.html>)

A second moment in the process of construction of the vertical dance is represented by two projects designed by Trisha Brown: *Planes* in 1968, and *Man walking down the side* on 1970. The projects are rooted in the choreographic research of Trisha Brown. The aim of the American choreographer is that of reproducing a natural walking movement in an unusual context represented by the vertical walls of a building. The dancer moves slowly, appearing just as walking, and this is the core of the performance, which will be subsequently executed inside and outside different buildings, mainly arts galleries.



Figure 2: *Walking down the side*, 1971 (credits: Carol Goodden)

In the same period other projects emerge in the States: the *Suspension dance* of Batya Zamir on 1973, and the Multigravitational Group of Stephanie Evanitsky in 1971/1973 at the MOMA in New York.

What seems to characterise these projects is their closed relation with the arts world and the attempt to experiment the behaviour of the human body in extreme conditions such as that produced by walking on walls or being suspended to the ceiling.

In parallel with these experiments in Europe, and specifically in France, a small group of innovative and exceptionally gifted free-climbers produces a number of innovative performances taking place in natural sites. The technique is that of free climbing, but the poetic is that of an artistic act narrating a story. This experience can be seen as a sort of an artistic evolution of the extreme climbing abilities embedded in those people, producing a breakthrough in the symbolic message, and opening to a new artistic language located on the borders between art and climbing. The group gives birth to the so-called *dance de l'escalade*, which is represented in its highest expression by the impressive performance of Bruno Dizien and Laura de Nercy at Verdon on 1983. The climber and the dancer prepare a performance, which is put on stage in a theatre and subsequently repeated on the mountains.

Bruno and Laura dance and move in a fictitious bath, which is suspended on the rocks. They move on a vertical floor, thus radically changing the image of a number of

“normal movements”, such as taking a shower or making a conversation while sharing a space normally used in the process of preparing themselves in the morning.

The vertical condition of each movement, with the impressive image of a suspended bath, produces new meanings and rises new questions around human life and the physical and social constraints limiting human beings .

All these experiments, with a strong relationship with both natural and artificial spaces, and sharing the will to experience the space in unusual are identified as “vertical dance” only in the ‘90s. The label includes a large number of divergent manifestations of the same experience, from the *dance de l’escalade* of French climbers to the artistic performances of dancers, choreographers, and artists taking place in art galleries and huge metropolitan buildings. The result is a mix of different professional languages, performed by different communities, and combining the poetic of the artistic proposal with the physical limits of ropes and safety tools, which become integral part of the performance.

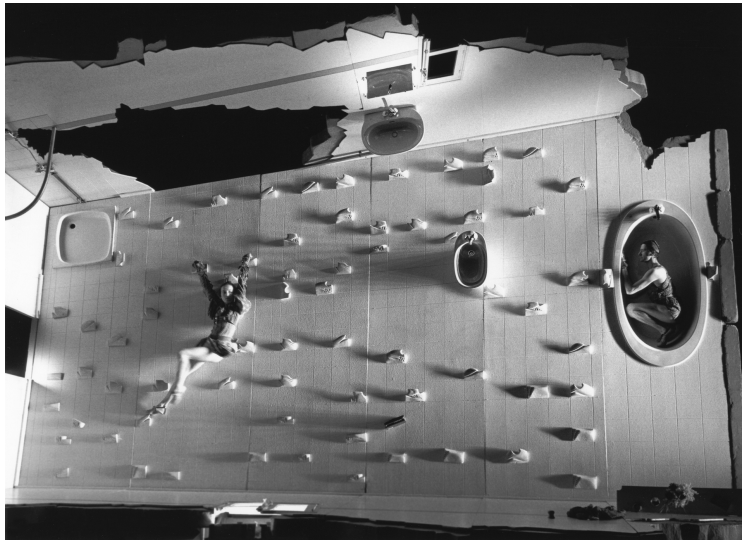


Figure 3: Bruno Dizien and Laura de Nercy performing in theatre (http://t-n-b.eu/content/centre-ressources/laura_de_nercy_bruno_dizien_1993-4056-0-0-0.php)

Following the words of Wanda Moretti, other artistic expressions can be connected to vertical dance, such as the foundation of Cirque du Soleil in Canada on 1984, and the artistic project of Maria Lai, *Legarsi alla montagna* (*Tying to the mountain*), at Ulassai, Sardegna (IT) on 1981. More specifically, here we have a collective performance involving the inhabitants of Ulassai, connecting themselves with a long rope to the mountain behind the village, putting on stage the declaration of a connection between the people living there and the natural site incumbent on the backside. This cannot be seen as an expression of dance in a proper way, but it is an artistic use of the language of the human body, working with many dimensions (not only the horizontal one), and expressing an idea of freedom, which involves the use of space in unexpected ways.



Figure 4: Bruno Dizien and Laura de Nercy performing on the rocks (credits: Eric Preau@World Press Photo)

Now the world of vertical dance is made of a restricted number of companies operating across Europe and the States, here included the unique Italian experience of Wanda Moretti.

These companies approach the vertical dance in different ways, some of them following more commercial patterns and others focused more on research. Notwithstanding some minor differences, they share a common approach: that of escaping the normal condition of being forced to move on a horizontal axis, referring to the perception of the environment from the position of a human being walking on the ground.

The deep nature of vertical dance seems to be that of experiencing the sense of freedom given by the movement inside a full space using other trajectories. A freedom, which is connected to, and results from the limit of our body, perceived in all its heaviness because it is suspended from the ceiling.

As emphasised by Wanda Moretti: “vertical dance is an experience of shift of spatial axis, better: a spatial practice where the body of the dancer has to re-negotiate space and borders of vertical and aerial territories. This negotiation takes place when the dancer uses her/his multiple sensibilities, knowledge and competences. Vertical dance is the result of a convergence of stable and moving arts, a changing mix of cooperative processes”⁴.

⁴ In its original version: “La danza verticale è un’esperienza di spostamento dei piani spaziali, o meglio: una pratica spaziale in cui il corpo del danzatore si occupa di negoziare frontiere e confini in territori verticali e aerei con una molteplicità di sensibilità, conoscenze e competenze. La danza verticale è una convergenza fra arti mobili ed immobili un insieme mutevole di processi cooperativi” (from an interview released to and elaborated by Massimo Schiavoni for DigitalArt- <http://www.digicult.it/digimag/issue-053/suspended-projections-the-changing-equilibria-of-wanda-moretti>).

The very nature of vertical dance then has been emerging through a process made of parallel investigations performed by different actors – artists, not necessarily dancers – looking at the natural and artificial (Simon 1969) context in an unusual way and experimenting a different way to stay in this context, and to find new meanings in being part of it. In its combination of theory and practice, vertical dance seems to be both a result of a process of recombination of existing languages and, somehow, the result of original interventions of single artists.

2. EMPIRICAL ANALYSIS

2.1 Research question

The analysis of micro-processes finds fertile ground in empirical research on arts organizations.

In the world of performing art, however, the vertical dance represents a discipline still unexplored. The paper aims to identify and analyze the innovative aspects of the vertical dance by means of an analysis of micro-processes regarding the work led by Wanda Moretti.

Our research is based on the idea that the artistic language of vertical dance, and more specifically the language used by Wanda Moretti, presents many innovative characters, and allows us to think about the nature of creative and innovative processes and their capability to re-design the context in which they take place.

In a situation where the relationship with the context should be dynamically re-designed in order to imagine and realize new, and sustainable solutions to our modernity (Rullani, 2010; 2013), the creative vision of future (Calcagno, 2013) is a key issue. This capability seems to be at the center of artistic productions where vision, imagination, and creation are of utmost importance. More specifically, vertical dance is a form of artistic expression, which is based on a different conception of the context (the space). In other words, working on a vertical dimension involves a different perception of the space, where the movement of the dancer redefines the relationship with the context in an innovative way.

For these reasons, the present study is built on three main research questions:

1. Can we look at vertical dance as an innovation of traditional dance forms?
2. Can we consider the Wanda Moretti choreographer as an innovative expression of vertical dance?
3. What are the emerging practices in terms of innovation?

2.2 Methodology

The empirical investigation is based on a qualitative methodology, and uses the case study as a unit of observation (Yin, 1981).

More precisely, the research is grounded on a sequence of two steps: the *reading* and the *writing*.

The *reading* is based on the observation of the three processes identified as meaningful contexts of interaction. During the observation, data are collected in the specific field facilitating the study of a contemporary phenomenon in its real-life context (Yin, 1981). The observation of a number of different processes thorough which the language of vertical dance has been used and developed by Wanda Moretti as a choreographer and as a teacher, gives us the raw material to work on the dynamic relationship between the choreographer and the context, and on her capability to create value during these processes. Furthermore, during the reading-observation stage, our experience has been more emotional and subjective, but also based on many different sensations (images, sounds, feelings).

The writing is based on the collection of data before and after the three observations. Data have been collected through five open interviews, lasting 1 hour and a half on average, analysis of videos, blogs and pictures, reading of interviews previously released by Wanda Moretti, feedbacks coming from Wanda Moretti and periodical discussions taking place in the team of research. During the writing stage we rationalized the observations, completing them with the explanations coming from the different sources collected, mostly written and formalized. The interpretative approach used in this stage is that of the narrative model. Building a causal and temporal sequence of the processes observed, narration contributes to making sense of the processes in response to the research hypothesis. Furthermore, the narrative approach allowed us to study the vertical dance as a text, where reading and writing vertical dance as a text means to employ instruments of observation, interpretation, deconstruction and reconstruction.

2.3 The case study

Who. The vertical dance company *il Posto* is the object of our observation. Founded in Venice by the choreographer Wanda Moretti and the musician Marco Castelli on 1994, this is the only Italian company operating in the field of vertical dance.

Wanda Moretti started her training in vertical dance during the 90s, studying the space and working on its cultural and architectural dimensions. The physical space is defined by the intervention of humane architecture. As in her words: “we spend our lives in spaces designed with different functions: spaces for praying, spaces to stay with the others”⁵. Her interest towards the vertical dance is driven by the desire to get higher degrees of

⁵ These words are drawn from an interview to Wanda Moretti released to and elaborated by Alice Pozzoli. The video of the interview is available on <http://vimeo.com/51520907>.

freedom using the urban and natural architecture in an unpredictable way, suggesting the observer to change her/his perspective. The dancer suspended attached on a wall becomes then the means to force the audience to discover different perspectives on the world, to find a new space to live in, and to attain higher degrees of freedom.

The vertical dance is not sufficient to understand the work of the Venetian choreographer. Another fundamental driver of her approach to dance is the experience of Rudolf Laban, a bohemian choreographer operating in Germany in the first part of the last century and whose textbook *Coreographie* (1926) is the fundamental text on choreographic work meant as a work on space (Maletic, 1990). Rudolf Laban is the inventor of the system of notation, a method of micro representation of the choreographic work.

This approach defines, and describes each movement in terms of the kind of space in which the movement takes place. Laban had a fundamental influence on the evolution of modern dance. His in depth analysis of the movement in terms of micro processes acted by the human being aimed to demonstrate that anyone could execute a choreographic movement just following the instructions of the notation system⁶. Laban and his way to work in the space through the de-composition of complex movements is at the centre of the work of Wanda Moretti, whose choreography is based on a similar three-dimensional approach to dance.

What. In the development of her professional role, Wanda Moretti played different roles. First as a dancer and then as a choreographer, she devoted herself to the writing of a set of choreographic projects, offered to public and private organizations for arts festivals, ceremonies, and so on.

As a second but relevant role, Wanda Moretti has been working in educational projects, teaching dance courses and working as a lecturer in undergraduate courses at Dams in Bologna and in the Arts and Design Course offered by the Architecture University of Venice.

Finally, the research work induced Wanda Moretti to approach other contexts looking for possible hybrid collaborations. Public institutions working on projects of social inclusion, and private companies working on the improvement of their processes are meaningful examples of these collaborations.

As a whole, Wanda Moretti is then an example of an artist experiencing an entrepreneurial role (Scherdin, Zander, 2011) and adapting her professional proposal to different contexts. Working at the same time on her research, on the preparation of specific projects realised on demand, and on the development of a personal educational approach in teaching classes of vertical dance, she is a meaningful example of how artists develop a complex interaction with the multifaceted context in which they work.

⁶ After having contributed to the organization of the choreography of the Berlin Olympic Games in 1936, and in a growing and evident conflict with the German Government, Laban escaped from Germany and moved to England where, among the other activities, he started a collaboration with an English Entrepreneur on the field of rationalisation of the movements implemented by the workers, almost in the same time when Frederick Taylor and Henry Ford have been worked together at Highland Park.

2.4 Observation

Our study of Wanda Moretti started on the 5th of September 2012, with a first interview to the choreographer. During that interview we could collect some initial data on her work, her approach to the artistic profession, the different actors involved in her activity, and the variety of processes she was going to implement in her daily activity.

Once identified the processes implemented by the choreographer in her work, we focused on her educational role, selecting three different processes to be observed.

The first observation took place on the 26th of February, during a lecture given to the undergraduate students of Management of cultural organisation at Ca' Foscari University.

This observation was followed by a conversation with Wanda Moretti and a follow-up with the students attending the course.

The second observation took place on the 10th of April, during the weekly workshop of vertical dance organised by Wanda Moretti directing a group of women in a public Gym in Cannaregio, Venice.

In this case, the observation was preceded by a de-structured interview to Wanda Moretti that described the workshop, giving some practical information on the number and the characteristics of the participants, the place where the workshop was held, and so on.

Both the lecture and the workshops were audiotaped and videotaped, and the interviews transcribed. The collection of data was then completed by pictures and drawings of the day.

In both cases the authors had a Skype conference to discuss the findings and to triangulate the data emerging during the observations.

A third observation took place on June 21st, on the occasion of the *Il Posto's* rehearsal. In that case we were brought to observe a professional dancers' performance. The rehearsal we watched took place in a space (inside the cultural district of Forte Marghera between Venice and its mainland) used by the choreographer to prepare her projects. The trial was performed by two dancers and the musician usually working with Wanda Moretti, that played upon a pre-recorded sound.

The observation was followed by an interview to Wanda Moretti about the relationship between vertical dance and the physical and aesthetic dimensions, which characterize vertical dance. The rehearsal was videotaped and the interview was audiotaped too.

An important consideration should be made about the different contexts, audiences, experiences and aims related to each observation. In fact, the processes of value production activated by Wanda Moretti were different.

In the first case we had a lecture given to a class of undergraduate students with no information about vertical dance. The lecture was designed to invite the students attending a course of Management of cultural productions to think about their double condition of students of management and students of arts and cultural studies. The lecture was given on vertical dance, its role in modern dance and the role of movement as a language interacting with others. The lecture was also a module designed by Wanda Moretti in her previous academic experience and it was based on the idea of coordination through the body.

In the second case we had a workshop, which was part of a course of vertical dance where the choreographer weekly met a class of students of different ages, professions and familiar contexts, but all with the aim to use vertical dance as a way to make use of their bodies and to speak a different language.

In the third case we had a class with professionals. At first, they performed the choreography to be presented the following day, on the occasion of the *Art night* that took place in Venice. Then, Wanda Moretti started to work on a new choreography to be performed in the next stages of the tour.

To complete the description, a few words about the atmosphere emerged during both the observations.

In all three observations, rooms were somehow *cold* and poor of any personal touch.

The university room used for the seminar usually hosts many different courses during the day and it is part of a separate building, far from other classes, somehow deprived of usual sounds characterising the space lived by students.

The second one is a very large space inside a sports arena. The facilities comprise a swimming pool, and many rooms dedicated to different sports activities. Sounds and images testify the massive presence of children and young adults. The room where the dance class took place is used by many others, in a rigid and fast sequence, which does not leave any chance to customise the space.

The location where the rehearsal of Wanda Moretti's company took place is a wide park of Forte Marghera and the space is a single open space, consisting of a few essential elements. A poster depicting the dance company is the only artefact conveying a more emotional sensation.

The atmosphere of the rooms used for the observations is very important, because it defines the physical setting by influencing the processes, which are taking place in it.

3. FINDINGS

Based on the observation and examination of the data collected, we can introduce some considerations about the specific features of the Wanda Moretti's proposal of vertical dance. These features emerged both during the observation of her work and were confirmed

in the interviews. The first one suggests our interpretation of her work in terms of reading and writing a text, while the following ones identify specific behaviours emerged during the sessions observed.

The process: practice, observation, and writing

Above all, Wanda Moretti's approach shows the central idea of Laban's project, founded on the connection between practice, observation, and writing. The three actions are all important for understanding the movement, and even more when she is working with professional dancers. In the third observation, where she was preparing a performance, these three levels overlap, one influencing each other. The process starts from the practice of the movement, then follows with the observation, and ends with the writing of a new and modifies movement. In all the three sessions observed, Wanda Moretti proposed the audience a movement to be performed, observed the performance in action, then wrote another movement which was the results of a process of learning, and adaptation. Learning from the movements observed and adaptation of the movement initially conceived.

Adaptation

Adaptation concerns the effect of the space on the organizational action. As Wanda Moretti underlined, the surface of the walls influences the performance of vertical dance affecting the time: the rougher is the wall, the slower is the movement. The effect of the context upon the success of the performance depends on the dancers' capability. According to the choreographer, the ability to adapt to the situation is an essential issue that recurs in all the three observations.

In each context, to be part of a group, to share, or simply the fact to play a role with the purpose of carrying out an activity (even isolated from the "choral" execution) activates mechanisms of "adaptation": adaptation compared to the space of action, adaptation compared to the objective pursued, adaptation compared to the actors involved in the action. In all these cases adaptation arises from a process of re-contextualisation of knowledge / skill that generates inevitably a learning experience.

In this regard, a key element is constituted from the space. The space in which an individual acts - a dancer, a student, or a business manager - influences her/his behaviour and her/his actions.

When the space represents an essential element for the performance of a particular activity (the space of action), it tends to connote itself mainly in a restrictive sense (contrary to the very meaning of the word). The action is then that of containing and understanding the space in which "moving" is crucial. It is so for a business manager compared to her/his colleagues / customers / competitors and it is even more important for the dancers, where the physical space greatly affects the movements. Not the freedom of action. The latter is the result of an adaptation, a learning to act deriving from the

implementation of behavioural mechanisms and skills such as, for example, coordination, ability to improvise, and then to manage the unexpected. Whatever language is used.

The vertical art embodies a dichotomy: the freedom to give shape to space, to draw the boundaries of the dance, can be a limitation when the dancer realizes that the set of moves at her disposal is actually restricted. The uncertainty between potential freedom of action and action actually performed is plotted by an external force independent of the will of the dancer, i.e. the force of gravity.

As we have watched, especially from the observation relating to the professionals, the work of Wanda Moretti is based on a mutual adaptation, which characterizes both the relation between dancers and that one between dancers and the choreographer. Going back to the combination of different levels of action (practice, observation, writing), we have seen how the interpretation of the choreography can change by moving from the Wanda Moretti's words to the performer's execution, as she herself suggested saying: "Let's see how is working now!".



Figure 5: *Adaptation* (credits: Chiara Mallozzi and Luigi Maria Sicca)

Coordination and support

Strongly related to the previous point, the work of Wanda Moretti is characterised by a deep use of coordination also meant as the capability to support each other. Coordination was at the centre of the Laban approach, and for Wanda Moretti coordination is a necessary condition to create a collective work. Many of the experiences observed result from a strict coordination between two people. But coordination also means that there is a continuous exchange of roles in order to train the people to understand each other, to implement different tasks, to take into consideration the needs of the partner. This is also expressed

verbally, when the choreographer recalls the importance of sustaining the partner in the couple exercise. Support means physically sustaining the other (as in picture of figure 5), to limit her/his own role in order to perform better together with the others. Limiting herself/himself as an individual in order to get the result as a team.



Figure 6: *Coordination and support* (credits: Chiara Mallozzi and Luigi Maria Sicca)

Customization

Looking at the pattern of Wanda Moretti's approach, during the observations we saw the choreographer using words, images and her body to communicate with both the students and the dancers. The three classes had different audiences and different aims. In the University room, we assisted to an introductory lecture aimed to explain the meaning of vertical dance and its role in the contexts of cultural productions. The students did not have any idea of what was going to happen and their expectations were those of listening to a somehow traditional lecture. In the second observation, the class was expert, almost at the end of a course of vertical dance, and the expectations were evident: receiving the usual training course in order to prepare to a final stage. Finally, in the third case, the professionals were even more expert and their aims coincide with that one of Wanda Moretti.

Even in presence of different "customers", Wanda Moretti played her role in the same way, proposing a framework where dialogue, words, gestures and movements come together in a sequence where words come first, and then movements follow. The use of videos is another common element, even though in different moments depending on the lesson, i.e. at the end of the first lesson and at the beginning of the second one. Videos introduce the world of international dance, of research and history of dance as a fundamental referring point.

Observing her work, it seems that Wanda Moretti somehow tells us that the

producer does not have to adapt to the customer, but has to create a personal and specific proposal, which is out of the influence of the receiver. This does not involve a one-way communication, in that both the lectures and the rehearsal are effective in producing a dialogue with the receivers, but the personality of the teacher is evident, and she does not adapt to the audience.

Physical settings and the process

We saw that both the workshops have been interrupted without any kind of preparation of the class. In the observations, Wanda Moretti used all the time for the lesson and, at the end of it, she interrupted her work suddenly, introducing a dramatic change in the physical setting. This is even more evident in the second observation where the workshop was interrupted without a time interval to relax, to debrief after the training, to have a conversation (they know each other very well) before going home. The interruption transformed the physical setting in the cold room initially hosting the class and changed by the unreal and dreaming atmosphere created by the flying bodies. In a few minutes ropes were detached, people were ready to go home, a fast bye-bye to everyone and the game was over. The same happened in the university class where at the end of the seminar the students envisioned a video full of emotions with a dance company working on disability and differences and the lecture was interrupted by a short comment on it before going home. It was less evident in the third observation, in which the context was more informal.

We could think that this is the emblematic sense of efficiency and productivity characterising the Wanda Moretti's approach. Or we could think that this is part of a general approach to dance as a system of coordination among forces, which have to be managed rationally and not abusing emotion as a means to communicate. Whatever the answer is, the evidence is that the physical setting is not neutral, since each process is influenced and determined by the choice of the physical setting, which it takes place in (Gagliardi, 1990; Pfeffer, 1981; Davis, 1984; Canter, 1983; Groat-Canter, 1979). The space influenced the experiments of Elton Mayo, as well as it determined the results obtained by Henry Ford, and driven the Toyota Production System in its emerging as a new model of production, and in the same manner it influences the result of the process implemented by Wanda Moretti in her classrooms, and observed in our work

CONCLUSION

The observation and the analysis of micro-processes linked to the vertical dance and to Wanda Moretti's work allowed us to trace some reflections on this world. A world still unexplored and, at the same time, rich of innovations and points of great interest for the research on movement.

Even if the number of practitioners interested to the research in the field of vertical dance is not large, we can assume that each expression of the vertical dance is an experimentation form. Testing various companies present in the world, they have given different spirits to this form of art, mixing competence ambits and actions often different.

In the specific, the study that we have lead on the proposal of Wanda Moretti's vertical dance has allowed us to examine closely one of the various track of this discipline. Starting from the analysis of the micro-processes in the applied contexts, we have tried to outline the innovative importance of choreographer's work.

Based on Rudolf Laban's studies, Wanda Moretti's proposal focuses on a meticulous study of the movement. Her attention to the particular, to each micro-part that forms the movement, brings and points out the movement personalization. The latter, indeed, is intrinsically linked to the sensibilities and to the performer personal competences.

It's for these reasons that within the field of vertical dance, as shown, we can attribute the value source of Wanda Moretti's work to the creative combination of "body, perception and art".

The consideration issued from the research are related to a concentrate number of observations. Furthermore, the study remains limited to Wanda Moretti's work in the context of the vertical dance. For this reason we have in mind to spread out the research, looking for other application contexts and other hybridizations in the world of contemporary arts.

References

ANDERSON C. (2012), *Makers. Il ritorno dei produttori. Per una nuova rivoluzione industriale*, Rizzoli ETAS, Milano.

BERGER P., LUCKMANN T. (1966), *The Social Construction of Reality: a Treatise in the sociology of knowledge*, Doubleday, Garden City, New York.

CALCAGNO M. (2013), *Narrare terre di mezzo. Management arte design*, Editoriale Scientifica, Napoli.

CANTER D. (1983), "The Physical Context of Work", in OBORNE D.J., GRUNEBERG M.M. (eds.) *The Physical Environment at Work*, Wiley, New York.

CINNAMON J. (1993), *Climbing rock and ice: Learning the vertical dance*, Ragged Mountain Press, Camden, Me.

CZARNIAWSKA-JOERGES B. (1999), *Writing management: organization theory as a literary genre*, Oxford University Press, Oxford, New York.

DAVIS T.R.V. (1984), "The Influence of the Physical Environment in Offices", *Academy of Management Review*, 9/2.

ECO U. (2002), *Dire quasi la stessa cosa. Esperienze di traduzione*, Bompiani, Milano.

FACCIPIERI S. (2007), *Introduzione all'analisi dei processi*, Giappichelli Editore, Torino.

FRANKELIUS P. (2011), "Innovation Processes: experience drawn from the creation of Dalhalla" in SCHERDIN M., ZANDER I. (2011), *Art Entrepreneurship*, Edgar Elgar Publishing, MA, USA.

GAGLIARDI P. (1990), *Symbols and Artifacts: Views of the Corporate Landscape*, Walter de Gruyter, Berlino-New York.

GERGEN K. J. (1973), "Social Psychology as History", *Journal of Personality and Social Psychology*, 26.

GROAT L., CANTER D. (1979), "Does Post-Modernism Communicate?", *Progressive Architecture*, 12, December.

KNIGHTS D., WILLMOT H. (2007), *Introducing Organizational Behavior & Management*, Thomson Learning, London.

LABAN R. (1926), *Choreographie*, Jena, E. Diederichs.

MAGGI B. (a cura di) (2011), *Interpretare l'agire: una sfida teorica*, Carocci, Roma.

MALETIC V. (1990), "La teoria dello spazio di Rudolf Laban", in CASINI ROPA E. (1990), *Alle origini della danza moderna*, Il Mulino, Bologna.

PFEFFER J. (1981), "Management as Symbolic Action: the Creation and Maintenance of Organizational Paradigm", *Research in Organizational Behaviour*, 3.

RULLANI E. (1994), "L'impresa reale e le sue prospettive: una mappa dell'evoluzione in corso", *Finanza Marketing e Produzione*, supplemento al n. 4.

RULLANI E. (2010), *Modernità sostenibile*, Marsilio, Venezia.

RULLANI E. (2013), "Postfazione", in SICCA L.M. (a cura di) (2013), *O l'impresa, o la vita. Storie organizzative. Ed epiche*, Egea, Milano.

SCHERDIN M., ZANDER I. (2011), *Art Entrepreneurship*, Edgar Elgar Publishing, MA, USA.

SHANE S. (2003), *A General Theory of Entrepreneurship: The Individual-Opportunity Nexus*, Edward Elgar, Cheltenham, UK and Northampton, MA, USA.

SHANE S. – ECKHARDT J. (2003), "The individual opportunity nexus", in ACS Z. J. – AUDRETSCH (eds), *Handbook of Entrepreneurship Research: An Interdisciplinary Survey and Introduction*, 161-91, Kluwer Academic, Dordrecht.

SICCA L.M. (1997), "Management of Opera Houses: The Italian Experience of The "Enti Autonomi"", *The International Journal of Cultural Policy*, 4/1.

SICCA L.M. (2000), "Chamber Music and Organization Theory: Some Typical Organizational Phenomena Seen Under The Microscope", *Studies in Cultures, Organizations and Societies*, 6/2.

SICCA L.M. (a cura di) (2010), *Leggere e scrivere organizzazioni. Estetica, umanesimo e conoscenze manageriali*, Editoriale Scientifica, Napoli.

SICCA L.M. (2012), *Alla fonte dei saperi manageriali. Il ruolo della musica nella ricerca per l'innovazione e per la formazione delle risorse umane*, Editoriale Scientifica, Napoli.

SICCA L.M. (2013), *O l'impresa, o la vita. Storie organizzative. Ed epiche*, Egea, Milano.

SICCA L.M., VISCARDI R. (2011), "Labelling the New and Destroying the Old. Managerial Rhetoric in Changing Organizational Realities", *Proceedings CMS7 – The Seventh International Critical Management Studies Conference*, July 11-13, Naples.

SICCA L.M., ZAN L. (2005), "Much Ado About Management. Managerial Rhetoric in the Transformation of Italian Opera Houses", *International Journal of Arts Management*, 7/3.

SIMON H. (1969), *The Sciences of the Artificial*, MIT Press, Cambridge, MA.

STEYAERT C. – HJORTH D. (eds) (2003), *New Movements in Entrepreneurship*, Edward Elgar, UK and Northampton, MA, USA.

STEYAERT C. – KATZ J. (2003), "Reclaiming the space of entrepreneurship in society: Geographical, discursive and social dimensions", *Entrepreneurship & Regional Development*, 16:179-96.

STIGLITZ J.E. (2013), "The Post-Crisis Crises", *Project Syndicate*, <http://www.project-syndicate.org/commentary/global-warming--inequality--and-structural-change-by-joseph-e--stiglitz>, 7 Gennaio.

VACCÀ S. (1985), "L'economia d'impresa alla ricerca di una identità", *Economia e Politica industriale*, n. 45.

SUCHMAN L. (1987), *Plans and Situated Actions: The Problem of Human-machine Communication*, Cambridge University Press, New York.

VAN MAANEN J. (1979), "Reclaiming Qualitative Methods for Organizational Research: a Preface", *Administrative Science Quarterly*, vol. 24, Dicembre.

VON GLASERSFELD E. (1990), "An exposition of constructivism: Why some like it radical", in Davis, Robert B., Maher, Carolyn A., Nel Noddings (eds.), *Monographs of the Journal for Research in Mathematics Education*, n. 4, National Council of Teachers of Mathematics, Reston, Virginia.

VON FOERSTER H. (1973), "On constructing a reality", in Watzlawick P., (1984), *The invented reality*, W.W. Norton and Co, New York.

VON FOERSTER H. (1991), "Through the eyes of the other", in STEIER F. (ed.), *Research and Reflexivity*, Sage Publication, London.

WITTENBERG-SALZBERGER I. (1983), "Di fronte ad una nuova esperienza", *Prospettive psicoanalitiche nel lavoro istituzionale*, I.

YIN R.K. (1981), "The Case Study Crisis: Some Answers", *Administrative Science Quarterly*, 26/1.

Web Sites

<http://www.digicult.it>

<http://www.project-syndacate.org>

<http://vimeo.com/47298206>

<http://www.yveskleinarchives.org/index.html>