Innovation, Creativity, and Imagination: Drama, Theatre, Performance in Taiwanese Corporate Training

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Abstract

Since 2004, there has been a Taiwanese trend of applying drama, theatre, and performance to corporate training, and this trend has yet to be thoroughly explored in scholarship. This research focuses on the investigation of this new phenomenon in the organizational and cultural levels. It analyzes the organic interplay among one characteristic of Taiwanese corporate culture (innovation), one feature of Laozi’s Taoism (creativity), and one principle of performance (imagination). As a practitioner-researcher, the author suggests that the purpose of applying drama, theatre, and performance in corporate training is not to enhance acting skills, physical techniques, or technical competences, but to explore organizational dynamics through embodiment and to enrich management-related knowledge such as innovation and creativity. The author provides thick description and participant observation. The author interprets Taoism tradition in Taiwanese corporate culture, reviews the Western scholarship in theatre and performance studies (particularly performative pedagogy). In addition, the author reports and analyzes the Taiwanese practices. In conclusion, the author provides two future research directions and hopes this article can encourage cross-cultural research and facilitate better communication between academic and business contexts.

Keywords: corporate training, performance studies, Laozi, innovation, creativity

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Introduction

Before starting my Ph.D. program in 2010 at Southern Illinois University, Carbondale in the U.S., I worked as a corporate consultant for Smart Orange Training and Consulting Incorporated, one of the first companies in Asia to offer training programs for business people using theatrical techniques and embodied learning. This company devised a corporate training program based on STOMP, which originated in the U.K. and is a non-traditional dance troupe that incorporates everyday percussion instruments to create a physical theatre performance. Since that time, I have been interested in how drama, theatre, and performance could function as pedagogical tools to facilitate business competencies.

The Taiwanese Ministry of Education, the Council for Economic Planning and Development, and the National Science Council encouraged me to apply performance-based training modules to Taiwanese companies. In part thanks to a good recommendation from Smart Orange Training and Consulting Incorporated, I was granted a Taiwanese Merit Scholarship for one year of study in the Educational Theatre MA program at New York University. Eventually, this led to doctoral study at Southern Illinois University, Carbondale, where I have been concentrating on performative pedagogy, striving to link business and academic contexts, and struggling to find a way to connect the cultural differences between English and Mandarin, and between American and Taiwanese corporations. It was not until I embodied Laozi, the father of Taoism, as a cultural icon in my doctoral seminar, performing historical figures that I was able to link the unique features of Taiwanese culture with performance praxis and corporate training. In that seminar, the combination of performative pedagogy, the experience of embodying my cultural deity, Laozi, and the challenge of connecting to my audience of American classmates showed me a way to bridge Taiwanese culture and performance studies.

There has been a trend in Taiwanese corporate training since about 2004 that draws on drama, theatre, and performance. This innovative trend has not
been explored thoroughly in scholarship. I argue that this new phenomenon is especially relevant to Taiwanese business contexts because of our Taoist traditions, which performative corporate training programs can awaken and activate. The purpose of applying performance in corporate training is not to enhance physical techniques, acting skills, or technical competence, but to explore organizational dynamics through embodiment and to enrich management-related knowledge such as creativity. In this study I will explore the organic interplay among one characteristic of Taiwanese corporate culture that I label *innovation*, one feature of Laozi’s Taoism that I identify as *creativity*, and one principle of performance that I recognize as *imagination*. In addition, I will analyze the Taiwanese practices through these three lens. For the readers’ benefit, before my exploration, interpretation, and analysis of this trend, I start by providing thick description and participant observation, and retrospections.

**Thick Description, Participant Observation, and Retrospections**

It is important to reiterate that I was a member of a training consulting company, Smart Orange Training and Consulting Incorporated during 2005-2007 and my research identity has since switched from business trainer/coach to Ph.D. candidate. Furthermore, to respect the confidentiality for business clients and the intellectual property rights of that consulting firm that I used to serve, in the forthcoming description and analysis, I will use pseudonyms for the company clients and related personnel and reveal the content of the training programs based on information released on clients’ marketing communication channels, Smart Orange Training and Consulting Incorporated’s website, and media reports. Unless specifically noted otherwise, all Chinese-language documents in this text have been personally translated into English by myself.

**Thick descriptions**

There is an one minute short firm, titled “Amway STOMP”
(Dalidoshow, 2009) available on You Tube. It is the snapshot of the first launch for the STOMP corporate training program in Taiwan and Asia. The client was Amway Taiwan and the participants were about 1200 team leaders of Amway. When Smart Orange Training and Consulting Incorporated delivered this training in 2005, I participated as a drummer to facilitate the small group dynamics. In the following, I reproduce this short film as text through my researcher’s ethnographic eyes. In the text, I use “You” instead of “I” for two reasons. One is a communication strategy that borrows from experiential training techniques to provide readers with a vivid scenario, making “You” feel like “You” are in the space I am narrating. The other reason is that the “You” pronoun links back to You Tube, making a playful reference to the social media site.

**Amway STOMP**

You can hear the high pitched sounds of objects striking containers of various materials, followed by the low and deep reverberations and echoes the strike causes. The sound of an electric guitar with crowds shouting accompanies the custom drum beats. You can see people holding silver pots of seasoning, orange water pipe, and blue tubs. You can see a lady wearing earrings and glasses and holding a green swatter in one hand hit a red washtub held in the other hand. You can see a man grasping a stick to keep smashing an empty white oil bucket.

You can see a person with greased hair wearing a watch on his hand, lifting two pans and cracking them against each other. You can see some of the people jumping. Others keep following a patterned motion of putting their heads forward and moving backwards. Still, others are moving their bodies, shifting their center-of-gravity alternatively from the left leg to the right leg. You can almost touch the textures of the rug on the floor. You can almost smell the scent of the sweaters. The yellow, blue, and purple lights are shining from the ceiling.

There are at least two large screens in the room that allow participants
to watch themselves while they are performing. The height of the screens is almost double the height of a person. You can see the screen shows the real time conditions. You can see there is a stage in the front of the room. On the stage is a billboard with graffiti. In front of the billboard are many blue trash cans. You can read a caption that says “Small Group Practice.” You can see all of the student participants wearing white baseball attire, nametag chains, and hand links. They are grouped by different colors of the two latter items. You can see them sit in different group circles. You notice a caption that says “Small Group Sharing.” They are all sitting on the floor now. Their age ranges from the late twenties to the early sixties. They put their “musical instruments” in front of them. Some student participants are holding their knees. There is only one person speaking in each group circle, using gestures to support their words. You can watch other people who are listening, sometimes nodding their heads and waving their shoulders. There is a coach wearing an orange polo shirt and black hat, sitting in each group circle. You can also notice some company assistants in dark blue observing the room.

Now you can see that next to the acoustic equipment is a music band performing. A chief trainer is holding a microphone and moving her limbs energetically on the stage. A caption says “Amway STOMP Grant Ensemble.” The screens are showing many small circular spots that look like musical notes. You can see a lady sitting in her wheelchair and shaking her musical instruments with a smile. You can see a man yelling, bending his upper body backward, and holding a long stick while hitting on a bottom of the plastic square container unceasingly.

Then, you can see a caption that says “As long as each individual keeps practicing and coordinating with the team members, even the junk can create a beautiful music ensemble.” Before the end of this media clip, you can notice there are dents in the metal objects and the different “broken musical instruments” are piled together in this huge training room. Re-watching the short film on You Tube and re-reading the above text, my memories of the experiences I had with the STOMP corporate training start to return. I organize them in a meaningful way as follows.
Retrospections

Reflecting back on how the activities unfold in an actual training session, I base my observations on my own training notes and observations at the time, plus my current look back on the experience. They relate to multiple STOMP corporate training programs and various business participants.

I see the participants start by surprisingly looking at the “musical instruments” and pick up their own, which resonates with them. How do they make decisions? Do they choose based on the color, shape, size, texture, sound, their previous experiences, their expectations ... etc.? Then they might struggle to name their own “musical instruments.” After practicing for a few minutes, they might figure out how to play them. They might learn how to play them differently by observing others. They learn more about how their “musical instruments” sound or how they, themselves, sound. Sometimes they use their bodies as musical instruments, when they do a solo, make a double bill, perform in a small group, and coordinate with all team members.

I see an overseas top manager, participant A, who is about 6.2 feet high, hold a slender stick and knock on a blue square bucket. He seems to not know how to create sound and appears to be a little embarrassed when he notices my gaze on him. Then he squats down, puts down the stick, and uses his palm directly to hit on the square bucket. The sound he makes becomes louder. Then he puts down the square bucket and grabs another stick. He begins to brandish the sticks, as if he is practicing Chinese martial arts. He moves faster and faster, until his body and the sticks become one image. I hear a lady, participant B, seemingly in her 30s, shaking two jars in her hands. She places two jars close to her two ears, and leans her head alternately toward each of the two jars. She concentrates on listening to the sounds of the jars.

Then another woman, participant C, joins participant B. Participant C takes two pot lids. They both look at each other and try to take turns to make their own musical instruments sound. In a training room full of the different sounds, they try to find a way to cooperate. They learn when to play and
when to pause. They learn where to demonstrate themselves and where to support others.

During the sharing session, the chief trainer and the coaches facilitate the participants’ reflection on how they performed in the group, how they relate their performances to their work and even everyday life. I see participant D, with a head full of white hair, share what she learns with her group circle. Her eyes shine and her two hands move passionately to support what she says. I notice coach E, possibly in his 50s, keep waving his two drum sticks. His forehead is now full of sweat. In the following, I will first synthesize innovation in Taiwanese corporate culture, creativity in Taoism, and imagination in performance. I will then report and analyze the Taiwanese practices via innovation, creativity, and imagination.

**Innovation in Taiwanese Corporate Culture and Creativity in Taoism**

Taiwanese corporate culture, as influenced by Taoism suggests that the employees pay attention to nuances, make early prevention of risks, and implement prudent actions, so that businesses can more easily produce innovation and creativity. Innovation is the critical dimension of the Western capitalism, causing the economic growth (Schumpeter & Opie, 1934). Innovation is mainly studied from an organizational level while creativity is generally defined from an individual viewpoint.

The Western scholarly interest in creativity includes a great number of definitions that a person’s ability to make an original and valuable contribution. Guilford (1967) considers creativity as an intellectual ability that involves divergent thinking, fluency, flexibility, originality, and elaboration. Amabile (1983) theorizes creativity by three within-individual components, including expertise, creative thinking, and intrinsic task motivation. Sternberg & Lubart (1995) state creativity can be defined as the ability to produce work in a novel and adaptive way. The most Western notions of creativity are developed from an individual level and Taoism believes creativity emerges
from the entire universe.

For Laozi, creativity is the state that is dynamic persistently and the resource that is generating definitely (Chang, 2005, pp. 51-54). Laozi thinks that creative opportunity is everywhere (Chang, 2005, p. 26). In Laozi’s text, Tao Te Ching, he elaborates “Difficult affairs of the world, / Must be done while they are easy,/ Great affairs of the world,/ Must be done while they are small” (Laozi, trans. 1989, p. 200), and “What is at equilibrium is easy to maintain,/ What has not emerged is easy to plan,/ What is fragile is easy to dissolve,/ What is minute is easy to disperse,/ Act when there is yet nothing to do,/ Govern when there is yet no disorder” (Laozi, trans. 1989, p. 202).

My interpretation of Laozi’s above-mentioned thought is that creativity is from the state of Tao: it can start in a simple way; it can show in the details; it can come from balance; it can grow from a bud; it can manifest in a flash-on; it can be effortless. When interpreted from Taoism, creativity appears in vertical and horizontal structures in business settings. Business creativity is the source of organizational innovation. All employees in the company develop valuable products, services and concepts through creativity (Chang, 2005, p. 76).

In order to produce creativity, employees are suggested to be aware of early omens, prepare in advance, and implement their plans precisely. Corporate culture is the main factor in this process. Arguably, the innovation of Taiwanese business culture is rooted in Taoism’s openness to pluralism which draws on indigenous knowledge, Confucianism, the immigrant culture from Mainland China, the Japanese colonization and management system, and Western capitalism.

This openness can soften or dissolve power structures in business. It is easy for business leaders to be subjected to their habitual thinking when they make decisions rather than accepting suggestions from their subordinates. Laozi provides insight that “Eliminate sagacity,/ Discard knowledge,/ People
will be profited a hundredfold” (Laozi, trans. 1989, p. 101). The leaders with open minds are not restrained by doctrine and they are free from their own limited experiences. They are humble and willing to accept new things. Laozi also opposes appealing to authority, and advocates that the staff develop critical thinking and engender creativity (Chang, 2005, p. 77).

Laozi further presents the idea of “team learning” (Chang, 2005, p. 79) when he says: “Therefore the good person,/ Is the not-good person’s teacher,/ The not-good person,/ Is the good person’s capital” (Laozi, trans. 1989, p. 122). This notion of learning together happens beyond power dynamics and from different human resources. This might be a good way to engage creativity in business. In the following section, I will conceptualize imagination through Western scholarship.

**Imagination in Performance**

Performance is a work of imagination (Conquergood, 2002, p. 152). Imagination engenders creativity – the ability to create and the state full of possibilities. I refer to imagination as a competence to break an old pattern and see things in a new prospective. Imagination in theatrical performance involves body. I conceptualize imagination mainly based on body epistemology from performance studies and performative pedagogy, improvisation of theatre techniques, and notions of aesthetic education.

Body epistemology links participants to a sense of others. Performance studies values the body as a site of knowledge, privileging “the sensuous, the experiential, the participatory” (Lockford & Pelias, 2004, p. 432). Using the body as a channel to learn not only provides profound learning experiences but also connects learners to others and larger contexts. In his book, *Performance studies: The interpretation of aesthetic texts*, Pelias (2007) explains that performance can be an aesthetic script for learners to study other cultures. He also suggests performance can develop empathy when learners enact people from other cultures. The learners have a deeper understanding when they are in others’ shoes.
Saldaña (1999) mentions theatre practitioners have the following skills for learning about the world, which I take as elaboration for the concept of imagination in performance:

- Enhanced sensory awareness and observation skills, enabling an attuned sensitivity to fieldwork environments;
- The ability to analyze characters and dramatic texts, which transfers to analyzing interview transcripts and field notes for participant actions and relationships;
- The ability to infer objectives and subtext in participants’ verbal and nonverbal actions, which enriches social insight;
- Scenographic literacy, which heightens the visual analysis of fieldwork settings, space, artifacts, participant dress, etc;
- The ability to think conceptually, symbolically, and metaphorically essentials for qualitative data analysis;
- An aptitude for storytelling, in its broadest sense, which transfers to the writing of engaging narrative research reports. (p. 68)

Imagination is the competency to enhance sensory awareness, break down things into smaller pieces, capture verbal and non-verbal clues, express through visual components or spatial dimensions, use abstract thinking as well as communicate through storytelling.

The purpose of applying performance in corporate training is not to learn physical techniques or acting skills. This kind of training specifies the participant’s body as a learning instrument. Welker (2004) makes the connection between performance and corporate organizational settings explicit:

By privileging the body as a site-of-knowing, the performance method based in enactment reflects a very personal relationship between knower and known. Hence, as a counter-rational, reflexive, experiential model for organizational study, performance methods challenge fundamental assumptions about how we come to know. (p. 56)
Imagination in performance requires body involvement which produces sensuous creativity, deep empathy, and holistic communication among learners, the known, and the unknown world.

Improvisation relies on imagination and facilitates imagination. In theatre, improvisation is “getting on-stage and performing without any preparation or planning” (Halpern, Close, & Johnson, 1994, p. 13). Improvisation has been used as a means to infuse corporations and their employees with developing spontaneity and creativity (Bergren, Cox & Detmar, 2002, p. 140; Daly, Grove, Dorsch, & Fisk, 2009, p. 461; Keefe, 2003, p. 41). Bergren et al. (2002) partner in a “corporate-workshop, sketchy comedy, and improv company,” writing the ideas of improvisation for business workers,

**IMPROVISE THIS!**
Take your job seriously and yourself lightly
Play
Say “Yes ... And!” (in a “No” world)
Trust your gut
Live in the moment
You’re onstage improvising every day of your life –
Commit to every scene
Trust yourself and those with whom you work and live
Have fun all the time. (p.10)

Daly et al. (2009) offer a case study that examines the efficacy of improvisational theatrical training for service employees within a European airline to enhance their abilities such as confidence and adaption in changing situations (p. 459). Keefe (2003) associates improvisation with business contexts in his book, *Improve yourself: business spontaneity at the speed of thought*:

Improvisation is:
Accurately accessing the need of a given situation.
Taking actions to address relevant issues.
Moving forward in a positive direction.
Working with your institution toward useful results.
Operating clearly in chaotic situations.
Taking Risks.
New. (p. 6)

Through the skills of improvisation, corporate training participants practice “the spontaneous response to new and unexpected situations” (Polsky, 1998, p. x). From my experience of applying improvisation in corporate training, I learn that business participants can branch out from their restrained beliefs, take initiative, and convert a problem into an opportunity.

The principle of imagination in performance is also rooted in performative pedagogy’s aesthetic education. Greene is the founder and director of the Center for Social Imagination, the Arts and Education at Teachers College, Columbia University and serves as Philosopher-in-Residence of the Lincoln Center Institute for the Arts in Education. Greene advocates that the arts cultivates imagination. In her book, Variations on a blue guitar: The Lincoln Center Institute lectures on aesthetic education, Greene (2001) writes,

Not only do we want to keep the aesthetic adventures into meaning visible and potent in the schools, along with the other ways there are of making or achieving or discovering meanings. We want to keep enhancing them with some understanding of contexts – movements, styles, traditions – and connections among diverse works at different modes of history. (p. 88)

Greene’s philosophy in aesthetic education demonstrates that the arts not only develop imagination but also enrich the meanings of human existence.

In Releasing the imagination: Essays on education, the arts, and social change, Greene (1995) argues that the imagination can serve as a study of
knowledge and open the way to the world. The imagination includes at least three essences: first, seeking a sense of surprise; second, crossing the old boundaries; and third, finding order in complicated experience. Greene elaborates that wonder comes from understanding the world we see is not fixed but full of possibility. Releasing the imagination requires the courage to transgress knowledge that has been taken for granted. Imagination is not just to emphasize the new, but to find the order in chaos, in order to achieve the function of creation (pp. 17-31).

Imagination leads to creativity, one feature of Taoism. For business people, the “human value” of creativity allows workers to “perform their job functions with higher excellence;” the “monetary value” of creativity allows workers to approach problems with enthusiasm and become productive (Sternberg & Garcia, 2000, p. 179). Gardner (2007), the psychologist known for his theory of multiple intelligences, points out that creativity is derived not only from individuals but also from groups (pp. 80-81). He describes group creativity in the area of management consultancy:

Large numbers of persons, often unknown to one other, must come together over brief periods of time, make the necessary connections, and trust one another to complete the job efficiently and move on to the next assignment. (Gardner, 2007, p. 93)

Creativity may lead to collaboration because creativity is often a collaborative process – “people generating together new ideas, picking up clues, molding them, bouncing them off each other” (Blatner, 2000, p. 74). In this section, I have theorized imagination through three lenses: body epistemology that facilitates sensuous creativity, deep empathy, and holistic communication; improvisation in theatre and performance; performative pedagogy’s commitment to aesthetic education.
Taiwanese Performative Corporate Training Practices

In this section, I will analyze the STOMP training programs as well as provide the other four examples of theatre-based training, management, and education. I will focus on Asian – especially Chinese-speaking, and even more specifically Taiwanese companies located in Taiwan with the corporate culture of Taoism, to demonstrate the complex interplay between performance, corporate training, and business culture. My analysis is based on the lens of innovation, creativity, and imagination. The three in Taiwan include one consulting firm, one collaboration between a professional theatre troupe and academic program, and one university curriculum. The other one in Asia is the university research center in Mainland China. I understand the terms of performance, theatre, and drama have their own academic traditions and practice applications. I do not intend to create an overarching name to organize all of them. In the following, due to the direct translation from the Taiwanese practice, I use “performative corporate training” to refer to the trend in Taiwan in which business organizations incorporate drama, theatre, and performance as a methodology for corporate training.

The STOMP corporate training programs open up the imagination. They demonstrate the training concept “the Midas Touch: turning stones into gold by using junk as the material for performance. Ordinary things can also manifest their greatness” (Smart Orange Training and Consulting Incorporated, 2011). Participants use their imagination to make their musical instrument out of junk. They even utilize their body parts to produce rhythm. Their bodies become learning tools. They use the body to form a particular shape, height, or width. Because they physically act out what their team member does, it creates empathy. The physical movements promote emotional empathy. They use holistic communication, including word, laughter, gesture, physical movement, tempo, and duration. They learn how to trust their body in order to improvise. The spontaneous response genders creativity. From Taoism’s perspective, creativity is the state of Tao. Participants open up their five senses to notice creativity in the details and
nuances around them. In addition, STOMP corporate training challenges participants to be open-minded and to embrace new things. Within a few hours, these business participants, who have no performance experience, can present a live performance through bodied coordination with their team members. The STOMP corporate training program creates a miracle, such as a one-thousand-person harmonious percussion in which imagination, creativity, empathy, and collaboration exists.

Future Brand Communications, founded in Taiwan in 2005, provides services of marketing research, brand infrastructure, and customer management to business clients. Its consultants have theatrical backgrounds as diverse as mime, playwriting, directing, drama therapy, playback theatre, and dance theatre (“Future Brand Communications,” n.d.). This consultancy is an example of how theatrical praxis can be applied to both aspects of human resources and marketing communication in business. Its corporate training program, FSW© Futurist Scenario Workshop, integrates experiential learning and improvisational theatre techniques to ignite imagination for the process of business research and development.

FSW© Futurist Scenario Workshop draws upon four elements of improvisation: “放空/let it go,” “傾聽/listening,” “同理心/empathy,” and “接龍/continuing the story” (“Future Brand Communications,” n.d.). “Let it go,” can be interpreted as the condition of Tao, which is empty, the origin of things, and full of possibility. These performance techniques train workshop participants to enhance their creativity. Participants can then more easily imagine their prospective consumers’ needs and empathize with consumers’ feelings. After returning to the workplace, this training experience will support participants to design new products that can attract and relate to consumers. This process of using improvisational theatre techniques activates participants’ performance imagination, enhances employees’ creativity, and generates innovation for product design.

Greenray Theatre Company’s experiential training programs have been incorporated in the Executive Master of Business Administration (EMBA) and
Advanced Master of Business Administration (MBA) in National Chengchi University in Taiwan to increase imagination and creativity for business participants. The programs are designed to open up the five senses, develop creative thinking, and turn on the potential of performance for business people (“Greenray,” n.d.).

Performance knowledge has also been applied in management education in Taiwanese academic culture such as the course of leadership and teamwork in the EMBA at National Chengchi University. The instructor, Dr. Jing-Jyi Wu, Honorary Professor and Endowed Chair on Creativity, merges the business curriculum with techniques of storytelling. The participants are asked to share their autobiographical stories with each other to form a sense of belonging and identification ("EMBA," 2009). This case shows how performative training has started to expand from corporate training into management education.

In Mainland China, another Chinese-speaking area also follows this trend. In 2005, Shanghai Theatre Academy cooperated with New York University to set up the Richard Schechner Centre for Performance Studies to provide theatre applications in business. Its training aims to improve a staff member’s four creative abilities: communication, innovation, problem-solving, and establishing an enterprise’s culture and history (Peng, 2008, pp. 362-363). Working at that center as a practitioner-researcher, Peng (2007) has adapted Augusto Boal’s theories into a “Theater in Enterprise” (pp. 41-46), another version of theatre-in-education (TIE). Peng reports his cross-field research and practice regarding theatre and creativity training in Mainland China. He concludes, “if we carry on the application of this art of action to the training of the staff’s creativity continuously, integrating it into the innovative action of different businesses, we can help sharpen their sensitivity, stimulate their imagination and promote their creativity” (Peng, 2008, p. 364).

**Conclusion and Suggestion**

It might be worthy to note that we could start to welcome the coming of
new curriculum design, create new job opportunities for graduate students from performance studies, theatre, and drama to teach business management courses, and predict that business students, especially EMBA or MBA graduates, will bring their performance-based knowledge into the commercial world to facilitate a positive change in organizational corporations.

One limitation of this research is a lack of data about effectiveness of performative corporate training. How can we develop standards to ascertain the training program’s efficacy, its level of transfer of training, and the degree to which participants exhibit measurable behavioral changes in the workplace? This type of study may be costly and time consuming. It would have to be conducted by researchers or human resource personnel over the long term within corporations. Are the corporations who use this training methodology willing to publish the training and learning results? This limitation to this study can invite future research to fill in the gap of knowledge.

Learning from this study processes, I call for two future research directions. The first direction is to understand the training efficacy of performative corporate training. A second future research direction is to gather and analyze participant experiences. For example, individual participant experiences during various phases of the training process can be explored to understand group dynamics in training venues. In addition, we would be able to investigate trainer experiences while facilitating performative corporate training. In essence, this research theorizes performative pedagogy in corporate training with unique Taiwanese practices through the lens of innovation, creativity, and imagination. It is my hope that this article can encourage cross-cultural research and facilitate better communication between academic and business contexts.
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此為上文摘要中譯

創新、創意與想像力：
戲劇、劇場、表演在臺灣企業訓練
的理論初探暨實務應用

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摘要

自從2004年起，臺灣開啓了將戲劇、劇場、表演，應用在企業訓練的風潮。而這個風潮，尚未受學術界充分研究。本研究著重在文化與組織的層次；檢視臺灣企業文化中的創新、道家思想中的創意、與表演中的想像力，三者間的交互關係。本文作者同時兼任實踐者與研究者，主張：將戲劇、劇場、表演、應用在企業訓練，並非為了提昇表演技巧、亦非強化肢體技法、也非增強技術面的能力。而是藉由身體化的體現，來探究組織動能，以及增進受訓者在管理方面的知識，譬如創新與創意。本文作者提供豐厚的描述與參與者觀察，詮釋臺灣企業中的道家思想、剖析劇場與表演研究（尤其是表演教育學）的學術文獻，並分析臺灣的實踐案例。最後，作者建議兩個未來的研究方向，並期盼本文能鼓勵跨文化研究，同時促成學術界與產業界的交流與合作。

關鍵詞：企業訓練、表演研究、老子、創新、創意

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