THE SEAM CONTRIBUTION TO THE MANAGEMENT OF THEATRICAL PERFORMANCES: THE CASE OF CHATEAU TRIANON – LEBANON

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ABSTRACT:

This paper is intended to demonstrate that the application of the Socio-Economic Approach to Management (SEAM) is the approach of choice to reform and improve the quality of the non-artistic services of Chateau Trianon Theater – Lebanon. The steady growth of the business on the artistic level urged a parallel upgrading of the non- artistic services to guarantee sustainable growth through retaining current audience and appealing to prospective ones.

Knowing the uniqueness and the multiple uncertainties of the performing arts business, the approach chosen had to be rigorous, participatory, holistic and multi-disciplinary; hence, the SEAM was chosen to identify dysfunctions, reduce hidden costs, reveal untapped human potential, and establish orchestration between all categories of functions and actors (performers, technicians and admins). Through the Synchronization of the three axes of SEAM (the three key forces of change), the internal intervener will be able to reach her objectives and implement change in maximum 3 years.

This paper highlights the added value of applying SEAM to the development of the performing arts management by showcasing the specificities of this industry and the characteristics of SEAM.

Keywords: Socio-Economic Intervention, Management of Theatrical Performances, Human Potential, Hidden Cost, Orchestration.

INTRODUCTION

Lebanon has always been the cultural *"Panacea"* of the Arab world not to say the Middle East, the foremost space for artistic expression in the region.

In 1847, a trader named Maroun Nakkash staged the first ever Arabic-language theater production on a makeshift stage in his home in Gemmayzeh (Darwiche, 2008). More than a decade-and-a-half later, Lebanese theater has a rich history that contributes to the cultural identity and artistic heritage of Lebanon. There are different genres of theater in Lebanon, naming: Chansonnier, Vaudeville, Boulevard, Intellectual, Academic, Popular, Political, Religious among many others, nevertheless what is remarkable is that there are sub-genres of theater

named after the producer or the main character that had a repertoire of successful succession of performances like: the Theater of the Rahbani Brothers, the Theater of Ziad El Rahbani, the Theater of Romeo Lahoud, the Theater of Chouchou and recently the Theater of Georges Khabbaz.

Theater consists of many forms of art: architecture, acting, dancing, directing, writing, music, sound and light. It is used as a medium of expression and communication that contributes to ideologies, cultural identity and heritage that can influence the audience thoughts on the humanitarian, political, social, economic and environmental levels. Matching Art and Business is not an easy task, but it has to be effectuated since Art is a very profitable Business. Managing a performing arts organization is very challenging; it combines many of the most difficult areas of company management with a set of unpredictable and exasperating internal and external factors. There is never enough to fulfill all the ambitions of the artistic program or the expectations of the public and press. The manager is constantly under scrutiny by people who have no idea what goes into putting on a good show. It is the manager's job to maintain their happy illusion by presenting performances night after night that seem to appear without apparent effort.

In this study the researcher aims at finding the best scenario to get the maximum quality of tangent services - administrative and technical - to a successful artistic work. She will apply the SEAM method to the theatrical play management for two main purposes: (1) to improve performances and introduce change and (2) to contribute to the SEAM literature choosing a topic that she has 13 years' experience in all its production aspects believing in its prospective scopes in the world of management.

It was demonstrated throughout several previous interventions in the cultural institutions and more specifically in the performing arts field, naming the National Opera House that SEAM is effective. In this field, the concept of hidden costs appears to be a productive way of modeling and orchestrating compatibility between art and management (Bonellet, 2007).

When it comes to Performing Arts what is critical is the effectiveness and efficiency of resources allocation in relation to the results intended and desired by the producers from one side and the artists, audience and the larger community from the other side. In this study the funding or type of resources is private (Khabbaz Production s.a.r.l); the producer and the artistic director are allied. In fact, Georges Khabbaz is the General Manager of Khabbaz Production and the writer, director and lead actor in the theatrical plays produced and showed at Chateau Trianon –Lebanon, which results in "Art" controlling "Money" and the artistic creation quality can never be jeopardized.

Chateau Trianon Theater - Lebanon

Chateau Trianon-Lebanon has a staff of 44 permanent contractual, full-time equivalent employees comprising technicians, designers, actors, dancers, directors, composers and administrators and more than 200 intermittent (artists, technicians, workers, organizations representatives, among other interveners)

involved in the production and services provided. Payroll and manpower expenses amount to approximately 30% of the sales.

Chateau Trianon is located in a very strategic spot, Jal El Dib – Zalka Highway since 1979, this theater was considered a state of the art when it was first founded, It cost 3.5 Million dollars back in the late 70's where most of the prominent decorative symbols where brought from Chateau Trianon, France. The theater hosted many local and international theatrical plays, in addition to various cultural events. It has a very convenient capacity (620 seats) for almost all genre of theater, especially the "Boulevard".

Since November 2005, Georges Khabbaz, one of the Lebanese prominent comedians and producers started showing all his plays and for 13 years now at a one play per season (year), 6 Shows a week rate. The season extends from the end of November to the first week of June.
Chateau Trianon theatrical plays are co-managed by Khabbaz Production and the Theater Owner, Mrs. Abou Jaoude on a 70/30 basis respectively equivalent to the revenues distribution percentage.

PROBLEMATIC

Since Georges Khabbaz has been showing his plays at Chateau Trianon for 13 years now, and his theater being a Popular Theater, it is most of the time called Georges Khabbaz Theater, everything about the Theatrical Experience should be up to the name of Georges Khabbaz who became a national figure that Lebanese people of all ages wait impatiently for his new productions: theatrical, cinematic and television series. Therefore, The Audience has to come first; it is in fact the Artistic Director's first priority. Attendees must leave the show with a sense that they have drawn as much benefit as possible from the artistry and administrative services on offer (Mundy, 2002) which is not currently the case.

To be able to accomplish the above in the entertainment business, it is crucial that all staff members, from directors to finance officers to box-office clerks to cleaners, feel involved in the artistic aims of the company and should be continuously included in discussions and self-assessment. In fact, low-ranking members of staff are the ones who deal most directly with the public (naming ushers, janitors, and valet parking). Therefore they must feel that they have a special responsibility to make the public image of the theater or the managing company a positive one. Thus, the manager should listen to their views, invest in them, make it clear that their loyalty is valued even if their pay may not be very high and most importantly involve them in the change plan and implementation.

It is a truism that "one cannot make a bad show better by being pleasant at the theatre's entrance but the impact of a good show can be destroyed by the slightest lapse in front of house care" (Mundy, 2002, p. 18). A rude doorman, an inefficient and expensive bar, an inadequate printed program, dirty toilets, trouble collecting tickets, long wait to get your car after the show can all ruin the theatrical experience and make the production lose the loyalty of the audience.

Research Question: While being dazzled by the artistic nature of the performance, how to be equally impressed by the non-artistic services provided?

CORE HYPOTHESIS

Improving non artistic services at Chateau Trianon-Lebanon using SEAM is a key to increasing audience satisfaction and hence retaining current audience and attracting prospective ones.

The statement before is called Central Hypothesis, as the research progresses in the research, there will be one or several chains of hypothesis: Descriptive, Explicative (interpretive) and then Prescriptive (normative) (Savall & Zardet, 2011).

The validation of research infers the preliminary stage of speculations (Marchesnay, 1997) and of the clear definition of the research project. The formulation of the problematic, of the guiding thread, of the central hypothesis and of the body of the hypotheses gives this phase of the design a certain expressive foundation to start with (Savall & Zardet, 2011). Add to them the collection of data through semi-structured individual and group interviews. All these tools continue to evolve and will be frequently updated during the research process. Moreover, the tree-form creation of a scientific discourse in regard to the correspondent literature forms the hard-core research that comprises the progressively set up knowledge derived from the original research themes, sub-themes and key ideas (Savall & Zardet, 2011).

Descriptive Hypothesis: Non-Artistic services at Chateau Trianon are not up to the artistic show jeopardizing the audience overall experience

Explicative Hypothesis: People, procedures and Place need development on all fronts

Prescriptive Hypothesis: Applying SEAM at Chateau Trianon will identify dysfunctions, reduce hidden costs, reveal untapped human potential, and establish orchestration between all categories of functions and actors

RESEARCH AIMS

The purpose of this intervention-research can be summarized in 3 main objectives as follows:

1- To point out the company's dysfunctions and hidden costs so as to improve management systems and quality of services
2- Conducting change actions to improve operating procedures and overall efficiency
3- Apply the SEAM management tools to improve and sustain quality of services in the aim of creating a culture of excellence through differentiation, systematization and accountability.

Below, the researcher lists more specific objectives mainly related to investing in people (revealing Human Potential):

- Develop the managerial know-how of managers and executives by providing them with practical tools and methods to monitor, evaluate and report performance
- Create a new management culture based on commitment to quality through the use of trusted tools and a shared and unified vocabulary
- Develop a culture of communication and synchronization to enhance operation smoothness and efficiency
- Balance innovation and tradition to attract new audience as well as reassure the already committed
- Make the conventions (whether of dress or behaviour) associated with attending the arts as easy and accessible as possible for newcomers without destroying the accepted atmosphere.

The objectives of this study in the theater management language are: (1) sales strategic increase by preserving current audience and attracting new audience, (2) creating systems and improving standard operating procedures, (3) adding innovation to the service delivery while preserving quality, thus creating an identity of Excellence.

Theater Language	SEAM Language
sales strategic increase by preserving current audience and attracting new audience	To point out the company's **dysfunctions** and **hidden costs** so as to improve management systems and quality of services
creating systems and improving standard operating procedures	Conducting **change actions** to improve operating procedures and overall efficiency
adding innovation to the service delivery while preserving quality, thus creating an identity of Excellence.	Apply the **SEAM management tools** to improve and sustain quality of services in the aim of creating a culture of excellence through differentiation, systematization and accountability.

UNIQUENESS, SIGNIFICANCE AND LIMITATIONS

There are specific constraints that are conventionally related to the nature of the business; in the case of performing arts one can name: project-based contracts, unpredictable nature of artistic productions, the uniqueness of the product and the limited impact of experience and automation (Bonellet, 2007). In the case of Chateau Trianon – Lebanon; administrative, technical and artistic crews are contractual, they work on project basis. More precisely, they are called *permanent contractual* since they have been working with Khabbaz Production for the last 13 years with a very low turnover and a constant strive to please the producers and the management knowing that they can be easily replaced. But investing in part timers or contractual is not that wise since they

can leave anytime; that's why managers have to be avant-gardist and know where to invest and who to train and develop.

Moreover, the artistic performance has to be unique and different from its antecedents to stay original and attractive, otherwise, it will be repetitive and consequently lose audience; that is why there is no continuous experience and no economies of scale, each performance has its uniqueness, and each performance is a separate different case.

The artistic nature of performing arts implies continuous innovation in delivering tangent services to match the audience expectations and be up to the originality of the experience which adds additional challenge to the managers' strategies and tactics. Artistic and managerial decision can never be independent or separated by any means, since the experience of the audience is one including artistic work and non-artistic services, they can never compromise one for the other.

On another note, the sector of performing arts business is steadily growing in Lebanon - knowing the exclusivity of this country in presenting such performances in the Arab world and the Middle East - ; thus, the importance of finding modern methods of management, quality assurance and change management to guarantee the sustainability and success of the cultural manifestations.

METHODOLOGY

This research adopts the socio-economic qualimetric diagnoses methodology to collect and analyze data, this method is designed and continuously developed by ISEOR (Savall, Zardet, & Bonnet, 2008; Savall & Zardet, 2011). It is an integrative intervention model that encompasses the qualitative, quantitative, and financial dimensions of organizational life. SEAM is a scientific approach that consultancy focuses on uncovering the dysfunctions and hidden costs that exist in organizations (Conbere, Savall, & Heorhiadi, 2016).

As the name Socio-Economic denotes, the founder of ISEOR and creator of the SEAM model, Professor Henry Savall believes that there is a Double Loop interaction between social and economic factors in organizations between behaviors and structures and between quality of life in organizations and their economic performance (Savall & Zardet, 2011). This interaction has a direct effect on the overall performance and on the hidden costs.

The SEAM process is a transformative process rather than a traditional action research. It comprises conducting several phases with many steps each in addition to adopting different management tools to achieve the desired changes. The SEAM interventions are based on three epistemological principles (Savall, 2010): (1) Generic contingency that allows for the uniqueness of each organization; (2) Cognitive interactivity that relates to knowledge creation and can be enhanced through interaction between the organization actors and the SEAM consultants; and (3) Contradictory inter-subjectivity that emphasizes that

actors perceive truth differently, and they all are right, according to their beliefs and perceptions. This principle allows consultants to accept distinctive opinions without having to show who is right or wrong. Intervention Research thus permits practicing "integrated epistemology" as part of in situ intervention-research actions inside enterprises (Savall, 2007)

Most epistemologists agree that scientific reasoning combines three forms of reasoning: (1) Abduction, (2) Deduction, and (3) Induction. The interrelation between these three reasoning forms is called the Reasoning Loop illustrated as follows:
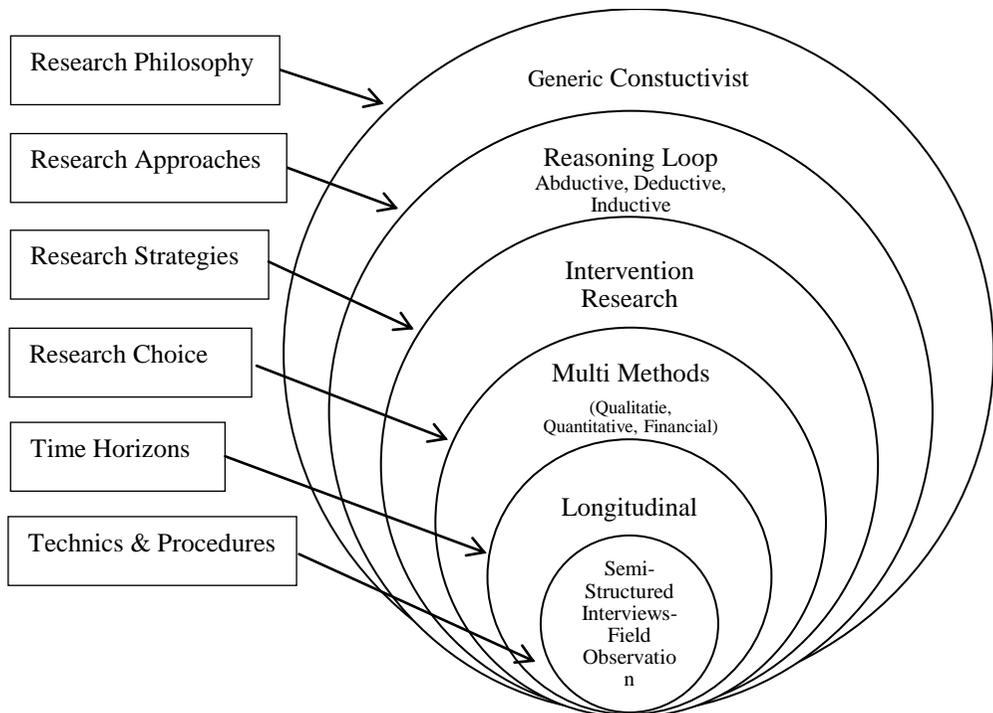
(1) An Explicative hypothesis is constructed through *Abductive* to account for the problematic input-data → (2) the possible consequences of this hypothesis are enunciated through *Deductive* reasoning →(3) the observation of facts permits then to confirm or infirm the working hypotheses according to *Inductive* reasoning →(1) if the rules are infirmed, it is through *Abductive* reasoning that new hypotheses can be formulated (Savall & Zardet, 2011). According to Savall, and Zardet (2011), hypotheses will be frequently updated; they evolve and are transformed throughout the research, via a **"heuristic process"** that combines deductive and inductive reasoning. There will be a thorough explanation of the heuristic process and hypothesis dynamism while progressing in the intervention research.

To summarize the research criteria in an illustration named the "Research Onion" by Saunders et al (2009), the researcher drew the *Onion* of her research defining: (1) the research philosophy or epistemological paradigm, (2) the research approaches or the forms of reasoning, (3) the research strategy, (4) the research choice or methods, (5) the time horizon of the research and (5) the technics and procedures.

Based on the three epistemological principles of SEAM by Savall (2010), the philosophy of the SEAM intervention research conforms to the Generic Constructivism theory, a philosophy that consists of exploring concepts through the subject's personal experience and through situating the researched questions in their social context (Bloomberg & Volpe, 2008).
The Reasoning Loop defines the approaches used in the SEAM intervention (abductive, deductive and inductive) that aligns with the Generic Constructivism philosophy using three methods: Qualitative, Quantitative and Financial, while data collection is mainly qualitative. The time horizon of the intervention research, observation and analysis are cyclical and continuous even after action plans are implemented.

As for the technics of data collection, it was mentioned previously the technics are mainly semi-structured interviews, field observation and kind of required documents by the researcher who's part of the decision makers in Khabbaz Production s.a.r.l.

The Research Onion diagram showing concentric circles labeled from outer to inner:

- Generic Constuctivist
- Reasoning Loop (Abductive, Deductive, Inductive)
- Intervention Research
- Multi Methods (Qualitatie, Quantitative, Financial)
- Longitudinal
- Semi-Structured Interviews-Field Observation

With boxes on the left connected by arrows:
- Research Philosophy
- Research Approaches
- Research Strategies
- Research Choice
- Time Horizons
- Technics & Procedures

The Research Onion (Saunders, Lewis, & Thornhill, 2009)

What is distinctive in SEAM is that the researcher will apply and train managers to apply the SEAM tools: the self-analysis of the time grid, the competency grid, the strategic and operational piloting logbook, the internal/external strategic action plan, the priority action plan, and the semi-annual periodically negotiable activity contract. These tools improve priorities management, investing in people and a better use of available skills, more visibility through piloting indicators of performance, dysfunctions and hidden costs prevention, in addition to better anticipation of change on the long and short terms (Conbere, Savall, & Heorhiadi, 2016).

Analysis is constant and it plays a major role in the SEAM. It is done on different stages: Mirror Effect, Hidden Costs, and Expert Opinion. And the methods of data collection include (1) One on one interviews; (2) Group interviews; (3) Focus group discussions; and (4) Related documentation and publications.

Henry Savall and the ISEOR team use the term "actors" to describe employees, from CEOs to Janitors. All are actors in the workplace drama, all are essential, all are included. In this intervention, the researcher will involve all employees artistic administrative and logistic/technical. "In SEAM theory, the heart of enriching an organization lies in developing its people. When people develop, they are more engaged and more willing to contribute to the organization's well-being" (Conbere & Heorhiadi, 2011), and hence investing in

the people of Chateau Trianon is key for excellence in non-artistic services which reflects positively on the artistic performance.

INTERVENTION

Since the Intervener is the Production Director of the Theatrical Performances at Chateau Trianon, pitching SEAM to Georges Khabbaz (Managing and Artistic Director of Khabbaz production) was simple, since they were both in a search for such an approach to improve the non-artistic services at the theater.

The Intervention-research began by forming the Steering Committee and Cluster A in meetings held with the Managing Director. Then a qualitative identification of dysfunctions is done by conducting a series of semi-structured interviews with the 44 permanent contractual and collect fieldnote quotes. These fieldnote quotes are subject to content analysis that identifies key ideas expressing generic dysfunctions validated by a process called mirror effect. The key ideas are then submitted to another content analysis which helps to summarize main ideas into dysfunctions baskets. This is followed by a third content analysis to state the nature of the dysfunctions. After grouping the interviews data under the 6 categories of dysfunctions (Working conditions, working organization, Time management, strategy implementation, integrated training, communication cooperation and coordination) the dysfunctions are sorted by Convergence and Specificities between executives and managers and exceptionally in this case between Artists, Technicians and Admins.

Steering Committee Formation

The Steering Committee was formed after the second meeting with the Managing Director and Artistic Director (Georges Khabbaz). The researcher and Mr. Khabbaz named the following persons: (1) Artistic Director and Managing Director, (2) Theater Owner, (3) Production Director, and (4) the Administrative and Financial Director.

Cluster A

Technical Director, Backstage Manager & Artistic Coordinator, Financial Auditor, Ticketing Supervisor, Ushering Supervisor, Electronic Media Supervisor, Floor and Maintenance Supervisor form what is called Cluster A that combined with the steering committee will be subject to the Horizontal Diagnosis.

The following is an illustration of the Integral Diagnosis Architecture:
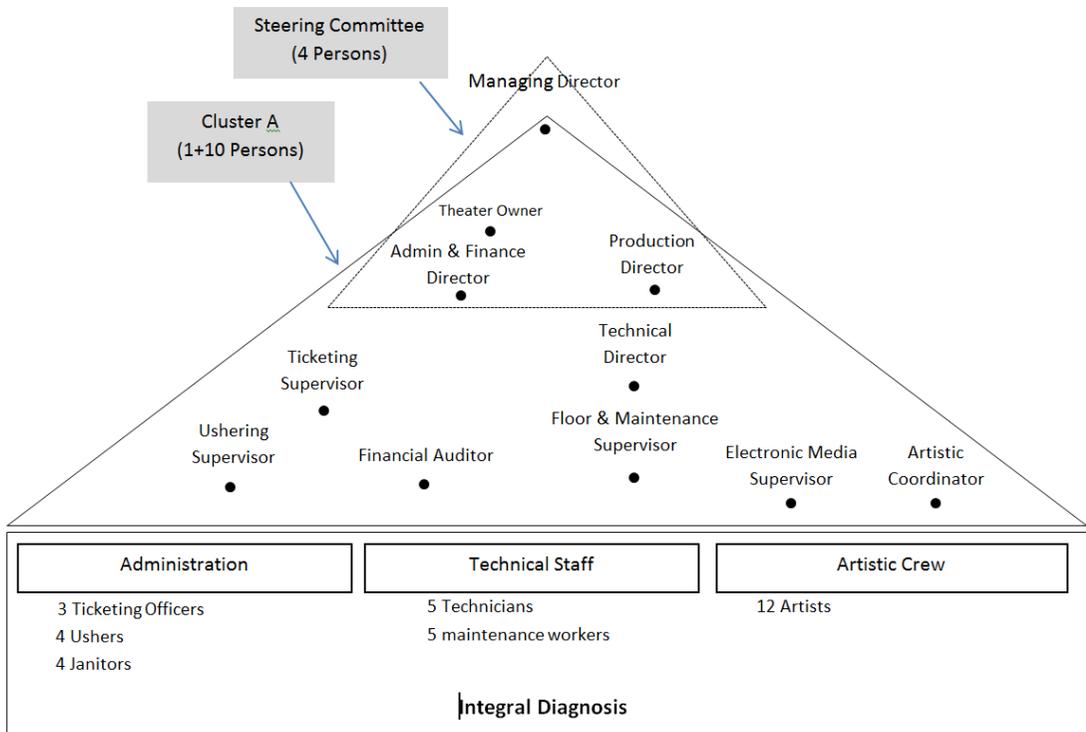
Integral Diagnosis Architecture

Data Collection

Data Collection is done according to the Integral process (Individual Interviews with all actors) in addition to relevant documents and direct observation. All actors were directly involved: Directors, supervisors, all artists, technical and admin staff. Involving all actors in the field will contribute to discovering hidden costs and helping address changes that will increase the effectiveness of the business. Below is a table that illustrates the number and type of interviews conducted in the Integral Diagnosis:

Qualitative Diagnosis		
Integral Diagnosis		
Subpopulation	**Number of Interviews**	**Type of Interviews**
Management	4	Individual
Executives & Supervisors	7	Individual
Artists, Admin. & Technical Staff	33	Individual

The following *Description* is thoroughly explained to the interviewee prior to each interview:

1- Interviews in SEAM are mainly intended to identify dysfunctions in the organization. They are designed to:
  - Seek the comprehensive and active participation of all actors.
  - Promote critical reflexivity
  - Direct the efforts of all organizational parties towards unified objectives

2- It is important to know that Interviews in SEAM are:
  - Anonymous and impersonal
  - Objective
  - Registered by written notes and never recorded
  - Re-read and approved by the interviewee before being finalized

3- Treatment of data mined in the interviews is based on witness sentences classified under the 6 categories of dysfunctions:
  - Work Conditions (WC)
  - Work Organization (WO)
  - Communication-Coordination- Cooperation (3C)
  - Integrated Training (IT)
  - Time Management (TM)
  - Strategic Implementation (SI)

After collecting data from 40 valid interviews out of 44, the intervener started processing the data by classifying witness sentences (fieldnote quotes) by category of dysfunction, identifying Convergence and Specificities and counting their Frequencies (Always, Very often, and Quite often).

The witness statements were coded and grouped under Key Ideas that were in turn grouped under the categories of dysfunctions and identified under convergence or specificities for 3 differentiated categories for this particular industry: Artists, Technicians and Admins. The results of the classification were presented or anonymously fed back to the 44 actors in the form of the mirror effect. During this session the expert advice was provided in addition to the unstated ideas (non-dit) that are deducted by the intervener from the reaction of the actors during the oral presentation providing her opinion on the impact of these dysfunctions and the baskets are named.

In parallel the researcher was applying the SEAM tools starting with the Time Management tool and Competency Grid and ending with the Internal External Strategic Action Plan and the Periodically Negotiable Activity Contract.

Expert Opinion

Interviews

The intervener is an insider, a member of Khabbaz Family that manages Chateau Trianon in a 70/30 percent basis. She is in charge of all that is related to production.

After the meetings that she held with the Managing and Artistic Director and main actor of the plays, she found out that he was eager for change and that he was so enthusiastic to witness amelioration through SEAM application at the Theater. But what was positively-shocking to her was the cooperation and positive reaction of all other actors (artists, technicians and admins) towards the interviews and mirror effect.

Interviewing the staff from down the hierarchy to up was an interesting experience:

- Being asked to list dysfunctions made them all feel that their opinion counts and are of interest to the overall workflow and success
- They felt valued
- They were enthusiastic to propose solutions for the problems and thus they showed readiness to be involved in the change.

44 interviews were conducted in 12 days, 4 of them were eliminated since the respondents did not really understand the purpose and context of the overall process. There was a communication obstacle; being from other nationalities (i.e. from Bangladesh and Srilanca) they were not even able to understand the language. They were janitors and assistant maintenance.

The main stand-outs of the interviews were:

- What was none said was really obvious to the interviewer since she knows everybody very well and knows how and what they would not say or what was softened or incomplete. The intervener listed the none-said in a table. What is noteworthy is that the none-said were not many for many reasons: Each category (Artists, Admins or Technicians) shares the same problems that are very recognizable to the interviewer that is exceptionally in the 3 places before and during the show: (1) she used to perform (dance) with them and experienced the backstage life for many seasons; and in all cases she passes by the backstage each day to check clothes status and all kind of provisions; (2) She supervises admins work mainly ticketing, ushering and customer relations prior and during the show; (3) She watches the show every night from the Reggie where the technical operators work to be the link between backstage , ambiance and Reggie.

- What was unexpected was the awareness of the simple ushers of strategic dysfunctions and their impact on the audience satisfaction

-   The willingness of everyone interviewed to be involved in the change and to contribute to the improvement of operations and conditions

The main standout was the inter-subjectivity between artist, admins and technicians since each group has its own structure, behavioral and working conditions; which necessitates the fight against the TWF virus (hyper-specialization, separating design from operation, etc.) to ensure integration and involvement and thus implement "Orchestration".

Classification of the Key Ideas:

The intervener classified the 583 witness statements collected under 76 key ideas. Then the 76 key ideas were classified under the subthemes of each of the 6 dysfunctions themes (Working Conditions, Work Organization, Time Management, 3Cs, Integrated Training and Strategic Implementation).

The remarkable at this stage were the frequencies/percentages of witness statements under each theme:

Theme	Frequency	Relative Frequency
Working Conditions	169	28.98 %
Work Organization	96	16.46 %
Communication-Coordination-Cooperation	42	7.20 %
Time Management	19	3.25 %
Integrated Training	56	9.60 %
Strategic Implementation	201	34.47 %
Total	**583**	**100 %**

The highest frequency of witness statements was under Strategic implementation (34.47%) which indicates a high frequency of related problems. The Strategic value of SEAM in the performing arts management in general and in the case of Chateau Trianon in particular is well identified in this part of the diagnosis which dictates a high focus on the strategic plan to be set in order to attain the projects' objectives and goals. After that comes working Conditions with 28.98%, highlighting the problems of the theater's working conditions while Work Organization scored 16.46%. This reflects the importance of Structure and Behaviors; "The relative degeneration (Atrophy) of structures and behaviors leads to bloated dysfunctions and hidden costs which handicaps the sustainable economic performance of the organization." (Saval, 2003, p.34-35) Then, there was the Integrated Training with 9.60%, followed by the 3 Cs with 7.20% and lastly the Time Management 3.25%.

Convergence and Specificities

The intervener classified the dysfunctions under the different themes and sub-themes, and then she sorted them by convergence and specificities:

Convergence is for dysfunctions noticed by directors and executives, while Specificities is for dysfunctions revealed by directors and other dysfunctions depicted by executives

What adds value and contributes to the uniqueness of this particular intervention taking place at Chateau Trianon Theater, is that the intervener decided to sort convergence and specificities dividing the later into 3 categories: Artists, Admins and Technicians (Appendix B).

The researcher, after sorting the dysfunctions following the classical convergence and specificities (by Managers vs. Executives), realized that it would be more relevant if the specificities are done on the Artists, Admins and Technicians since one of the main objectives of this intervention is to create a synchronized Orchestration between these 3 interdependent categories of the players at the performing arts business.

The results of the Artists-Admins & Technicians classification clearly showed that:

At the Working Conditions and Working Organization levels, the Dysfunctions are equally divided on the 4 categories; in other words: artists, admins, technicians and convergence have the same number of key ideas.

While when it comes to Communication, Coordination and Cooperation there is no convergence only specificities. Mainly for admins which implies effort to be invested in the PESO model of media.

Same for the Time Management, it is mainly for admins suffering from lack of digitization.

Similar also for Integrated Training, it is mainly for admins and surely for technicians.

As for Strategic Implementation, the dysfunctions are distributed between Convergence and Admins.

The analysis of the convergence and specificities reveals 2 main ideas:

1- It aligns with the core hypothesis of the researcher: *"Improving non artistic services at Chateau Trianon-Lebanon using SEAM is a key to increasing audience satisfaction and hence retaining current audience and attracting prospective ones."* In other words: The players that affect the audience experience are the ones that are in direct contact with them which means the admins; adding to that the general conditions of the theater.

2- The Admins, Artists and technicians see things differently, there is no orchestration between them (TWF virus alert).

Hidden Cost Calculation

After collecting the Revenue of 2016 season and its variable costs and taxes from the Financial Director and calculating the number of working (operations during the Rehearsals & shows period of 9 months) hours per year (an average of 5 hours a day); the researcher computed the Hourly Contribution of Value Added on variable Cost (HCVAVC) in 2 scenarios - the 6 months Operations Scenario (HCVAVC1) and Operations plus Rehearsals and Preparations Scenario (HCVAVC2)- excluding the number of hours that Georges put to write the play and compose the music since they are ongoing all through his days and nights and cannot be counted.

Performing arts business is a seasonal business that extends over 6 months only, on a 6 shows a week basis with 600 Seats Theater fully booked almost all the season. That is why the HCVAVC1 is relatively high.

In this regard, it is noteworthy that the absenteeism of any actor playing a leading role in the play can lead to the cancelation of the show; which means a loss of the complete show return. This high risk is a main contributor of the high HCVAVC.

The main factors leading to Hidden Costs in the Performing Arts Business are the following:

- *Lost Calls for reservations* leading to lost potential revenues. The phones (landline and cellular) are used almost all the time; hence, lots of calls are missed in addition to calls for information (tickets prices, show times, days of shows, location of the theater, etc.) using the line that can be answered by an automatic repondeur after converting the theater's phone into a "central".
  On average 190 calls are received per day, 30% of the calls are asking for info, 70% are potential reservations, thus it is possible to convert 30% of the calls into potential reservation calls. In this case the economic balance is useless since the whole procedure cost max 1500$.

- *Lost "One Seats":* The 600 Seats Theater is called fully booked when no more 2 adjacent seats can be reserved (very low demand on 1 single seat) but if we count the seats taken (paid) the average per night over the 6 months is 550 seats; and thus, the average price of 50 "one seats" left is a hidden cost. In this case as well the economic balance is not relevant since it costs only training and persisting on the ticketing clerks to abstain on asking the audience about their seating preferences if they do not insist.

- *Cancelation of a show* that can be caused by **Absenteeism** of a main actor or real bad weather. It results in canceling the show. It rarely

happens; it happened twice in 13 years. In this case, the theater loses the revenue of the canceled show.

- *Postponing Groups Reservations to May and June*: This could result to adding up to 14 more shows since almost 15% of the Salle (an average of 90 seats per show) is reserved for groups. So, 15% of 120 shows are for groups, which means if the management forbids reservation for groups in the first 4 months (during high season and very high demand on tickets) the potential of adding shows to the 120 yearly ones is almost **12 Shows**. This was one of the quick fixes implemented during the 2016-2017 season and resulted in an increase of 10% to the Gross Sales.

- *Loss of Customers due to bad experience***:** Bad experience can be caused by different factors mainly related to bad quality of tangent services delivered by admins, and/or bad physical conditions of the Chateau Trianon Premises:
Bad AC, Bad conditions of WC, Humidity, Bad experience with Valet Parking, Bad experience with Ticketing Clerk, Bad experience with phone reservation, Bad experience with ushers, No elevator for disabled and old attendees.

  After asking all ushers, valets parking, ticketing clerks, and all staff that are in direct contact with the audience, they responded that an average of 10 persons leave Chateau Trianon with a bad experience (story) that make them abstain from attending shows at Chateau Trianon in the future.

The Hidden cost constitutes more than 53% of the Gross Sales of 2016 season, which is real high and calls for urgent intervention to regulate dysfunctions and transform Hidden cost into value added. What is remarkable in the hidden costs calculation at Chateau Trianon are indicators that are limited to Absenteeism (of main actor), Non-quality and Direct Productivity Gap while the consequences are restricted to Non-creation of potential and Risks which demonstrates that Opportunity Costs are Hidden Costs (Worley, Zardet, Bonnet, & Savall) par excellence and this adds particularity to the field.

Mirror Effect

The Mirror effect was a phenomenon by itself, revealing the dysfunctions, more specifically in witness statements, hearing all the theater dysfunctions that all have been suffering from, in a few minutes, in addition to showing the high hidden costs thus potential sales/added value were really shocking and unexpected. No more side talks, all dysfunctions and potential sales are openly discussed "we are all here to stay" "how should we progress and ameliorate our conditions and strive to satisfy the audience?"

While stating the witness statements, some statements were shocking and blunt for some.

On the other hand, it was obvious that the dysfunctions were not common in the 3 different players' classification (Admins, Artists, and Technicians) - hearing the stories of the backstage was new to the admins and to the technicians and vice versa. That is why the Mirror Effect was the first contributor to orchestration, by sharing all dysfunctions with all players including directors and executives.

Since all have been interviewed and showed willingness to be involved in the change; Pivotal Ideas were easily set (Appendix A) while suggested baskets were 5:

(1) Renovation, (2) Rules/Accountability, (3) Governance, (4) Digitization and (5) Communication

Baskets

The intervener found a close relation between *Rules/Accountability* basket and *Governance* basket especially that Georges should be the pilot of these 2 baskets, thus it was more convenient to gather the 2 baskets under one basket titled *Orchestration*.
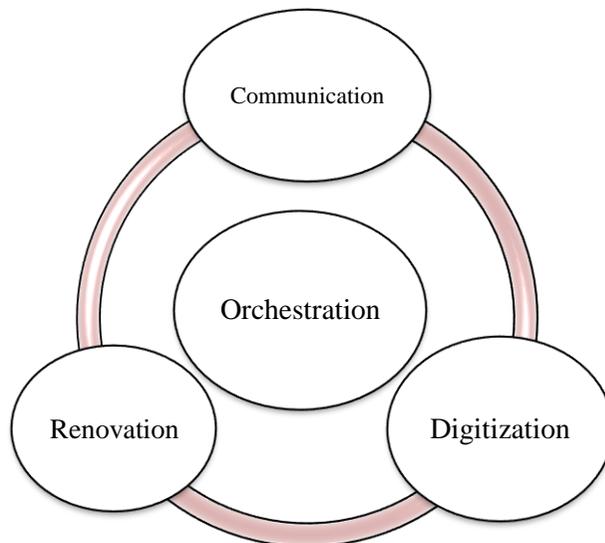
Body of the Hypothesis

Central Hypothesis: ***Improving non artistic services at Chateau Trianon-Lebanon using SEAM is a key to increasing audience satisfaction and hence retaining current audience and attracting prospective ones.***

The statement before is called **Central Hypothesis**, but, as the researcher progresses in the research, there will be one or several chains of hypothesis:

Descriptive, **Explicative** (interpretive) and then **Prescriptive** (normative) (Savall & Zardet, 2011).

What follows is a table showcasing the different Descriptive Hypotheses and their Explicative and Perspective ones that will be subject to change while the intervener progresses in her research:

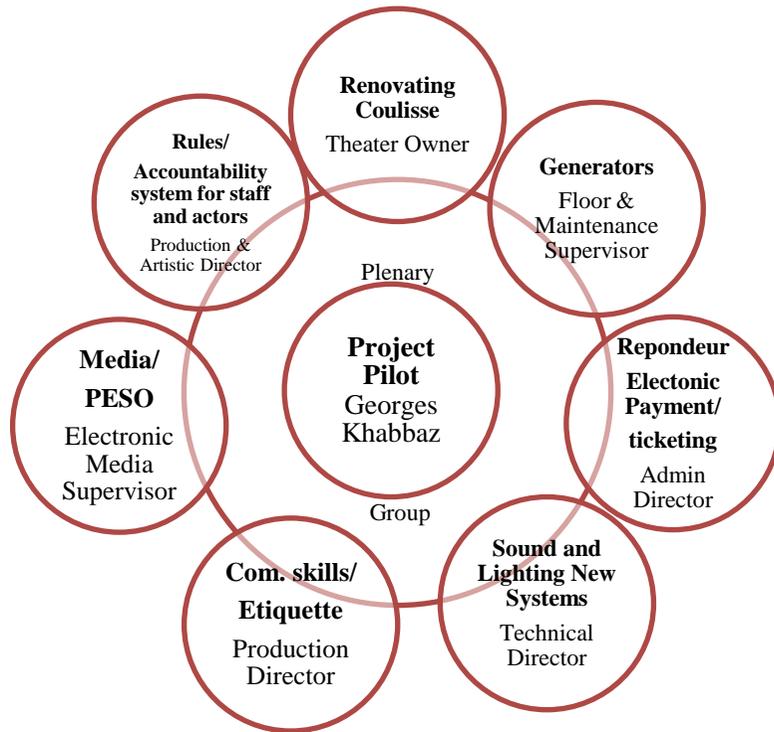| Descriptive	Explicative	Perspective
DH1- Audience and actors suffer from the theater's bad conditions	**EH1-** The theater owners do not invest in improving the theater's infrastructure	**PH1-** Invest in renovating the theater
DH2- Admins and technicians mistakes and bad behavior are ruining the audience experience	**EH2-** None qualified and none trained admins and technicians	**EH3-** Invest in training and better recruitment of staff and technicians and change the overall culture
DH3- Chaos and distancing from Orchestrated Excellence	**EH3-** Decentralization of decision making and lack of synchronized interests and decisions	**PH3-** Decision making has to be centralized in a board made of theater owner, George, Technical Director, Administrative Director
DH4- Waste of resources (time, effort and potential money) in all form of administrative operating procedures	**EH4-** Non-digitized procedures	**PH4-** Digitalization of Procedures (electronic ticketing, repondeur, online reservation, electronic payment, etc.)

Project Groups

Referring to the main key ideas' highest frequencies under the 6 different dysfunctions classification categories, the intervener in collaboration with the Managing and Artistic Director set the Project Groups as follows:

The Managing and Artistic Director will be the Project Pilot

- Rules/Accountability System, piloted by the Artistic and Production Director
- Renovating Coulisse, piloted by the Theater Owner
- Renovating the theater, piloted by the Theater Owner
- Repondeur/Electonic Payment/ticketing , piloted by Technical Director
- Sound and Lighting New Systems, piloted by Technical Director
- Communication skills/Etiquette, piloted by Production Director
- Media/PESO Model application, piloted by Electronic Media Supervisor
- Generators, piloted by Floor and Maintenance supervisor

The figure below illustrates the different Project Groups and their Pilots:

Renovating Coulisse
Theater Owner

Rules/ Accountability system for staff and actors
Production & Artistic Director

Generators
Floor & Maintenance Supervisor

Plenary

Media/ PESO
Electronic Media Supervisor

Project Pilot
Georges Khabbaz

Repondeur Electonic Payment/ ticketing
Admin Director

Group

Com. skills/ Etiquette
Production Director

Sound and Lighting New Systems
Technical Director

The Time Management Tool

Time Management is the major key success factor and dysfunction regulator in enterprises willing to invest in the new development tasks to implement the strategy efficiently. Thus, to make sure that the strategy is integrated in the daily schedule of each actor; three major steps are to be taken: Accurate Scheduling of development actions; cleaning-up of low value-added tasks; and efficient time usage (Savall, Zardet, & Bonnet, 2008). As a result and after self-reflection and self- assessment of the time allocated for tasks, participants must exercise what is called "Task classification" to upgrade time management. They should either, Maintain, Delegate or Transfer/Eliminate Tasks (see sample of Time Management Grid of the Major Player – Artistic Director - in Appendix E).

Application of the Competency Grid Tool to the Chateau Trianon Team

The Competency Grid (CG) enables the analysis of the current capacity of the team in addition to understanding the potential of the staff. Thus, the researcher and top management identify the need for improvement and plan how to take advantage of the existing and potential skills.

Going back to the intervention architecture the staff at Chateau Trianon is divided into 3 main categories:

- Administration that incorporates (G1) 3 Ticketing Officers, (G2) 4 Ushers and (G3) 4 Janitors
- Technical Staff that comprises (G4) 5 Technicians and (G5) 5 Maintenance Workers
- Artistic Crew that involves (G 6) 12 Artists
- If the researcher were to apply traditional methods, she would have collected 6 Competency Grids; but SEAM being an anti TWF virus method that believes in human potential and multitasking (Anti Hyper-specialization Virus) implies to reduce the 6 CGs to 4 ((G1') Ticketing Officers and Ushers, (G2') Janitors; (G3') Technicians and Maintenance Workers (Appendix D); and (G4') Artists.

The 4 CGs were filled by the relevant supervisors after being trained by the intervener to do so.

The Competency Grid is a visual representation of the skills of each actor at the organization. Skills are related to different kinds of operations comprising (1) Day to day operations, (2) Development tasks stemming from Priority Action Plans, (3) Representing qualities required, and (4) New Operations linked to new tasks or technologies (Savall, Zardet, & Bonnet, 2008).

The Competency Grid represents a vital part of the intangible assets of an organization. It is a qualitative evaluation of what is called integrated training investment which is an important part of the intangibles (Savall, Zardet, & Bonnet, 2008). It also allows a clear visualization of the skills updated on a semi-annual basis with the Priority Action Plan to help management take decisions concerning trainings, recruitment, termination, retirements, promotions, and transfers (Savall, Zardet, & Bonnet, 2008).

One thing is sure in the case of Chateau Trianon is that upper management can now take certain decisions based on facts about all actors' performance evaluation that results in them being fired, promoted, awarded, transferred, or invested in for better performance on the medium and long term.

The Internal External Strategic Action Plan (IESAP)

This tool consists of listing and classifying the objectives, goals and actions of an organization on a 3 or 5 years basis to implement the socio-economic projects. This plan prioritizes actions and identifies the champions responsible for the execution of these actions. This plan is subject to continuous yearly update to keep pace with all changes and requirements of the PESTEL in addition to the intervention and project's progress. The IESAP aims at displaying strategic actions, reducing dysfunctions and converting existing ones into added value (Savall, Zardet, & Bonnet, 2008).

The IESAP once set and disseminated across all members of the organization; it fosters integration, realigns goals and creates a culture of

accountability and collaboration (Savall, Zardet, & Bonnet, 2008). The researcher went through the project groups and met the steering committee and cluster A and set together the 3 years IESAP of Chateau Trianon (check Marketing and communication strategy sample in Appendix C, part of the overall strategy). Priority Action Plans are to be extracted and detailed on project by project basis and updated each 6 months. Some quick fixes we executed during 2016-2017 season and their impact will affect decisions on the short and long run. The upper management driven by its trust in the SEAM method took the risk and postponed group reservations to may which contributed to a considerable increase in the overall season's sales number.

CONCLUSION

The Agility is the secret ingredient to the success of all business models nowadays helping organizations to sustainably grow in the rapid changing business environment. In the case of Chateau Trianon, it is a challenge to apply an Organizational Development or TQM model that already exists with its stiff systems and procedures in the aim of improving non-artistic services. Thus, SEAM was the model of choice for setting a winning strategy for developing and sustaining the organizational balance, flexibility and resiliency, equipped with: (1) the 3 epistemological principles covering all aspects of input from actors, more specifically in the diagnostic phase, in the best engaging none biased and interactive yet generic way of data collection; (2) an obvious atrophy in the Structure and Behavior parts of the leaf clover at Chateau Trianon which leads to a considerable bloating of dysfunctions and hidden costs that reached 53% of the gross sales; (3) the anti TWF virus vaccination that fights against all aspects that favor the virus was mainly revealed in the Orchestration concept between the 3 categories of actors as a whole and more specifically in the tools' application, naming the CG and IESAP, among other tools; (4) Mirror effect experience and self-assessment's output revelation aiming at aligning objectives and engaging all players in the change project and strategy set-up; (5) Hidden cost identification, calculation and communication to upper management and in this particular case to all, put the actors directly in front of their responsibilities and show real potential contribution to earnings and an impactful economic value of SEAM; (6) Hidden cost indicators and components in this particular case demonstrate that Opportunity Costs are a big part of Hidden costs not to say all of it which adds an additional specificity to the field/industry; (6) the strategic value of SEAM in the performing arts management is revealed in the highest percentage and frequency of the witness statements/key ideas classified under Strategic Implementation and consequently, the goals, objectives and tactics (PAP) in the IESAP are solutions for these dysfunctions and the Individual objectives of the Periodically Negotiable Contracts are directly linked to the organization's strategy; (7) Playing the role of a SEAM consultant, the intervener was able to see the whole picture and the dots (small details) at the same time. She helped all actors from the 3 categories (Artists, technicians and admins) to manage the duality (Sanders, 2014); this facilitated generating a new culture of cooperation and synergy for better performance. Thus, the quick fixes implementation and their outstanding results mainly on the financial statements of the 2016-2017 are a proof of the efficiency of the approach chosen.

APPENDIX A

None-said "Non-dit"

The intervener was able to detect a few ideas that were not said loudly by the actors during the interviews and the Mirror effect, but were so clear that they cannot be surpassed; otherwise the study would be incomplete and none-accurate. The "none-said's:

NS#	None-said Idea
NS1	Some artists are not making a progress throughout the years
NS2	Some admins should be cut off
NS3	Operators are distracted by anything
NS4	Ushers are rude
NS5	No decisions synchronization between Khabbaz production and theater owners
NS6	With bad conditions, actors are not being proactive
NS7	Actors waste their friends' time by being slow in getting remarks and lines
NS8	Artists are taken for granted and treated like technicians
NS9	Artists creativity is so limited all performance is dictated
NS10	Promotion needs an allocated budget
NS11	There is a need for recruiting a specialist to take care of the Media Relations

Pivotal Ideas "Idees Force"

The 76 Key Ideas, summarizing 583 witness statements, in addition to 11 None-said ideas are grouped under 12 Pivotal Ideas as follows:

PI#	Pivotal Idea	Key Ideas	None-said
PI1	Backstage Bad Conditions	K1-K4-K6-K11-K12-K14	
PI2	Water Problems (leakage & humidity)	K2-K7-K13-K15-K16-K18	
PI3	Electricity Problems (EDL & Generators)	K9-K17-K30	
PI4	Guichet & Reggie Bad Conditions	K3-K8-K10	
PI5	Accountability Issues (Rules & Regulations for Admins, Actors & Technicians)	K19-K20-K22-K23-K24-K25-K27-K28-K29-K31-K33-K41-K45	NS3-NS6-NS8-NS9
PI6	Undisciplined Audience (Rules & Regulations)	K21-K26-K46-K49	
PI7	Outsourcing Issues (lack of control)	K32-K38-K72	
PI8	Bad Image (Bad Experience)	K34-K40-K47-K48-K54-K57-K60-K62-K63-K65-K67-K69-K71-K74-K75	NS4

PI9	Bad Promotion (PESO)	K35-K36-K37-K42-K43-K44	NS10
PI10	Recruitment Issues (Unqualified actors)	K39-K51-K52-K53-K55	NS1-NS2-NS7-NS11
PI11	None Digital/Electronic Operations	K50-K64-K68-K70-K73	
PI12	No Proper Governance (Decision making alignment issues)	K5-K56-K58-K59-K61-K66-K76	NS5

APPENDIX B

Sample of key Ideas, Witness Statements

Integrated Training

Available Competency

Always

Lack of soft skills specially communication skills and business etiquette for none-artistic staff

- *"Ticketing clerks have no communication skills, all of them"*
- *"No communication skills for ushers they treat people with none professionalism"*
- *"The administrators need some business etiquette awareness to deal consistently and correctly with clients"*
- *"There are lots of complaints about ushers behavior"*
- *"People claim that they were not well hosted by ushers or ticketing clerks"*

Key Ideas Summary
Integrated Training

	Key Ideas	**Freq.**	**Adverb**
K51	Technical mistakes due to lack of operator's talent	3	Quite Often
K52	Non-qualified technical operators commit mistakes	9	Always
K53	Lack of soft skills specially communication skills and business etiquette for none-artistic staff	12	Always
K54	The admin staff has no unified language with the customers (on phone and face to face)	**16**	**Always**
K55	Ticketing clerks are non- qualified causing misunderstanding and discomfort of the customers	**16**	**Always**

Sample of Convergence and Specificities

Integrated Training-Convergence & Specificities (Artists, Admins & Technicians)

THEME	Integrated Training			
Sub-Themes	**Convergence**	**Specificities**		
		Technicians	Artists	Admins
Training Needs				Ticketing clerks are non-qualified causing misunderstanding and discomfort of the customers
				The admin staff has no unified language with the customers (on phone and face to face)
Available Competency				Lack of soft skills specially communication skills and business etiquette for none-artistic staff
			Technical mistakes due to lack of operator's talent	
Training and technical change			Non-qualified technical operators commit mistakes	
Adequacy of Training job				
Training Frameworks				

APPENDIX C

Sample of the Internal/External Strategic Action Plan (IESAP)

INTERNAL EXTERNAL STRATEGIC ACTION PLAN

Strategic Axes	Priority Objectives	Priority Actions	Divisons / People Concerned							2017		2018		2019	
										S1	S2	S1	S2	S1	S2
Marketing & communication strategy-	Set an integrated marketing communication plan based on the PESO model	Establish a well planned and consistent Relationship with the Media (mainstream media)							Electronic Media Supervisor- Artistic Director			+		+	
		Build a well grounded relationship with the Web 2 Influencers (bloggers, news websites managers, Social Media groups owners, etc.)							//			+		+	
		Execute a well planned digital media campaign on Georges Khabbaz Social Media pages							//			+		+	
		Design and Develop a website for Château Trianon and create a page for general info on facebook and instagram							//			+		+	
		Print a small brochure about the play and distribute in the theater prior the beginning of the show							//			+		+	
		Design the boards anddisplay the artists pictures in an artistic way							//			+		+	
Service quality Mangement	Control over the outsourced functions	Control over the outsourced Valet Parking – No staffed parking and monitor valets behavior							Theater Owner			+		+	
		Control over the 2 cafeterias prices and service							Theater Owner			+		+	

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APPENDIX D

Competency Grid Sample – Technicians and Maintenance Workers

COMPETENCY GRID

DAY: **TIME MANAGEMENT SELF-ANALYSIS:**

Type of Action	By	Concrete Action	Nb of passages	Time spent (min)	Current Tasks	Dysfunction Regulation	Shift in function	Strategic Steering	Dysfunction Prevention	Added-Value VERY HIGH	Added-Value HIGH	Added-Value LOW	Added-Value VERY LOW	Real Emergency VERY HIGH	Real Emergency HIGH	Real Emergency LOW	Real Emergency VERY LOW	Observations	Desired Evolution A	Desired Evolution B	Desired Evolution C
	GK	Reserve invitations	1	5	5								5			5					5
	GK	Repeat text	1	30				30			30					30				30	
	GK	Give Technical Recommendations	1	10		10						10			10					10	
	GK	Check audience profile	1	15				15			15				15					15	
	GK	Perform	1	90	90					90				90					90		
	GK	Public Engagement	1	90				90			90					90			90		
	GK	Give Artistic Recommendations	2	10		10		10				20			20					20	
	GK	Meet fans	1	40					40	40					40				40		
	GK	Check mail	1	20	20							20					20				20
	GK	Interviews	1	30				30				30				30				30	
TOTAL IN MINUTES				350	115	20	0	175	40	130	135	80	5	90	85	155	20		220	105	25
% of every activity, at every level of added-value and real emergency, and desired evolution				100%	33%	6%		50%	11%	37%	38%	23%	1%	25%	24%	44%	6%		63%	30%	7%

To be completed in real time   *To be completed at the end of the day*   *To be completed after consideration*

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