ORGANISING AND SOCIAL INCLUSION IN CREATIVE INDUSTRIES: sensemaking in a musical theatre show

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1. Introduction

Creative industries (CI) correspond to a field of convergence between art, culture, technology, entertainment and business (Caves, 2000; Hartley, 2005), through the production of symbolic goods (Throsby, 2001) such as ideas, experiences and images, where value is primarily dependent upon the play of symbolic meanings (Bilton & Leary, 2002). They include (activities such as) advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio (DCMS, 2001). In a broader perspective, CI are a core of a creative economy (Howkins 2001), which in addition to the creative industries, also encompasses the impact of their goods and services on other economic sectors and processes and the connections established between them, provoking and incorporating deep social, organizational, political, educational and economic changes (Howkins 2001)

Behind the positive image that offer a productive space where people with talents and imagination are at liberty to pursue their interests in environments marked by openness and equal opportunity (Banks & O'Connor, 2017), less attention has been paid to the dark sides of creative industries and how they pottentially are related to invisibilities, inequalities, and injustice that may help to mantain or create economic and social exclusion. Some examples of these invisibilities are: gentrification and increase of rent prices (Peck, 2005; Evans & Shaw, 2004); informal hiring and low perspective in career progression (Leadbeater & Oakley, 2001); careers less accessible for workers of certain gender, social and ethnic background (Hennekam & Bennett, 2017; Eikhof, 2017); sexual harassment (Hennekam & Bennett, 2017); precarious employment conditions (Conor, 2015; Gill & Pratt, 2008); job uncertainty (Alacovska, 2019); the paradoxes between art and money and market (Menger, 1999); and the weak environmentalism in the cultural policy arena (Maxwell & Miller, 2017).

These contradictions and tensions between economic development of CI activities and social inclusion (Oakley, 2016) lead us to challenge some of the more extravagant claims being made about the economic value and social benefits of the so-called 'creative economy'" (Banks, 2017). While governments have tended to present evidence of rapid and expansive growth in cultural and creative education, jobs, incomes and revenue, with benefits presumed for all, research from critical social science, public policy and the third sector has offered a quite different perspective, revealing a more complex and troubled picture where, for the majority, the best kinds of creative education remain elusive and good jobs in culture are becoming harder to obtain (Banks, 2017). Then, although the while existing levels of creative growth might appear to bring general benefits it is quite clear that the opportunities and rewards of such growth are not being equally or equitably shared or that are not being sufficiently socialised in the ways that its proponents would like to claim (Banks, 2018).

In this perspective, looking at both production and consumption of cultural and creative goods is absolutely essential to understanding the relationship between cultural and social inequality the ways in which these phenomena are linked (Oakley & O'Brien, 2016). Despite the inequalities in cultural consumption, the tendency of cultural consumption to be affected by differences not only in class and levels of education, but also gender, ethnicity, age and crucially, spatially, has long been a concern of cultural policymakers, researches continue to suggest that growth and development based on CI is failing to address these disparities (Gordon, Powell, & Stark, 2013). Therefore, from the Organisation Studies perspective, instead of researching exclusivily how CI are organized, we should explore the ways organisations will need to demonstrate how they have contributed to wider policy agendas such as social inclusion, crime prevention and learning (Holden, 2004). The focus

lies then on how processes of organising in CI are enacted or are understood as also a way of minimize social inequalities, including the access to the cultural and creative products.

Anchored on the premise that the access to cultural capital is related to social inequalities (Bourdieu, 1984; 1986) and that discourse about creative industries can reinforce these disparities (Banks, 2017; Oakley & O'Brien, 2016), the present paper aims to explore how organizational efforts can be undertaken as attempts to minimize these social gaps by offering goods and products to people who cannot afford them. We do this exploring the sensemaking as processes of organising of a musical theatre play in São Paulo, Brazil. It is important to highlight that the production we explore here is a Broadway musical theatre show (here called MusicCom) that was organized as an initiative whose purpose was to 'construct audiences'. It was the first time in Brazilian musical theatre history that this kind of show would have free admission with advance booking to everyone interested in appreciate it. Being considered a cultural product that is not accessible to most of the Brazilian population, the organising efforts were thought and undertaken with the intention of offering a quality product, seeking not only to entertain, but to build audiences and offer a show to all those who could not afford to pay to enjoy this kind of cultural product.

Then, we propose the following research question: how could the processes of organising of a musical theatre play be understood as efforts to democratize the access to culture in Brazil? It is expected that the Brazilian case explored can provide a better comprehension about the processes of organising that creative organizations address to promote social inclusion or minimize the differences related to cultural consumption may offer insights that allow us to comprehend this creative development to beyond just an economic growth that continues not being accessible to everyone, contrary to the positive image that is promoted.

2. Sensemaking and Organising

Sensemaking is a perspective with a substantial following among management and organization scholars interested in comprehending and theorizing about how people appropriate and enact their 'realities' (Maitlis & Christianson, 2014; Brown, Colville, & Pye, 2015; Sandberg & Tsoukas, 2015; Brown, 2018). "As an activity central to organising, sensemaking has been the subject of considerable research" (Maitlis & Christianson, 2014, p. 57) but there is no single agreed definition of 'sensemaking' and the literature about it is far from homogeneous (Maitlis & Christianson, 2014; Brown, Colville, & Pye, 2015). Nevertheless, there is an emergent consensus or a general agreement that sensemaking refers generally to those processes by which people seek plausibly to understand ambiguous, equivocal, novel, unexpected or confusing issues or events (Colville, Brown, & Pye, 2012; Maitlis, 2005; Weick, 1995; Maitlis & Crhistianson, 2014).

Understood as a significant process of organising, sensemaking

> unfolds as a sequence in which people concerned with identity in the social context of other actors engage ongoing circumstances from which they extract cues and make plausible sense retrospectively, while enacting more or less order into those ongoing circumstances (Weick, Sutcliff & Obstfeld, 2005, p. 409).

Maitlis and Christianson (2014, p. 67) define sensemaking as

> a process promoted by violated expectations that involves attending to and bracketing cues in the environment, creating intersubjective meaning through cycles of interpretation and action, and thereby enacting a more ordered environment from which further cues can be drawn.

Within a sensemaking perspective, it is often less helpful to talk about "organizations" than it is to talk about "organising" (Gioia, 2006; Weick, 1969) since they are best understood

as fluid, dynamic entities (Chia, 1995; Gioia et al., 2000; Tsoukas & Chia, 2002). Weick argues that it is more useful to dispense with the 'and' and discuss organising 'as' sensemaking, organising 'through' sensemaking, or organising 'for' sensemaking (Weick, 2001, p. 95). If we depart from the idea that "organization is an attempt to order the intrinsic flux of human action, to channel it toward certain ends, to give it a particular shape, through generalizing and institutionalizing particular meanings and rules" (Tsoukas & Chia, 2002, p. 570), then organization emerges from an ongoing process in which people organize to make sense of equivocal inputs and enact that sense back into the world to make it more orderly (Weick et al., 2005, p. 410). In other words, organising is achieved to the extent that sensemaking is accomplished (Sandberg & Tsoukas, 2015). From this process standpoint, organization emerges from organising and sensemaking (Hernes & Maitlis, 2010; Sandberg & Tsoukas, 2015; Tsoukas & Chia, 2002). Talking about an organization as though it was a single actor (e.g., "the company launched a new product" or "the government went to war") is misleading because it gives the illusion of stability to what is actually an ongoing process that is always subject to disruption and therefore always in need of re-accomplishment. An organization is merely a snapshot at a single point in time of the consequences of an ongoing organising process (Kudesia, 2016).

As Weick et al. (2005) say, to focus on sensemaking is to portray organising as the experience of being thrown into an ongoing, unknowable, unpredictable streaming of experience in search of answers to the question, "what's the story?". These stories are active constructions of embedded participants' local 'realities' and 'a potent tool for meaning-making' (Zilber, 2007, p. 1038). This highlights the relevance of narratives for sensemaking as creating points of stability amidst the flux of organizational life. Stories are primary sensemaking devices since they locate time, space and context, making meaning from its interactions with a fluctuating reality, and incorporating change into a continuous process of becoming (Maclean, Harvey, & Chia, 2012).

But answering the question "what's the story" means create one and not interpret one what lead us to a common mistake about sensemaking which is comprehended as interpretation. While interpretation means that there is already something in the world waiting to be discovered, sensemaking is less about discovery than invention, it refers to processes by which 'people generate what they interpret' (Weick 1995, p. 13). Consequently, sensemaking is concerned more with invention than with discovery because invention precedes interpretation, which is   an important componente - but only one component - of the sensemaking process (Maitlis & Christianson, 2014, p. 109).

Weick originally focused his attention on the concept of *enactment* (Cristofaro, 2022). In this sense, ordering would occur through the enactment of beliefs of what is real (Hatch & Cunliffe, 2006), of what was created (story, narrative, discourse) as real. The term 'enactment' refers "to the central point that when people act, they bring events and structures into existence and set them in motion" (Weick, 1988, p. 306). In other words, in the context of everyday life, when people confront something unintelligible and ask "what's the story here?", this question has the power of bringing a situation or event into existence and when people then ask "now what should I do?" this added question has the force of bringing meaning into existence, meaning that they hope is stable enough for them to act into the future, continue to act, and to have the sense that they remain in touch with the continuing flow of experience (Weick et al., 2005).

Enactment then is one of the aspects that differentiates sensemaking from interpretation because it is premised on the idea that people play a key role in creating the environment in which they find themselves (Weick, 1988, 1995, 2003; Weick et al., 2005). Weick (1988) suggests that "people who act in organizations often produce structures, constraints, and opportunities that were not there before they took action" (p. 306) and that how organising

happens: "organization emerges through sensemaking, not one in which organization precedes sensemaking or one in which sensemaking is produced by organization" (Weick et al., 2005, p. 410). For Sandberg and Tsoukas (2015, p. 8), sensemaking, then, is homologous to organising: "the latter is achieved to the extent that the former is accomplished.

The product of this enactment is the so-called enacted environment (Weick, 1988), which contains unquestionably real objects whose meaning is, however, subject to multiple interpretations (Cristofaro, 2022). The developments by Weick (1995) can be explained in terms of phases (ecological change, enactment, selection, and retention) and properties by which sensemaking occurs. Brown (2018), then sumarizes the Weick`s model: sensemaking involves action (enactment) which is made sense of retrospectively by focusing on cues which are extracted, labelled and connected; this reduces equivocality, and through talk which sustains interaction accomplishes organising (Brown, 2018). But first let`s take a look at the properties of sensemaking.

Weick (1995) identified seven properties of the sensemaking process. And although the literature proliferated and the theorizing has matured since this text, these seven properties remain influential in guiding how scholars understand the sensemaking process (Kudesia, 2016). Therefore, according to Weick (1995), sensemaking is understood as a process that is: (1) grounded in identity construction, (2) retrospective, (3) enactive of sensible environments, (4) social (("sensemaking is never solitary" (Weick, 1995, p.40)), (5) ongoing ("People are always in the middle of things" (Weick, 1995, p.43)), (6) focused on and by extracted cues (("To establish a point of reference…is a consequential act" (Weick, 1995, p.50)), (7) driven by plausibility rather than accuracy ("…what is necessary in sensemaking is a good story" (Weick, 1995, p. 61)). Similarly, Maitlis (2005, p. 21) describes organizational sensemaking as "a fundamentally social process" in which "organization members interpret their environment in and through interactions with each other, constructing accounts that allow them to comprehend the world and act collectively". Cristofaro (2022) also reinforces the pivotal role covered by the identity of the organizational agent (identity incorporates the set of attributes, experiences, beliefs, and mental models of the organizational agent and the influences coming from contact with others, affects sensemaking and vice-versa).

The sensemaking process can conceived as starting from the appearance of chaotic situations (Weick, 1988) that "are trigger events that form the source of raw materials for the sensemaking process" and correspond to "situations that happen because of the 'ecology of life', whose meanings are not given" (Cristofaro, 2022, p. 2). When facing triggering circumstances, individuals start the so-called enactment activity that consists of noticing and bracketing, which are triggered by discrepancies and equivocality in ongoing projects and consequently the flux of the circumstances into the orderliness of situations (Weick et al., 2005). The categorization of cues occurs "in ways that suggest plausible acts of managing, coordinating, and distributing" (Weick et al., 2005, p. 411).

Noticing and bracketing are relatively crude acts of categorization and the resulting data can mean several different things (Weick et al., 2005). This number of possible meanings is reduced in the organising process of selection, when a combination of retrospective attention, mental models, and articulation perform a narrative reduction of the bracketed material and generate a locally plausible story (Weick et al., 2005). In a previous moment, Weick (1995) emphasized the retrospective relevance of previous experiences of sensemaking and how they are connected to the construction of present sense:

> Frames tend to be past moments of socialization and cues tend to be present moments of experience. If a person can construct a relation between these two moments, meaning is created. This means that the content of sensemaking is to be found in the frames and categories that summarise past experience, in the cues and labels that snare

specifics of present experience, and the ways these two settings of experience are connected (Weick, 1995, p. 111).

Maitlis and Sonnenshein (2010) similarly argue that the bracketing of cues from the environment and their interpretation through salient frames is central to the development of plausible meaning. "Sensemaking is thus about connecting frames and cues to create an account of 'what is going on'" (Coville, Pye & Carter, 2013, p. 1205). In *selection*, then, the organizational agent adopts a retrospective analysis of the courses of action (Weick, 1995), which in practice connect the present built meaning with the past events that have been brought to it, to support the constructed reasoning. However, some theoreticians emphasizes that sensemaking can also be prospective when it involves the "the conscious and intentional consideration of the probable future impact of certain actions, and especially nonactions, on the meaning construction processes of themselves and others" (Gioia, Thomas, Clark, & Chittipeddi, 1994, p. 378). Selection is oriented to find consistencies (Cristofaro, 2022).

Though plausible, the story that is selected is also tentative and provisional. It gains further solidity in the organising process of *retention*, when plausible story is retained and it tends to become more substantial because it is related to past experience, connected to significant identities, and used as a source of guidance for further action and interpretation (Weick et al., 2005). As Taylor and Van Every (2000, p. 40) note, "sensemaking involves turning circumstances into a situation that is comprehended explicitly in words and that serves as a springboard for action" and Weick (1995, p. 99) cites Huber and Daft (1987, p. 151) to capture the social and organizational implications of this process: "when confronted with an equivocal [ambiguous, confusing] event, managers use language to share perceptions among themselves and gradually define or create meaning through discussion". Once the story is selected (and retained), members of the organisation may want to shape the sensemaking of other members based on the sense created. In this way, we have sensegiving (Gioia & Chittipeddi, 1991; Maitlis & Lawrence, 2007; Rouleau, 2005), which represents an "attempting to influence the sensemaking and meaning construction of others toward a preferred redefinition of organizational reality" (Gioia & Chittipeddi, 1991, p. 442). Sensegiving happens then when agents are concerned. Sensegiving is then concerned with agent`s attempts to influence the outcome, to communicate their thoughts about the change to others, and to gain their support. Although sensemaking and sensegiving appear to be conceptually different, the boundaries of each are permeated by the other; they are less distinct domains than two sides of the same coin—one implies the other and cannot exist without it (Rouleau, 2005).

3. Methodology

The empirical research is based on an ethnographic inspired case study of organisation/production of a musical theatre play in São Paulo, SP, Brasil, which we have given the pseudonym MusiCom. The case investigation has concerned observing the actions of organising the show, in order to "open the black box" (Latour, 2000) of the musical show, highlighting and analyzing the processes of organising related to this. The field research has involved a period of ten months of non-participant observation in different spaces such as rehersal rooms, backstage, theatre common areas, stage and theatre meeting room.

The research was carried out on a part-time basis, and the researcher has done observations from three to five days a week and 3-11 hours per day. This fieldwork was not linear during the production period, since it happened in different places and involved a great number of activities at the same time (such as meetings, cast and orchestra rehersals, actions related to set, light, sound and costume design, press conference, previews and performances). After the opening night of the show, the observations started to be more regular, since the actions and practices of organising were concentrated in one place, the theatre, and were organised around the eight shows per week, from Wednesday to Sunday.

During 588 hours of fieldwork for ten months, different types of data were collected. The first source of data are the fieldnotes produced as the main result of an ethnographic inspired study. This resulted in 1,018 pages (1.5 spaced, size 12, Times New Roman). It was also possible to do 39 semi-structured interviews with diferent people from cast, crew and creative team. The ethnographic approch provided the production of 3,961 pictures and the free access to some documents (cronograms, drawings, plans and show reports, for example).

Part of data was transcripted considering data analysis were "open coded" (see: Coffey & Atkinson, 1996), which mainly involved field notes being read and re-read in order to discern recurrent themes, both theoretical and empirical. Interviews were transcribed and documents and pictures were also being coded and categorized.

4. Findings

"MusiCom" is a Tony Winner Broadway musical theatre show that was being produced for the first time in Brazil, in the first half of 2010 decade. The Brazilian production of "MusiCom" was the result of an initiative of the general manager/producer, Jean, owner of the TheHouse, an agency dedicated to manage the career of actors and singers who worked in musicals and operas. Jean himself was the agent of the cast of TheHouse. This was the first musical show produced by TheHouse with the financial support of ArtInd, a Cultural Centre in São Paulo, Brazil. Until then, TheHouse had not been involved in the production of theatre shows, nor had Jean acted as a producer or general manager of a major musical show. Although ArtInd had organised and produced other theatre plays, it was the first time these organisations, together, were producing/organising a "Broadway Musical" to São Paulo audience, in that particular theatre venue, with that particular book/libretto(text and lyrics) and music.

The production of MusiCom was part of the "Educational Project of the Artistic Industries of São Paulo (ArtInd-SP) in Musical Theatre" which was a pioneering initiative in the cultural and educational areas. In addition to the production of a musical theatre show with free admission to general audience of São Paulo, SP, it also involved the closed sessions for schools (matinees) and the proposal to use musical theatre as an educational instrument, both for children and adolescents and for future professionals in the area. At the same time, the production would contribute to the musical theatre industry in Brazil, employing a variety of technicians, creative artists, cast, musicians over a long season and transforming/adapting ArtInd Theatre making it a venue with the technology capable to receive great musical theatre shows. But what happens when you have a musical play that will be created and organized by a Brazilian team for the first time? And how to organize or produce this show considering it was part of a bigger project, with social and educational purposes?

Firstly, it was not just another production of a musical theatre show. This one had a particularity, an aspect beyond entertainment. The purpose, from an educational and social perspective, represented an opportunity to use the theatre (the musical genre in particular) as an educational instrument, at the same time that the production of the show would be an initiative aimed at the formation of audiences, with a view to providing free access to that type of cultural asset, restricted to only a small portion of the Brazilian population (São Paulo, in this case), who could not afford expensive tickets for other shows in the city. Thus, entertainment, educational purposes, audience formation and strengthening of the theatre industry permeated the production of the show. Second, the production represented an experience hitherto not lived by that group and, from the perspective of the material aspects, by that theatre. The journey was made even more challenging because it was the first time that a Broadway musical theatre show, with all the technology and aesthetic, artistic, creative and technical demands asked by this genre, would be performed on the stage of the ArtInd Popular Theatre. Then, this situation represented multiple and complex organising efforts.

And, finally, there was a constant challenge faced every time a company/team had to

start to produce or organize a new show. In the case of musical theatre, each production is understood as unique, as it is a show with specific demands, even if performed by the same company, in the same venue/theatre and with the same technical apparatus: "one production will never be the same as another, even if it is the same team/company, in the same venue/theatre. Because it's always another story that we're telling" (Stage Manager - Field notes). Consequently, each production demands specific organising creative processes, no matter how certain actions and practices and materials are taken as routine and no matter how much experienced people involved are. There is always the challenge of creating and telling a new story, which requires specific processes of sensemaking.

All of these situations represented particular complexities and a high level of chaos and ambiguity. Then, from this perspective, we start to describe this initial process of sensemaking that resulted in the all the processes of organising of the whole show and its 325 performances through 11 months (eight sessions per week, two of which were matinees exclusive for students of public and private educational institutions). All tickets were free. As sensemaking guides action, we have described here the crucial moments in which the aspects explained above were worked on in ways that started to guide the actions and processes of organising the following. In so doing, we share an affinity with the confessional tale (Van Maanen, 1988). For Weick (1989, p. 308), confessional tales "exemplify the ways in which orthodox science is flawed when it forgets that social facts are human fabrications rather than neutral, objective observables". Confessional tales at their best represent a dialogue between experience and interpretation". The approach adopted here is one that the confessional ethnographer (Van Maanen 1988) would use whereby the researcher becomes self-revealing and self-reflexive when giving an account of their experience in undertaking the project. Although the fieldwork has not ended in the description of these processes, for reasons of scope and focus, we will not describe all the processes of organising that were necessary to put the show on stage until its opening/premiere and to maintain it during all the performances.

4.1 The "concept" of the show

With financial resources in hands, Jean and his team had to suggest a musical play to ArtInt team and someone to direct and translate it as well. The show that Jean and his team had the most affinity with was not exactly the first option of ArtInd directors, whose choice had "a very high cultural content, recognised worldwide" (Jean, Producer - Interview). "But MusiCom, in my opinion and in consensus with my team, dialogued much more with the project. [...] It taught you what musical theatre was" (Jean, Interview). After discussing the possibilities, everyone concluded that MusiCom was, in fact, suitable for production, considering the proposal to use musical theatre as a learning instrument, in addition to stimulating the construction of audiences. MusiCom is musical comedy which became famous after opening on Broadway, NYC, USA. Winner of five Tony Awards, including Best Book and Best Original Score, it ran for 31 weeks, closing after 32 previews and 674 performances. It is a spoof of old musicals or a musical farse and pays tribute to the Jazz-age shows of the 1920's and the power those shows held to transport people into a dazzling fantasy and to lift their spirits in times of sadness.

MusicCom was copyrighted with the possibility to pay the fees to perform the show independently from a producer or a production design/project of the show already developed, with all the technical and artistic aspects already created, like a franchise. It means that any producer in the world could buy the rights and make his or her own adaptations. Of course, they should respect the story, the songs and the main plot. But they also could create a particular sound, set and light design, a different costume design or a particular choreography. This does not happen in some musical plays, such as Disney's for example: "it's like

McDonalds, if you buy a Big Mac outside the country and eat one here, theoretically it has to be the same" (Bruce, percussionist – interview).

  With financial resources and a licensed show, it was time to construct the Brazilian company(team) that would create and organize the Brazilian version of the show. As a producer or director of production, Jean`s first challenge was to choose someone to translate or adapt the original book (script/libretto) and lyrics to Portuguese and someone to direct or create the show. It would not necessarily have to be the same person. It was Johnny, the conductor/maestro and musical director of the show, who had already worked on several other musical theatre shows and was working at that moment in a running show which was under the direction of Charlie who suggested him. When I (ethnographer, one of the authors, according to confessional tale (Van Maanen, 1988)) talked to Charlie about the proposal to adapt and direct Musicom and why he had accepted it, he introduced me to what he called the "the concept of the show", the beginning of everything:

> If there is no concept, there is no show. You gather a bunch of people, get in there, get out there and turn on a light. But a show is born out of a concept. The genesis of the show is the concept. Without it, there is none [show]" (Charlie, Director and Adapter, Interview).

  According to Charlie, this idea would break with the mere reproduction of a musical theatre show performed at Broadway because the Brazilian version would be based on creative processes as an attempt to get the show closer to the Brazilian audience`s reality. The concept of the show, then, would work as a guide, an inspiration to the following processes of organising of the show as a whole. Light, sound, costumes, sets, make up, hair, music, lyrics and everything else would reflect the concept of the show:

> […] I just think, I only see interest in the theatre, the theatre for me is alive to the point when I interact with the audience, that I have an immediate connection with people. This stage-audience relationship for me has to be established. I am not interested in […] a play that does not say anything to the audience. I even respect whoever does it, but it's not my thing. I always love to make theatre closer [to people, audience] because the audience relaxes, enjoys it freely and then the phenomenon happens. Anyway, I said [to Jean]: look, if it would be possible to adapt to São Paulo in the 1920s [...] then I am interested in doing it. Not to do [it] in New York, with New York references, no. Because I wanted to create a typology of ours, as I did. Even the authors [original creators of the show], when they came, [they] were very delighted with this (Charlie, Director and Adapter, Interview).

  Before the concept suggested by Charlie, Jean and his team still had in mind a show that, although it was not a franchise, still retained much of the characteristics of that one presented on Broadway: "we were still stuck with the 'gringo' concept of the show that took place in a Broadway theatre and blah blah blah (sic) and so on" (Jean, interview). But as Jean mentioned, Charlie preserved the structure of the original book/libretto (text and lyrics), but moved the story to Brazil, erased the names in English and paid homage to great Brazilian artists and eliminated the references to American cities.

  More than the artistic and creatives choices that involved the concept of the show, its development was also aligned with it the educational and social character of the project. So, Charlie realized it was an opportunity to talk about São Paulo, its history, its particularities, thus exploring part of the history of Brazil and also paying tribute to Brazilian artists:

> From the first time that Jean spoke to me about the project and invited me to adapt and direct it, I knew that a free show for São Paulo audiences should talk about its history and its city. The time when the

action in the play takes place - the end of the [19]20's - consolidated my choice, after all São Paulo experienced a notorious effervescence in this decade and, from there, the idea of making a modernist, popular and charming revue came to me (Charlie, Director – Documentary Research / MusiCom Program).

"[...] they are all artists who came to São Paulo from the 1920s and spread dreams for a city with an eye on the future, but still formed by villages and neighborhoods with their own identities" (Charlie, Director – Documentary Research / MusiCom Program).

In this sense, Charlie soon realized that the action of the show, which took place in the 1920s, could be associated with a relevant historical-cultural event in Brazil: São Paulo's Modern Art Week. Inspired by the art style of Tarsila do Amaral, a modernist Brazilian artist, and in the concept of the show suggested before, Jean and Charlie created the visual identity of MusiCom ("Immediately the art design came with the Tarsila`s painting. That's the face of it. That's it, of course! There you go!" (Charlie, interview)) by adding, in the style of Tarsila do Amaral, the façade of factories, Theatro São Pedro and the Martinelli Building, still under construction, which would be inaugurated in 1929:

So I left that meeting already very happy, I ran to my computer and said: let's go! Modern Art Week, Tarsila do Amaral... Then I found Gazo, which was the painting that inspired the art for the show. Of course we said, well, if it takes place in the São Pedro theatre, let's put the São Pedro theatre in this painting. If it takes place in [19]28, what was being built at that time? Martinelli. So let's put the Martinelli, the scaffolding. Then we worked with the guys and this came out. And thank God Charlie's idea was a very happy one, and approved by everybody (Jean - interview).

Charlie also emphasised the content of the show and how the original authors were paying homage to their artists and the genre of musical theatre. So he as well, as an adaptor/translator and director, could also pay homage to Brazilian artists:

The authors pay homage to the musical genre, mapping the DNA of a very specific theatrical phalanx that I thought was best transported to Brazil, in order to also honor the legacy that we received from these hundreds of artists [...] (Charlie, Documentary Research / MusiCom Program).

But the theme covered in "MusiCom" is not geographic, it is a reference to musical theatre. Incidentally, they did it with Broadway references because it's their reality. And I'm doing it with ours, understand? We are a country of little praise and few memories. I thought it was fair to pay homage to mine, understand? (Charlie - Field notes).

The authors/creators of the original book/libretto, lyrics and scores themselves did not care about the adaptations and even appreciated them, considering the flexible character of the comedy text:

I kind of like when people do things and change a little bit. It's fun because it's a flexible show. And it is better when a company makes it their own. It makes the show better. [...] I actually enjoy it. As long as the spirit is the same and I've never seen a production what I thought they changed it so that was not the same thing. It always feels right. Because there are so many versions and it's comedy (Gretl, Lyricist - Interview).

> For us it works best when it is completely transported culturally and not just a little translation. Because of the nature of the jokes, as you see what you see and agree, the musical keeps cultural translation and it would be strange if it wasn't the case (Kurt, Lyricist - Field Notes).

This whole concept of spectacle acted as a beaconing and organising sense of the actions and organising processes that would follow, which, invariably, would only occur after the translation of the play (book/libretto and lyrics) and the definition of what Charlie called the concept of the show. After elaborating and thinking about the concept of the show, Charlie explains how he works with his creative team: "I have a meeting where I give the concept and they give me suggestions and we discuss concrete suggestions, right?" (Charlie - interview). So, all other creative organising activities were inspired by the concept outlined by Charlie. Therefore, the concept of the show acted as a story or account created that would guide the following such as the creation of the costumes, visagism, makeup, scenography, lighting and sound designs and the whole visual identity of the show and the next processes of organising to stage it.

Following the concept of the show, the process of organising how the orchestra would act in the show was a particular case of extending the sensemaking process, and will therefore be explored in the next topic.

4.2 Set design: an orchestra without a pit

On June, 2013, Jean (general director of production) and I were talking about the show and musical theatre in general in choreography room at a Ballet Dance School, where the rehearsals were taking place. In that afternoon, Jean showed me the piano used in the rehearsals which was in that room because part of the cast had rehearsed during that morning. The instrument aroused my curiosity to ask him a question that had intrigued me since the official announcement of the production of "MusiCom", three months earlier. Considering I was used to watch several plays at that theatre venue, I knew its features and one of them was the fact that it had no pit orchestra. Then, I asked "how would they put an orchestra in that theatre venue if there was no pit orchestra in there? Jean smiled and explained to me that they had to find a solution to that problem. He said he would tell me later what [solution] it would be" (Field notes). Later, in the main room, during the rehearsals with Charlie and the whole creative team and cast, Jean, sitting next to me, commented, that "the orchestra would not be hidden, it would appear to the audience, in a mezzanine, in the backlight (Field notes).

Placing an orchestra, composed of 14 musicians (13 musicians and 1 conductor), various musical instruments, scores, microphones and other sound equipment in a theatre without a pit orchestra was one of the great challenges faced by the creative team of the production of "MusiCom". According to Harry, a stage manager, there were meetings where the creative team discussed: "where are we going to put this orchestra? There are thirteen musicians and a conductor. There is no pit in this venue, how are we going to do it?" (Harry, Stage manager – Interview). As a result, there were extra efforts on the part of the creative team, particularly set designers, the conductor and designers of sound and light. With all the technology used in the sound design, the absence of a pit orchestra would not be a problem because the orchestra could be positioned in another place. However, as Jean explained, people - especially cast, producers and musicians - were uncomfortable and bothered when the audience thought all of that (the show) was playback, that they were not singing and playing live. Considering this issue and the educational objectives of the project, Jean commented that "he thought it was important for the audience to see the musicians in order to understand that everything there was live" (Field notes). The musical director and conductor also emphasized this perspective: "I insisted a lot on that idea. They wanted to put the orchestra down there, hidden. Or up here [pointing to the light house], hidden away. And stomp my foot down to have it [the orchestra] on stage anyway (Johnny, Musical

Director/Conductor - Interview).

The set designers in the first moments, did not want to put an orchestra on stage specially because this would mean less physical space to create other possibilities to the set demanded by the book, the choreography and set changes between scenes. But in one of the meetings, Horace, one of the set designers was convinced they could allocate the orchestra inside the scenographic walls and "then came the idea of mezzanines, which turned out to be really cool" (Johnny - Interview). The musical director argued that it was important to show the musicians to the audience because many people think that they were not playing or singing live. From this perspective, revealing the orchestra and making it part of the theatrical narrative would also act in a didactic perspective, an aspect that would enrich the theatrical experience lived there in that moment: "And in our case, no, it was important to show the public. Well, when the curtain comes down and you go: 'man, there are some guys up there, that's cool'. And it's really cool that you have the opportunity to reach the public. It's incredible!" (Jean, interview).

The suggestion of placing the musicians on two mezzanines, integrated into the sets, pleased everyone and Charlie [director], because, in addition to circumventing the issue of physical limitation, the idea was aligned with the concept of the show, which he had already proposed previously to the creative team. Therefore, in addition to the physical limitation, there was also an aesthetic and educational aspect in the decision to make the orchestra visible to the public in some moments/scenes. As the Brazilian audience was learning to get used to this theatrical genre (musical theatre) – Jean, Johnny, Charlie and Horace, followed by the company after some discussions, believed that allowing people see the orchestra, with the musicians playing live, their instruments and the maestro conducting them, could be a great opportunity to illustrate the show was live and emphasize that the features of the play could be used as educational tools.

With the creation of this narrative of the orchestra as an illustrative instrument to construct audiences, all the creative team would have to think about how the presence of the orchestra on the stage, integrated with the set would interfere or affect the other processes of organising related to sound design, light design and set design. The sound design, for example, should now consider the particularities of an orchestra located in two mezzanines: the distribution of the group of musicians, how the part of the group would see the conductor, since he would be positioned in one of the mezzanines, how the conductor would see the action on stage and how microphones, cables, orchestra support lights, infrared camera, monitors and other equipment would be positioned, among other decisions. Light design also had to be considered in these processes. Thus, the designer needed to think about specific light effects for the orchestra. Then, a special light should be projected for those special scenes in which the orchestra would be visible. For that, it would be necessary to try to articulate the light equipment to the sets, to the mezzanines of the orchestra, to the positioning of the sound system, not disregarding, of course, the artistic aspects demanded in the script or by Charlie, the director. All those organising efforts resulting from a sensemaking process would help to enrich the theatrical experience lived by people and brings with it an artistic, aesthetic, didactic conception of the show and at the same time, the talent and skills of the musicians and conductor.

5. Discussion

The MusiCom case illustrates the sensemaking process when a creative product must be created or organised for the first time, by a team that had never worked together before and even if they had, they would be facing this challenge for the first time as it is a show created entirely from the book and the lyrics/songs. There was no previous sensemaking to draw on as this was not a franchise. Also, although it was not a deliberate intention, there was the challenge of trying to add educational or didactic elements, aiming to make the show an

object not only of entertainment but also of learning for the audience.

Initially, after securing the financial resources for the production of the musical, Jean set out to find a show (book, lyrics and music) that could be staged. Jean and ArtInd's directors were still unaware of the other steps in the production and the organisation of the show as they read and analysed the (books)texts of the shows. Nevertheless, they were already acting and enacting that environment and/or situation in some way (Weick, 1988; 1995). When they reached an impasse, the decisive factor was the question of the social and educational impact that the show would provoke in the audience: a musical theatre show talking about the genre itself in a comical and light-hearted way would seem to be a text that fit the proposal of the project as a whole. Thus, by finally opting for MusiCom, Jean and the directors of ArtInd enacted the environment, as Weick (1988) explains, because they have acted on and already created a particular situation, which must be considered in the elaboration of meaning. However, the situation or environment still presents specific ambiguities and complexities, which need to be understood and organised, which need meaning. The process of sense-making was initiated through enactment (Weick, 1988; 1995), but there was not yet a sense, a situation that is comprehended explicity in words and that would serve as a springboard to action (Weick et al., 2005) or constructed sense that could guide the other actions of organising the show. These discussions and debates about the choice of the show denote the social character of sensemaking (Weick, 1995; Maitlis, 2005).

Thus Charlie appears, who joins the team as director. Faced with the situation of chaos (Weick, 1988) and complexity, Jean needs to suggest someone to direct the show. In meetings with the creative team, Johnny suggests Charlie as director. The meetings and the suggestion also illustrate the social aspects of sensemaking (Weick, 1995; Maitlis, 2005). Charlie's suggestion to direct the show occurs based on Johnny's past experiences (frames), or rather, on previous moments of sensemaking (Weick, 1995), since both had previously worked together.

Even before joining the team as a director, Charlie already starts extracting cues - noticing and bracketing (Weick, 1995; Weick et al., 2005; Maitlis & Sonneshein, 2010), trying to understand the complex situation he faces, even before being sure if he would integrate the company of the musical. Based on previous frames (Weick, 1995) (he had seen the musical on Broadway) and on his identity (Weick, 1995, Cristofaro, 2022) represented by his working (creative) method and by recent research he had been conducting about the city of São Paulo, he suggested to Jean and the directors of ArtInd what he called the "concept of the show". In fact, by doing so, Jean was already connecting cues and frames and thus already producing meaning, as Weick (1995) explains. Faced with so many possibilities for meaning, the concept of spectacle passed through the selection stage, being constructed as the most plausible meaning (Weick, 1995) at that moment.

In this case, the frames represent past moments of sensemaking from Charlie's particular experiences. However, their potential for collectivization were huge to such extent that Charle saw them in the cues of the present situation as an opportunity to explore the aspects that can highlight the strong points of MusiCom`s book, lyrics and music, as elements capable of highlighting the Brazilian culture, making the show closer to the audience. The cues in the present situation were extracted from the situation enacted previously by Charlie and the managers of ArtInd: the very educational purpose of the project and the libretto of the musical (book and lyrics). With the book of a musical that paid tribute to American musicals, Charlie saw the possibility of paying tribute to Brazilian artists and transposing the story to São Paulo. Such a change would meet the social purposes of the educational project, at the same time as it prioritised local culture and history, highlighting aspects and facts such as the Week of Modern Art, the architecture of São Paulo, the Brazilian history of theatre and translating character names inspired by Brazilian theatre artists.

The constructed sense starts to be retained (Weick, 1995) as the approvals from Jean and ArtInd's managers occur, when Charlie starts to translate the book and lyrics of the songs and meetings with the creative team (light, sound, scenery, choreography, make-up, costumes and assembly professionals) take place. The concept of the show thus becomes a retained sense, which begins to guide the present organising processes.

Since the bracketing of cues from the environment and their interpretation through salient frames is central to the development of plausible meaning (Maitlis & Sonnenshein, 2010) and that the construction of meaning is created when someone can construct a relation between present moments os experience and past moments of socialization (Weick, 1995), the concept of the show suggested by Charlie corresponds to a narrative, to the account generated when the sense is created (Colville, Pye & Carter, 2013) and that will guide the next steps of organising, thus reducing the complexities of the environment or chaos situation. When enacted back into world, this sense will make it more orderly (Weick et al., 2005).

Charlie had thus offered an answer to the question 'what is the story here?', suggested by Weick et al. (2005) or 'what is going on?' (Colville, Pye & Carter, 2016) when seeking a sense for a situation. It is not about being a precise answer, but a plausible one (Weick, 1995) for the organisational purposes, which was the production of the show, with the intention of entertaining and teaching something to the audience.

We can also interpret that there was a prospective sensemaking (Gioia, Thomas, Clark & Chittipeddi, 1994), because Charlie was thinking and acting imagining a result that has not happened yet, but that everyone hoped would impact the audience in a positive way, entertaining and taking some knowledge about musical theatre and the city of São Paulo. The meaning created was being enacted and retained (Weick, 1995) in the translations of the book and songs translated by Charlie, in the first meetings with the creative team and company rehearsals, in which there were changes in the text and names. From the produced/created sense (concept of the show), the sensegiving (Gioia & Chittipeddi, 1991; Maitlis & Lawrence, 2007) was provoked in the other creative teams of the show, so that everyone worked and organized themselves according to the constructed sense. This way, the sound, light, costume, choreography, set, orchestra, makeup, montage and stage management department teams could develop their actions to organize from the created sense, enacting this reality in each sector of activity.

Specifically, in the orchestra case, we could realize how the didactic character of the show influenced the sensemaking and consequently the actions to organize the scenery, sound, light and orchestra teams, which were involved in the structure modification to make the orchestra visible to the public. In this sensemaking process, we can consider a case of prospection (Gioia, Thomas, Clark & Chittipeddi, 1994), because there was the intention, the expectation of developing a project not seen before, that is, without past frames. The cues present would be the structure of the theatre, the amount of scenery according to the scenes of the show, the necessary sound and light equipment and the orchestra and musicians that would need to be visible. Here, it seems, we have a case in which we necessarily need to consider materiality in the sensemaking process, something not much addressed in the literature (Maitlis & Christianson, 2014). It would be impossible to construct meaning in this case, i.e., to organize a structure to make the orchestra visible to the public in some moments without considering materiality.

Once the orchestra structure was set up, this aligned perfectly with the concept of spectacle proposed by Charlie, without there being any break or rupture of the sense proposed previously. When the show was being performed, the constructed sense (the concept of the show) could find its objective of entertaining and teaching, depending on the experiences and identities of each one present in the audience and also of the use to be made of the show, since some schools had scheduled exclusive sessions and could use them in the classroom as an

extension of the learning activities.

6. Conclusions

This paper aimed to explore how organizational efforts are undertaken as attempts to minimize the social gaps by offering goods and products to people who cannot afford the creative goods and services produced by creative industries and we e do this by exploring the sensemaking as processes of organising of a musical theatre play in São Paulo, Brazil. We expect to make at least three contributions with this research.

First, we contribute with the exploration of an empirical example of sensemaking and organising amidst conditions of dynamic complexity, particular to the creative industries like musical theatre. We believe this particular case has the potential to offer new sources of inspiration and novel directions for theorizing since it explores a situation of construction of meaning or sensemaking in context of production of a musical theatre show whose purpose is entertain and offer some level of knowledge at the same time people can enjoy it for free, an aspect that has a social character as well since great part of Brazilian population can not afford for musical theatre tickets. In particular, we explore the sensemaking perspective basically through Karl Weick (1995) developments such as the notion of enactment and properties of sensemaking.

Secondly, we contribute theoretically and empirically to comprenhesion of organizations as ongoing process, highlighting the ontology of becoming (Tsoukas & Chia, 2002). Departing from the idea that organising is achieved to the extent that sensemaking is accomplished (Sandberg & Tsoukas, 2015) the idea of organisation emerges from an ongoing process in which people organise to make sense of equivocal inputs and enact that sense back into the world to make it more orderly (Weick, Sutcliffe, & Obstfeld, 2005).

And third, we believe the adoption of organising and sensemaking perspective (Weick, 1995) offers a potential opportunity to contribute to the literature on creative industries, specially if we consider that much of the research in the field focuses on the consumption of creative goods and services and not how they are organised and produced and their complexities. And as we mentioned in this introduction, one cannot disregard the ethical problems, the obscure issues, the uncertainties and crises surrounding the production of creative goods. And finally, who are those who can actually access them. The organising and sensemaking literature can thus provide an understanding of these realities through empirical work that takes creative goods, creative organisations and artistic activities as research objectives, for example.

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