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## Role of Development of Spontaneity in Teambuilding

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## Role of Development of Spontaneity in Teambuilding

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### Abstract

*The presentation lightens the results of testing a forming program of development of spontaneity as a mean of building a team. It was found that spontaneity and creativity are important components of interaction between team members. The study showed that spontaneity is needed in order to cope with unexpected situations and difficulties which would inevitably arise even in the most predictable situation among the well-coordinated team. Previous studies have indicated that members of the creative team interact freely with each other, inspire each other and work together purposefully. The program of development of spontaneity was developed and approved. Elements of Playback Theatre were used as the main component of spontaneity. Playback Theatre is a theater of improvisation and spontaneity, where viewers tell their stories, and the actors play them immediately on the scene. Directions of training actors of Playback Theatre include: the development of self-reflection, emotional sensitivity, interaction skills, creativity imagination and the ability to feel and hold one selves body and voice. The forming program consists of 6 blocks and is designed for 10 sessions. Based on the findings developed forming program of the development personality's spontaneity can be considered as an effective means of building a team. During the program there was a process of personal development, together with the obvious process of teambuilding. This program can be useful and used for a wide range of applications in different contexts, which is reflected in the recommendations on the use of forming program of development of spontaneity.*

**Keywords:** *Team; Spontaneity; Teambuilding; Development; Playback Theatre.*

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### **Introducing**

In our turbulent time, when the world is changing with instant speed, heads of organizations face with the question which of existing methods of forming an effective team is the most appropriate, takes into account the requirements of today's life and helps all team members remain on the surface even in the most unexpected situations, while maintaining an adequate level of performance. To one of these means belongs the development of spontaneity in the team. Because spontaneity is needed in order to cope with unexpected situations, difficulties which inevitably arise even in the most predictable situation.

### **Analysis of recent research and publications**

Abroad, over time there are more and more scientific papers concerning issues of spontaneity in various fields. J. Gesell (2005) studies preparation of managers to emergency situations in organizations using improvisation within organizational psychology; in the context of psychological counseling and psychotherapy, D. Kipper (1967) uses spontaneity as a means of working with the patient; in psychological theater, J. Fox (2010) consider spontaneity as a mechanism for training actors etc. In Ukraine, studies of new psychosocial practices features in the context of personal development and interaction in the team are provided by V. Savinov (2011). In particular, it examines practical value of Playback-theater in various fields of psychology and individual's life in general.

**The purpose of the article** is to prove the appropriateness of using program for development personality spontaneity as a mean of building a team.

### **The main material and research results**

The question of "team" definition is quite controversial. Each team is a group, though not every group is a team. The term "team" has several meanings. For example, according to M. Armstrong (1998), team is a small number of people with complementary skills who gathered for a joint solution of problems in order to improve performance according to approaches by which they maintain mutual responsibility. Still closer to modern realities and trends is the definition made by Tannenbaum S., Beard R., Salas E. (1992), where team is considered as a small number of people (usually 5-7, sometimes up to 15-20), who shared objectives and values and common approaches to the implementation of joint activities and mutually determine theirs and their partners' conformity to this group. Team

members have complementary skills and knowledge, are able take responsibility for the outcome and are able to take any intra role”.

There are many different ways of forming teams (Tompson, L. 2006). All methods have their advantages and disadvantages and preferably to use a combination of methods. According to Fatkin, L., & Morozova, K. (2001), productive and creative team members freely interact with each other, inspire each other and work together purposefully. Therefore, understanding the cognitive and behavioral aspects of team building provides a crucial innovation in the management of any organization. Interestingly, economists, defining the problem of teambuilding, essentially refer to psychological parameters. They notice that teambuilding is an acute problem in all areas that require effective group participation (in business, politics, theater, sport), but its creation is a complex creative process that requires huge financial costs and intellectual effort. In selecting team members should be taken into account the diversity of participants, how easy they interact, practice of social interactions that has developed in the organization, and past projects in the organization.

Many employers follow the method of forming the team on the basis of established professional ties and past successful experience of joint work. It promotes psychological security and trust, informal coordination of the team and cooperation between team members. Others say that the long experience of working together is harmful, such teams are often prone to inertia, and they lack diversity (Andreev, V.I. (1992)).

According to Reznik, S.D., & Kulikov, V.G. (2005), numerous examples of commercialized innovative projects demonstrate the dynamic and creative interaction between the key people for several years. This means that to create once something together, people continue to catalyze the activity of each other. Of course, it couldn't be without tension in the team, however, the prevailing environment of trust promotes sharing and promoting ideas into market by product line (instead of one). Therefore it is appropriate to speak about the development of spontaneity as a formation of the team. Team members will benefit from this: they will enjoy the witty dialogues and original exchanges of views, allowing producing new ideas and contributing to the achievement of common team's aims, as well as they will get positive change of emotional climate and improving of communication within the organization (questions to the audience). Although prepared in advance notes and actions are not bad, moments that are impossible to plan in advance, are much more useful.

With this in mind, we developed a forming program of personality's spontaneity development by using means of Playback-theater.

Playback Theatre is a theater of improvisation and spontaneity, where viewers tell their stories, and actors play them immediately on stage.

This program is built in a similar way with Playback-theater rehearsals, thus, participants of forming program are equal with Playback-theater actors. The difference between regular rehearsals and program's sessions is in shifting of the goal of two processes: if Playback actors must fulfill certain forms and skills for successful performance during rehearsals, the program participants should develop similar skills and try to reproduce the most common forms of theater in order to create a team.

Considering the fact that participants of the program are alike Playback actors, let's pay attention to the peculiarities of actors' preparation.

The first line of training is self-reflection, which is achieved through self-presentation. It is no accident thought that fully conscious could become only that went through verbal expressions. Therefore, introducing themselves to other participants in Playback-theater, upcoming actors can better understand themselves, which will contribute to their more professional actor expression. Do not disputed the fact that self-reflection could be developed not only by self-presentation, however, in the context of improving expressiveness this way is the best. Self-presentation skills directly related to forms of acting in Playback-theater, particularly with the technique "Name", in which actors are needed to give brief and accurate idea about themselves to the audience at the beginning of performance. And consider that it's going to be a kind of ID, which will remain throughout the performance. Development of expressiveness through the development of self-reflection is possible through: simple and common exercises on presentation of oneself; the list of advantages and disadvantages; making of various self-portraits and finding different ways to express emotions in different situations.

Another important element for preparation Playback actors is the emotional sensitivity. As rightly been observed, it is need for a proper understanding of the history of the narrator. You need to be tuned to the narrator. And to be tuned to the narrator, you need your own need of acceptance and attention of others was satisfied. This can be achieved in an atmosphere of acceptance and of free expression. It takes time and closely echoes with the next important part of actor's personality - communicative skills.

When these conditions will be met, then the troupe members will not need to point out themselves and to think about how they will be perceived, and they can immerse themselves in the story of the narrator, trying as precisely and vividly as possible to present different facets of story,

but not themselves. This can be achieved through exercises, which focus on one main participant, whereas he/she is possible to tell or present him-/herself as he/she wanted it, and the surrounding accept any of his/her expressions.

The mechanism of another important component of Playback actor's personality is imagination and it consists of two points. The first of these is associated with the release of creativity with the help of spontaneity, and the second is the fact that people who want to become actors in Playback-theater do not necessarily have job related with creativity or do not have high levels of creativity, so the task of a man who works in training of future actors consists in the release of creative potential. The fact that this potential exists in every person, were convinced by many prominent psychologists, including J. Moreno, who was a founder of psychodrama method and argued that creativity is present in everyone, but not everyone allows to open up it, and sometimes vice versa – hides it, that in general, does not positively affect the person. Thus, for the development of creative imagination, person must be accompanied for the disclosure of the creative potential via spontaneity, and for this goal, special exercises that promote training of creative imagination could be used.

We have already mentioned such description of the feature that is needed for an actor of Theater Playback as interaction skills. In our view, the development of this quality requires the most amount of time. To achieve a high level of mutual understanding based on mutual feelings to each other, it is necessary to begin to establish contact between members of the troupe, and then engage in classic teambuilding: to develop confidence, respect, empathy for each other, to learn to listen and hear the other, it not necessarily comes to verbal language. This is language of signs, body, feelings, emotions, etc. It is important to bring these skills to the finest level, as interaction on stage is just at the deepest, thin layers of feeling each other.

And there is one more quality which, in our opinion, should be present in any actor theater, including Playback. This is a control of actor's body and voice, which is necessary for more showiness and credibility, for aesthetics and professionalism. After all, not all feelings and emotions can be expressed in words. It is also necessary to balance between verbal and nonverbal forms of expression. Work on the development of this quality can begin with discovering actors' own bodies, its capabilities and limitations, and will continue with learning how to interact with other people without words. For this fit a lot of exercises with stage movement and acting, aimed at the development of connection with their own bodies, as well as complexes of exercises with body-oriented approach.

Our program aims to develop spontaneity of team members. And to achieve this aim following tasks should be solved:

- To increase the level creativity
- To develop of creativity and creative thinking
- To develop of autonomy and independency in choices
- To develop the ability to be prepared for uncertain situations.

To ensure the efficiency of forming sessions, necessary conditions should be provided:

- Availability of insulated space for work;
- Providing necessary working materials for participants (paper, pens, pencils etc.);
- The creation of healthy psychological climate and atmosphere of trust and openness in the group;
- Using trusting communication style in the process.

In this program, small social groups, whose members tend to form a team and are mentally healthy individuals aged 18-40 years, can take part. Also, the program may be recommended for individuals with low levels of responsibility, communication skills, self-control, creativity and high level of external locus of control.

Forming program consists of 6 blocks and is designed for 10 sessions. Blocks divided by themes: "Introduction," "Spontaneity development through creativity", "Spontaneity development through the tolerance to uncertainty", "Development of spontaneity of through autonomy", "Synthesis and combination", "Summarizing".

### **Results of program's approbation**

Our program was attended by 18 people aged 19-25 years (6 men and 12 women). All participants are familiar with each other, are members of the same student club and are intended to create one team. Two members participated in Playback-theater earlier (participation in workshop and performances), six participants heard about Playback-theater before, and for the other half Playback-theatre was unknown before.

Our program includes a set of training and development exercises and games, aimed at the development of spontaneity through the development of creative abilities of the individual, the development of attention and creative thinking, acting development and formation of autonomy and tolerance for uncertain situations.

Following the forming program, an analysis on its effectiveness was held. We conducted a survey at the beginning and at the end of the program

with participants who made an experimental group, as well as we collected data from control group of people who did not take part in the program. The study consisted of measurement of such indicators: spontaneity, creativity, autonomy, flexibility in communication, tolerance for ambiguity, self-regulation and locus of control. These properties were selected as important features of the process of team (see. Table 1). Also a qualitative analysis of the effectiveness of the program was held by data processing and expression analysis and feedback provided by the program's participants during and at the end of forming program.

**Table 1.** The evolution of the personality's characteristics among control and experimental groups

<i>Respondents</i>	<i>Control group</i>		<i>Experimental group</i>	
	<i>First measure</i>	<i>Second measure</i>	<i>Before</i>	<i>After</i>
<i>Spontaneity</i>	8,9	8,9	7,94	10,5**
<i>Creativity</i>	11	10,8	10,33	14,21**
<i>Autonomy</i>	9,7	9,60	8,47	12,33**
<i>Flexibility in communication</i>	8,7	8,7	8,2	9,1*
<i>Tolerance for ambiguity</i>	10,8	6,8*	11,08	15,3**
<i>Self-regulation</i>	13,4	12,2	12,36	13,32*
<i>Locus of control</i>	47,4	50,3*	32,59	35,87**

Significant changes occurred in the examined indicators, namely: spontaneity, creativity, autonomy, tolerance for ambiguity, general internality. There were also significant changes in indicators of flexibility in communication and self-regulation.

The results point to the effectiveness and efficiency of forming program for development of personality spontaneity. An interesting observation is that in both groups, experimental and control, there have been significant changes in index of tolerance for uncertainty, but faced in different directions. It might mean that not counting the impact on daily life, participating in molding program allowed participants to raise their level of readiness to indefinitely situations.

We also had conducted a qualitative analysis of expression of participants, where was shown that the group became to function more smoothly, there was an atmosphere of trust and goodwill, began to appear creative ideas for the further development of the team.

Consequently, there were statistically significant differences between the data of experimental group before and after molding programs, which together with a comparative analysis of control group's testing and qualitative analysis of participants' statements make it possible to sum up that developed program for development of personality spontaneity can be considered as effective teambuilding tool.

### **Recommendations for the use of the program**

Obtained above quantitative and qualitative confirmation of the effectiveness and efficiency of the program we have developed allow to use it in different contexts. This forming program can be used to rapid process of development of such important personality traits as spontaneity, autonomy, responsibility, creativity and more. Besides the obvious benefit for personal development, it will facilitate the process of adaptation to the new environment and new opportunities and responsibilities.

Also, this program can be used by conductors of Playback-theatre for development of Playback-actor's personality. In this case, the difference between ordinary rehearsals and sessions of the program will be in the change of accents - from working on certain forms to the development of the personality of actor. The need to make such a shift of emphasis in the process of Playback-theater may occur for several reasons:

- If present Playback Theatre is a newly created, and to form a well-functioning team, conductor wants primarily to draw attention to the personality of each actor and the level of those qualities he/she needed to be in this process;
- If this Playback Theatre is in a state of creative crisis: there is no development of the theater, there is no unity in the team, bringing all of this together affects the quality of the performances and relationships in the theater;
- To find new ways of creative self-expression. This path is useful for prevention and control of templates and stereotype images of existence of actors on the stage during performances and rehearsals of Playback-theatre.

This program can be used not only by conductors of Playback-theater, but by leaders of any other creative organizations (theaters, studios, clubs etc.) for the purpose of cultivation of creative activity by development of spontaneity by means of Playback-theater.

Program for development of spontaneity can find its application among psychologists in centers of personal development and among psychologists who work with groups of people with low levels of spontaneity, responsibility, communication skills, self-control, creativity and high level of external locus of control.

Thus, forming program may be useful and can be used for a wide range of tasks in different contexts.

### **Conclusions and prospects for further research**

Based on the analysis of spontaneity development as a means of teambuilding it was found that:

- 1) Spontaneity and creativity are an important part of interaction between team members;
- 2) Using elements of such socio-psychological practice as Playback Theatre for Spontaneity development of team members is appropriate;
- 3) Presented forming program, which focuses on spontaneity development of team members, could be considered as effective tool of team building
- 4) Levels of spontaneity, creativity, autonomy, tolerance for ambiguity and internality increase among participants of the program.
- 5) The prospects of this research are: to study the relationship of spontaneity and decision-making process in unusual situations; research of influence of spontaneity on the feeling of satisfaction of employees; spontaneity analysis from the perspective of top managers.

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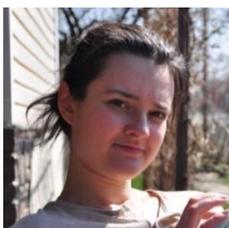
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### Biodata



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