

What is the ART of an ADHD SoMe Actor

— and how is it artistically relevant to know for everyone?

by

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¹ The ARTing of an ADHD Social Media Actor together with an AI-prompting tool about what an ADHD Social Media Actor is, as a picture (DaIEE 2022)

Abstract: the very short version of the whole thing

During my master program in acting 2021-23 at Stockholm University of the Arts I coined the term deneurotypicalize² and a definition of art as ART to guide my now and future work of trying to deneurotypicalize acting technique and understand what the ART of the SoMe Actor might be and do and and if there is or should be a difference between a neurotypical and neurodiverse way of applying oneself and communicate with said audience on said platform(s)? This all resulted in over 150 pages of written words, and a great deal more written documentation; a performance lecture on the 2nd of May 2023 with a Q&A, several short films and Social Media interactions, 3 Surveys about ADHD-acting and art, 3 events on Scenkonstbiennalen (2022); and this master thesis and a research catalogue page with a more general documentation, too.

ADHD, ART, Social Media and acting is more connected than I first realised, maybe because ADHD-actors have an affinity for ARTing which can be, and not be, an asset during ARTistic-processes. Lots of further research is needed, and in larger quantities. The ADHD relation to the arts might seem obvious because the out of the box thinking, hyperfocus, hyperfixation and only being able to follow your strongest passions and interests but it can also be because the rest of the society isn't built for ARTing or ADHD-people which makes the field of arts so alluring. And maybe more often than we'd like to admit: also a very all consuming — especially if all the ARTistic-processes are based upon neurotypical standards — energy draining (and worst case scenario a death) trap.

KEYWORDS: Deneurotypicalize, deneurotypicalisation, ADHD-actor, acting, acting technique, ADHD, art, ART, neurodiversity, art-definition, artistic-process, artistic-research, artist, actor, Social media actor, SoMe-actor, ADHD SoMe-actor, a piece of ART.

² De-neuro-typical-ize / av-neurotyp-ikaliserar, as explained later, is a word-friend to de-colonise but used to normalise neurodiverseness (like ADHD and ASD) and strip away common assumptions of what a normal functioning mind looks like.



Preface

ARTing about apples³. “Fun is the way” — I realise, as I write the acknowledgment on my last day of editing this thesis — is a tool, not the actual way. Because as I have known and tried to live my whole life by the rule: choosing the harder way, the one that needs most self- or actual, work is usually the right one to take for the greater good and for being able to feel good about myself. It’s just that without the fun it’s harder for a neurotypical and sometimes near impossible for a neurodivergent ADHD-mind. So, aligning the “tools” I, or others, create or have created to endure the boring parts of life with the path I need to take in life, is a much, much better way... If, I can be conscious about what, how, when and where I choose to use these tools.

³ This picture is a screenshot from me ARTing about apples and the ART of acting with an AI-prompting video tool (Kaiber ai uá), also made into an NFT to commemorate my performance lecture and me ARTing about ART...

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1 Introduction

1.1 Relevance of the research and personal motivation

Dealing with ADHD and acting — and now knowing, for 4 years, that I have had to deal with it my entire life — without knowing, I hope that some of the things I do in this work can be the starting point of talking about some differences, not on an individual level, but on a group level about how hypothetically all ADHD-actors have to work harder with some things regarding the regularly used/taught/applied/etc acting-, rehearsal-, artistic processes-techniques and environments.

This work could as easily have been called “The ADHD-actor and dealing with inconsistency” because ADHD is more a dysfunction of producing consistent performance than anything else: We know what’s important to do but can’t bring ourselves to do it — without external motivation. “Consistently inconsistent” (Consistently inconsistent ADHD 2023) is a widely used term by Eric Tivers in his podcast ADHD rewired (2014) and also in the ADHD community at large.

Awesome focus one day and terrible non-existing focus the day after. And the same thing with regulating attention, emotion, energy, sense of time, and the list goes on through more then (?) all the 48 different definitions of Executive functions in psychology (referenced 48... 2023)⁴ and all other things surrounding ADHD.

But then, why even become an actor, one might ask? If you can’t regulate attention, focus, emotion, energy and sense of time etc (Barkley 2022)... Acting evolves all of these things! And yes of course it does, but the field of acting has something very impor-

⁴ There is an actual research paper on this, that this search leads to, but I thought this also was a bit fun and also shows a little of my brain works, sometimes. Because I heard about the 48 different definitions weeks ago and it stuck, but I couldn’t find it when I search for how many definitions there are. But when I searched for the number my brain couldn’t forget. I got this result. It’s like the working memory dysfunction thing kind of only don’t work when I think something is boring — might have something to do with the day-dream-brain, like when you go to sleep or just wake up and anything you think of then is lost because the brain is shifting into sleep mode... I wonder if that is what happens all the time for people with ADHD when something is boring... nothing registers because the brain directly activates the daydream brain mode to entertain or give us dopamine to stay awake or drift away from the boredom..?

tant for the ADHD persons, if handled correctly — namely a lot of external motivation (McAbe 2020). Which I hypothesise draws ADHD persons to the fields of ART like moths to a flame.

And me, not being a missing link to that analogy, was exactly drawn like that. Not only throughout my life, seeking the dopamine and adrenaline kicks and the O so quiet hyperfocused (Ashinoff, Abu-Akel 2019) mind on stage. But, also in choosing subject for my Independent Degree Project for this master: The SoMe Actor.

Because I thought I was smart in advance choosing something that I found interesting, which is almost a requirement for being able to do something with ADHD (Dodson 2022).

And, I didn't think about the possibility of me losing that interest and hyperfixation (green 2022) and after getting in and having that realisation I have quite honestly been terrified of that throughout the program.

Luckily our second workshop was with phd student Ellen Nyman (2022) that works with acting seen through decolonisation and in relation to adoption and her workshop with us was about decolonisation and the specific task was to “decolonise” something in our life. And as a white, cis, heterosexual, Swedish and middle aged man that kind of terrified me too, because that usually puts me as a very privileged person from most point of views and perspectives and in so being the person that needs most self awareness work to even be able to see, sometimes, the inequality's of other groups unless directly confronted with those injustices/inequalities/etc.

And, realising that I really had something that I actually urgently needed to “decolonise” in my life, my newly diagnosed ADHD, was a very serendipitous (lucky) thing

— which lead me to coin the word ‘deneurotypicalize’ (or de-neurotypical-ize)⁵ at the end of that workshop. And that word has guided me ever since.

And more specifically led me to start researching the ADHD Social Media Actor instead.

And here are three definitions of deneurotypicalize that borrows from the movements that have gone before like the decolonisation-, depatriarchalisation- and physical disabilities- movements, and so many more:

“Decolonizing” the mind: healing the effects of neurotypicalized oppression on the mind-spirit and constructing an identity that allows one to be self-defining and self-naming”

(Earl Young A, Nadeau D 2005)⁶

“Decentering the belief that all minds work the same way and that that diverse-ness is normal (and also an essential part of being a big societal organism) - without diverseness - no change or differences...”⁷

“Making oneself or others aware of that something might work different than for someone else because of a difference in how our minds work - and that a large portion of the human race have another kind of operating system - and that that is normal.”⁸

All three quotes are also a tribute to all who have gone before fighting for other inequalities and injustices.

And my first, better, work in progress research question to guide my work was this:

⁵ Can be written as deneurotypicalise too, but ‘z’ looks more cool :P, and cool is fun — and fun is the way!

⁶ I must confess 2 years ago I did not read this document, and I just skimmed it now because I first got the quote from a google search answer, then 2 years ago, and now checking it I found that it came from this pdf: I’m adding “read it” now to my calendar. Whatever the pdf says, it’s a beautiful framing of the movement <3

⁷ A mix of Queer theory and equality movement/feminism, no longer sure what the first googled quote was...

⁸ Inspired by thoughts about disability movement and queer theory, no longer sure what the starting googled quote was here either — really tried to backtrack it, and if you who reads this knows, please let me know.

— To deneurotypicalize acting technique and understand what a social media actor might be and do and and if there is or should be a difference between a neurotypical and neurodiverse way of applying oneself and communicate with said audience on said platform(s)?⁹

And that was what I, secondly, set out to do and now later in the process it is more inline with the headline:

What is the ART of the ADHD Social Media Actor — and how is it artistically relevant (for everyone) to know?

Because this question is more open and at the same time also somehow more focused because it incorporates art and the artistry of the field — which is something I had to define to even being able to start¹⁰...

Now, researching Social Media Acting and trying to deneurotypicalize the field because it is fun and by happenstance — is, jokingly, true — but the severity of the subject isn't.

There is a very strong why behind it and even more so because I didn't know about it until it hit me in the head, it's something of utter importance to the whole art field. Because when dealing with ADHD, an invisible dysfunction¹¹, there is a very high chance of getting hurt in all kinds of processes. Not only from trying to live up to standards set up by others that wasn't made to suit your needs, but also from not knowing yourself and hurting yourself by not having the right tools to decipher the neurotypical (normal) tools into something that works equally as good or better for you¹².

⁹The deneurotypicalization part is of course not specific to online platforms or acting, it's something that demands a restructuring of the society as a whole or the very least a larger understanding for incorporating the belief that all minds do not work the same way and that is the normal. And of course me being an actor I'm focusing the radar on all things concerning acting and more specific, at times, to Social Media acting.

¹⁰ More of that journey on my research catalogue page.

¹¹ Because it is isn't visible by looking at you or sometimes not even by the things we can and can't do... Because they can vary from one day or minute to the other...

¹² Like in, not writing, but editing this master thesis...

And, seeing that I myself, from just having the diagnosis for 4 years¹³, have realised so many hidden things, strengths and weaknesses, that I just thought was normal and have actually played my life on Ultra hard gaming mode, thinking I was in normal mode. Sometimes with ease, not realising others haven't been able to follow, but most of the time waded through kryptonite fields knowing I could do it but not managing to even get close to that potential.

This, sometimes knowingly and sometimes, most of the times, subconsciously. Just not knowing why I got so tired during rehearsal periods, or from touring and playing 2 shows a day... Sleeping when getting home, not being able to lift a finger except for really fun and interesting stuff (read video games, movies, etc.).

And, just getting the awareness that my brain functions differently has given me a whole lot of things, and this is what I want for the field of acting to — for me, and everyone — tools that makes us aware of the differences and helps us level out those differences at some points and strengthening them at other.

It all starts with, I believe, just realising we really need to de-neurotypical-ize not just our own thoughts about what is normal but also what is normal and adequate to do within the art schools, universities, work environments, techniques, places, the society and world etc...

And, I'm starting with the ART of the ADHD Social Media Actor: Any point that makes you wanna start, is a good point to start from¹⁴, right?

And Social media is growing like wildfire, the many more ways we can interact with each other today online compared with a few years ago, will not change anytime soon (Arora, Bansal, Kandpal, Aswani, Dwivedi 2019; Ortiz-Ospina 2019).

¹³ Diagnosed 2019

¹⁴ Derived from ADHD rewired's coaching podcast and group's saying "starting is the hardest part, so let's get started" and Ika Nords words in a workshop about art "any time spent on the arts is well spent time within the arts".

And after covid the amount of actors that have finally started to use social media as not just a platform to talk to fans and promote their next productions and themselves, but as a platform to actually perform on as actors — I would also like to argue has grown (even among the most famous actors in Hollywood with Jack Black (O'Connell 2023) and Ryan Reynolds being maybe two of the most prominent ones joining several business models into one too (Iyer 2020)).

Or, like Caitlin Reily (Reilly 2021) and Connordewolf (deWolf 2022) on tiktok that only uses acting and short sketches to comment on the world around them on their social media account. And in Connor's version also spreading ADHD awareness along the way.

Acting on social media is definitely on the rise.

1.2 Methodology

1.2.1 Theories

So in this part I write about the theories I've used to guide my work and since I'm researching the ADHD part of acting, I have used:

Psychology and neuroscience research about ADHD to base my own hypotheses and acting experiments on, see the references I've used for example on: The Default Mode Network and the Task Positive Network and how that might effect the ADHD actor's performance and rehearsal technique and also, but not fully, with hyperfocus/hyperfixation, masking, attention, energy, magical flow etc where I have also used the ADHD communities and my own experiences to a larger extent, too.

When it comes to acting I have used my own schooling and all things I have touched upon or heard or read throughout my life and during this master program as a reference — In the result part "Acting and the interest based nervous system" I go through some acting tools, not theories, that I have been told and worked with throughout my life and put them in relation to my ADHD.

I use Brené Browns definition of love (will be written as LOVE from here on to not be confused with the general term love) from her book "The power of vulnerability" (Brown 2013 III).

1) About love she says: "What we do as researchers is just dismiss it's importance — because we can't define or measure it — Which makes no sense at all"

(Brown 2013 I)

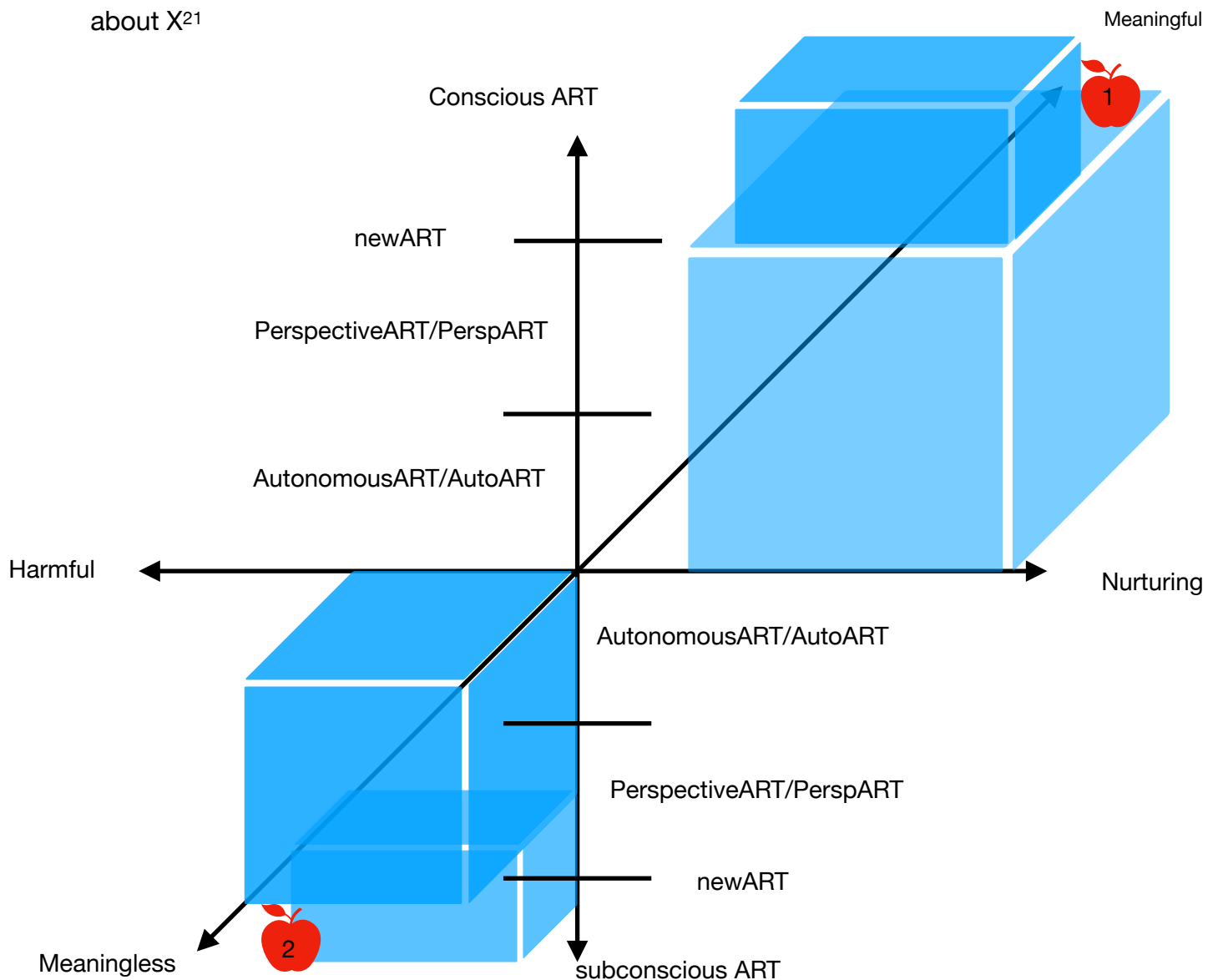
2) She also says "If we don't start defining it we don't even have a shared vocabulary to disagree" (Brown 2013 II) about not trying to define it out of a 'here look

at my awesome definition of Love'-way but as a conversation starter to the importance of trying and taking it into account.

3) Brené Brown's definition of LOVE: "We cultivate love when we allow our most vulnerable and powerful selves to be deeply seen and known — and when we honour the spiritual connection that grows from that offering with trust, respect, kindness and affection" (Brown 2013 III).

And to be able to start and talk about art and acting and try to do artistic research I didn't really have and couldn't really find an art definition that was big enough to encompass art as a thing in itself — so, with some similarity to Brené Brown's definition of LOVE, I came up with one from everything I could find, to be able to even start talking about ART in a way that others could agree or disagree with: and my way towards that lies on Research catalogue (in the very long text thingy and other places) if you want to read the documentation but here are some definitions that I'm using from that definition work, throughout this thesis:

ART¹⁵ is: to collectively¹⁶ dream¹⁷ within^{18,19} or outside²⁰ the realms of possibility about X²¹



¹⁵ I use ART here in big letters as to differentiate it from what we usually talk about in more general terms as art (uå; 1878) or fine arts (uå), first thought of Thursday night 17/3 2022

¹⁶ Collectively meaning: We can't ever really know, like quantum physics' intra-actions, or the anarchic (Dorruf 2022) when or where or from what or by whom any ARTing really begins or ends because everything is so connectedly fine weaved.

¹⁷ I use 'to dream' here as an action verb instead of 'to create'/'to think'/'to do'/etc as 'to dream' contains not just our conscious thoughts and actions but the entirety of our non-conscious parts of our being's knowledge too at the same time, like when we are dreaming at night. And also to make sure that ART is not just a thing that is only created it is something that also happens in-between...

¹⁸ Persp ART: Within the realms of the already known/possible about X but maybe looked at from another angle or together with something else that gives it new meaning or purpose or shines a new light on it...

¹⁹ AutoART: Within the realms of the already known/possible about X in such a way that you already are familiar with what's gonna happen. ARTing about an apple being where it should be whilst shopping for apples...

²⁰ newART: On the precipice and/or beyond what is already known/possible about X. Very new and shiny indeed...

²¹ X meaning, anything: Your art field, math, a red apple etc...

From this definition I then also get²²:

ARTistic Research is: ART-ing (Maybe if you're at university, just at a newART or PerspART level that is at the edge of what is possible for the society and world in your field? Like new possible ways to do, interact, experience or think and dream about your field etc.) and finding a/someway to document/share/store that new/perspART for others that comes after you to build upon and in so doing adding to the general now and future ART-knowledge.

Art is also said to be, in a very toothless way: anything created in any kind of way by any kind of artist for anyone or anything for any kind of reason...

Brian Eno uses these definitions in a YouTube clip (Eno 2021):

- "The purpose of art is everything we don't need to do"²³

- "If you get away from the notion that there is something permanent resident in a piece of art (...) a permanent value (...) you then start [to] think well maybe something could be art for somebody a couple of minutes on one Sunday in January and never again for anybody else again"²⁴

- "Another definition of the purpose of art is: to safely simulate our emotions and ideas of different futures/to increase our palette of emotional choices"²⁵

Laurie Andersson (2016) says in an interview at Louisiana's YouTube channel:

"Art isn't about self expression it's about being curios" [and maybe coming up with questions and answers to poetic or specific wonderings?].²⁶

²² More definition's on my research catalogue page. Links in appendices.

²³ This is from one point of view beautifully put and from another simply not true - because if art is ART then we need to ART and experience ART as much as we need to love and be loved - and you could argue that we don't need love to survive... But, do you really feel a need to? :P

²⁴ Very much in line with my definition of "a piece of Art" <3

²⁵ This for me would be specifically ARTing about future emotions and ideas.

²⁶ Being curious I read as staying open to new ideas and experiences - i.e. a very good state to put oneself in in a new/PerspectiveART-process... to be able to ART with open senses, feelings, mind and body, etc...

1.2.2 Methods

As in many things art, and life, starting with the end result and working your way backwards to how and why is equally as important as just starting to dig somewhere to find out and explore... (Rådström 2012; Östberg 2012)²⁷

Here under are the methods I have used to gather information and to do my experiments and ARTy things in relation to ADHD, Social Media and Acting and ART, and when these haven't been enough to guide me, I've also used other ADHDers' lived experience as well as my own to begin to ask questions and play with the possibilities and limitations.

- Gather information and facts about ADHD/Acting/Social Media/etc through different kinds of media, books, news, podcasts, scientific research, artistic research, YouTube, forums, Tiktok, through interviews, meetings, surveys, labs, co-labs, written materiel, my own experience and artistic practice, zoom meetings, happenstance, dreams, ART, etc.
- Acting tools and processes I myself and others have done and written about earlier.
- My own experience in productions and my own productions to reflect on ADHD and acting.

And using this information to try to define the ART and ARTistic processes and ARTistic tools of the ADHD SoMe actor from the results.

In other words: during this time creating and experimenting with the ART of ADHD SoMe Acting from where I am at and in the end resulting in a performance lecture 2nd of May 2023²⁸ and after this wrapping up and collecting and documenting my ARTis-

²⁷ There is a longer explanation in the text/ on the research catalogue page. Wait for it, or go looking.

²⁸ Added in appendix under links.

tic process along the way and presenting it all on the artistic research catalogue online and in a master thesis on DIVA.

Hopefully getting some answers (or at least more and better questions) that can be shared in a general way to the whole field of acting.

2 Artistic research and practiced based deneurotypicalisation of the ART of the ADHD Social Media Actor

2.1 Neurotypical versus neurodiverse acting

2.1.1 Introduction: About results in the field of acting

One thing that I contemplated when trying to define art in general as ART, was the documentation of it. Because if art is ART then documenting it in a scientific way is very hard, even fully maybe impossible (Auslander 2006; Doruff 2022)), because it is usually such a huge collective event with close to infinite factors and also just happening in one specific time and space never to appear again — like a theatre show with 400 different people in the audience — or, like my definition of “a piece if ART” or as in one of Eno’s purposes (Eno 2020;2021): that sometimes art can possibly be just art for someone at a very brief moment in time and not to someone else ever again...

So, most ARTistic documentation is that of archaeology, artefacts and residues of things that we can’t ever scientifically reproduce ever again in the same way. But, we can draw conclusions and we can form theories and we can explain our processes.

And, we are also closer to being able to document movement (BasedAF 2023), thought (Anderson 2023), and dreams and storing them in real time with much better precision and soon we might be able to use this knowledge to teach ballet dancers to dance through shared movement documentation in VR or teaching someone to hit a ball faster with being more inside someone else’s experience and body frame of work to see and feel and experience how it is done - documented much, much better than a 2d photograph or video and an explaining text about about how to catch a ball. So, soon better, and after that even better... and if we keep documenting ART, ARTistic processes with the tools at hand and ARTing about new tools that can do it better along the way, we will get much much better at it in the future...

Saying we can't. And not getting the resources and time to try — will most certainly not. So, for now, I am using text, video and other tools at hand to try to give you proof of me and others ARTing about my ART. Until we find better tools.

2.1.2 The just schedule metaphor

I talked about this in my performance lecture 2nd May 2023 at Stockholm University of Arts²⁹ and in the work in progress text to my critical friend at my research catalogue page³⁰ plus used one pieces of digital paper of the text as an AR-ART installation on SPATIAL³¹.

Short analyse/ discussion:

In short: It's about when a neurotypical gives the advice (for the 1000th time) of scheduling to a person with ADHD to fix their organisational problems.

And, It is a great tip by and for neurotypicals but not by or for ADHDers... Because, **just** scheduling **does not** work.

We need more, better or/and other tools to do the same thing that the scheduling tool did on it's own for neurotypicals... And hearing the "just" part over and over again directly translates to:

"

- Just...
- ... be normal."

And that is harming.

And the same thing happens in acting when we hear just: focus; just pay attention; just stand still; look your scene partner in the eye; just stop blurting out ideas; don't use so much energy; just learn the lines; just make the scene objective/your need

²⁹ Links in appendices

³⁰ Links in appendices

³¹ Links in appendices to my research catalogue page.

more important; etc... It's neurotypical advice that slowly grinds you down because non of these things is **just** to do and can even be contra productive and harmful to the neurodiverse actor.

2.1.3 The interest based nervous system and acting technique

One of the most frustrating things about having ADHD is knowing how important something is to get done and still not be able to motivate yourself to do it - this happens whether it is important to a boss or a parent or a partner but even if it is important to you [...]

(ADHD-Jessie 2022)³²

This is something a lot of ADHDers online talk about (ADHDJessie 2022) (McCabe 2020) and something I myself struggle with. Through this Instagram post I found someone who has studied it, namely: William Dodson (ADHDJessie 2022).

The 90 percent of non-ADHD people in the world are referred to as “neurotypical.” It is not that they are “normal” or better. Their neurology is accepted and endorsed by the world. For people with a neurotypical nervous system, being interested in the task, or challenged, or finding the task novel or urgent is helpful, but it is not a prerequisite for doing it

(Dodson 2022)

W. Dodson describes what motivates a neuro**typical** person like this:

1. the concept of importance (they think they should get it done).

³² <https://www.instagram.com/reel/CIRg7lfv42z/?igshid=YmMyMTA2M2Y=>

2. the concept of secondary importance — they are motivated by the fact that their parents, teacher, boss, or someone they respect thinks the task is important to tackle and to complete.

3. the concept of rewards for doing a task and consequences/punishments for not doing it.

(W. Dodson 2022)

What most acting teachers³³ and techniques have told me to do as an actor throughout my life is this (in one way or another).

1. What is your specific objective? (the important thing to get done) (*Stanislavskij 1939*) (*Chubbuck 2005*) In the scene and/or connected to an overall objective (*Stanislavskij 1939; Chubbuck 2005*) that should be [but doesn't always need to be] aligned with the story being told "Be in line with the intentions of the playwright" (*Bruder, Cohn, Olnek, Pollack, Previto, Zigler 1986*).

2. Why do you need it from this specific place/person/co-actor/audience/etc? (importance to someone) (*Meisner 1987; Bruder et al. 1986*)

3. How do you know when you have succeeded? (What is the Reward/Punishment/Consequence for getting it right/failing): How do you win? (*Bruder et al. 1986; Chubbuck 2005*)

4. What actionable verb can you add to the need so that it becomes playable/doable (usually based on level of importance: ask for forgiveness, beg for forgiveness, demand your right for forgiveness and so on...) (*Stanislavskij 1939; Bruder et al. 1986*)

³³ Be it the Stockholm Academy of Dramatic ART's Screen acting or Mime Acting program, The Royale Theatre DRAMATEN's course in meeting the big stage, Stockholm University of the Arts acting master, courses on Teateralliansen, workshops and acting classes throughout my entire life at different levels of Academia or outside of it...

5. The action should be easy to do/understand how to do/accomplish (usually based on rewards or punishments like: “I need a hug from my lover to understand that ****³⁴ still love me” etc. (*Stanislavskij 1939*; Bruder et al. 1986; Weston 1996)

6. Put stuff in the way for dramaturgical purposes (*Adler 2000*) (usually already done in the text by authors, or by suggestions from directors). But also, usually, needs to be defined clearer by the actors or chosen by the actors to work with as more specific external or internal roadblocks to get enough friction between them/the thing/place/etc. and their scene objective.

7. Use an “As if” (*Stanislavski 1939*) to get grounded in the need, objective or reality of the role so you can perform your action in line with the character “Make it your own” (*Meisner 1987*) in other words understand on a personal level how important it is to get done, how things really appear on the fourth wall or how or what the 3D animated Goblin looks like, what level of relationship you have with the acting partner be it a rock or spouse, etc... or use an “As if” to substitute a character, word or other to ground your action with reality and your emotions (*Hagen 1973*; *Meisner 1987*; *Weston 1996*; *Chubbuck 2005*)

8. Why now? Why can’t it happen in 2 minutes or the next day? Make it urgent! (*Meisner 1987*; Bruder et al. 1986)

9. Play with it/ make it interesting and fun. (Bruder et al. 1986)

10. Where did you just come from/what are you doing in the start of the scene (actually a really important one but is actually just 1-9 for a playable action to carry you into the scene (*Adler 2000*)/get interrupted from by the new and even more time sensitive task by the setting/co-actor/circumstances/etc in the actual played scene (*Meisner 1987*; *Chubbuck 2005*; *Bruder 1986*) — As in not to go onto stage/ in front of the

³⁴ I mark she/him/they/etc as **** in acting suggestions to be more inclusive and make the reader be able to easier put themselves in the sentence.

camera doing nothing and being “private”). But, this is also a common actor trap (making this too interesting or showing too much of your baggage... Sometimes the audience already know the character and the setting and they only need the actor to play something mundane to tell the right story, as with in the apple cake scene in the film *Inglorious bastards* (2009) where Christopher Walz³⁵ by rumour only plays: “I need my guest to try this really good apple strudel”³⁶.

Now out of these nine, from the top of my head, only three is speaking directly to the ADHD nervous system, the “interest based nervous system” (Dodson 2022)

Anyone with ADHD will answer along these lines: “I have always been able to do anything I wanted so long as I could get engaged through interest, challenge, novelty, urgency, or passion.”

(Dodson 2022 II)

This five traits of his, may hypothetically explain why an ADHD actor haven’t always been able to perform directly through the regular acting advice, but being forced to find other ways or work with the 3.5 advice that actually always gets them up on the floor, namely:

“6. Put stuff in the way.”: This, when it is done the right way pushes the “easy to perform task” to, a still easy to understand task and probably easy to perform but, become a challenge! Maybe it’s a too easy win “getting a hug” and it gets boring playing it

³⁵ The Actor playing the Villain in the movie.

³⁶ I’ve looked every where for this quote but haven’t found it so this has to stand as a metaphor until I can find it or he never actually did that - but he very well could have and that is the art of story telling, right - it doesn’t have to be true it just have to sound and be more true than... I heard this story first from an acting student, one class above me — Ardalan Esmaili — and it stuck with me as a great example to not carry your past with you onto every scene...

several times in a row, so adding some extra challenge like “I need **** to take the initiative to give me a hug” or “I need **** to realise **** love* me”. It’s harder to get than “a forgiving hug”, but a greater challenge doesn’t just add ADHD-motivation it also adds drama (and that is usually a good thing in the ART of acting).

“8. Why now?”: This is the one that adds a deadline, urgency, and time pressure. And this the ADHD brain understands to be motivated by (Dodson 2022) - the closer to a deadline the more motivation³⁷. So hypothetically the ADHD actor need to be really specific why this scene has to play out just now: and the more time pressure they can get in to it, the better actor they can be on the floor (as long as it doesn’t interfere with the overall storytelling, of course).

“9. Play with it, make it interesting and fun”: This is the one that can add interest and connect to your passions usually in combination with a really good “as if” (*Stanislavskij* 1939).

Because, hypothetically, if the importance of the objective and the “need from” isn’t inline with the ADHD actor’s passions and interests that will lead to a failure of motivation to get up on the floor and work and also leads to being scatter focused during the acting session because the brain will be constantly searching for something more fun, interesting, passionate, time sensitive or challenging to motivate it to go on. Or as Professor Brosowski³⁸ would put it: “You have to [commit to the played action or movement and] feel an unstoppable desire³⁹ to move”.

³⁷ Which is also an ADHD trap in real life because all things can’t be done in the last 3 days or 3 hours or 3 minutes... But, as a scene objective — this is gold!

³⁸ Stanislaw Brosowski, Professor in Mime Acting at Stockholm University of the ARTs, during classes 2010-2013

³⁹ Swedish: “oemotståndlig lust” could be read as passion, desire, lust, need, etc...

And now for the really bad news: There is one more thing that D. Dodson (2022) mentions that motivates our interest based nervous system and that is novelty.

Novelty: Novelty I hypothesise is the thing that really gets you as a neurodiverse actor, it jumps up and stabs you in the back when you least expects it.

Say, you have everything under control; it's fun on the floor; it's based on your interest or passion; and everything else is in place, and suddenly — it's all gone. The nerve, the excitement, the feelings — Everything. Well, "Everything" is actually still there, in place, and you might still enjoy playing it, but the brain isn't with you all the way. And this is usually because the brain has decided that this is old news and that it already has played this out and it's looking for new horizons. Not so fun if there is 150 more shows to be done or 10 more takes that day...

But, just knowing that the ADHD brain craves much more novelty (Dodson 2022) to stay interested, passionate and motivated I hypothesise is a huge comfort, it allows the ADHD-actor to prepare for this in advance with a couple of extra things to play or do on stage to spice everything up again. This of course happens to all actors but my hypothesis is that it should happen much more often to ADHD-actors and to a degree that actually not just frustrates them but also makes them think they are doing things wrong or worse than their peers (whom in comparison can stay much longer with the same playable actions or reuse them over and over again getting the same engaging result from their brains).

Further research suggestions:

- Put different sort of neurotype actors up to the same task and see how novelty, interest, urgency, fun, passion and challenge places a part in their work.
- Personal long qualitative hour interviews about anything ADHD acting related with a lot of actors and pluck out the things that pop up often.
- Play with myself as a lab rat being up on the floor as a researching artist

Short problem shoot:

- How to make it safe and reliable, and get ADHD actors to want to do the survey and not just get neurotypicals, because of boredom or fatigue?
- How would I know which ones have ADHD, since I hypothesise, and manny with me, that neurodiversity is overrepresented within the arts? (Gawrilow, Goudarzi 2019; Turner 2022)
- I know what I'm researching and could read the results that I think I want and not the ones that I really get

2.1.4 Hyperfixation

The difference of hyperfixation and hyperfocus is vague in academia and it is commonly used interchangeably, and meaning the same thing.

Here are two quotes from persons talking about hyperfixation from the ADDitude magazine's survey about it.

1. "[....] and the silence during those activities was golden to me. I'd lose 3 hours and wonder where in the world time had flown to. Often the jolt back to reality is/was rather depressing because, during these activities, my inner critic is silenced [....]"

(Canada 2022)

2. "I am an artist. I work in several mediums, but currently I take pottery classes. [...] I can't stop it. My classmates will crank out several pieces in a day and I will work on one for weeks."

(US 2022)

And on Rick Green's blog he talks about his hyperfixation and hyperfocus (Green 2022).

My own definition reads as follows (since I haven't yet found one that encompasses what I myself and what several persons in the ADHD community experience)⁴⁰

Hyperfocus: A very strong focus that can be hard to pull away from, even if you want, that happens when one or all of the right conditions of the interest based nervous system are strongly met. (As in quote 1)

⁴⁰ Google "ADHD Hyperfixation" and you get tons of different viewpoints about it [2023-05-16]

Hyperfixation⁴¹: A very strong focus that can be hard to pull away from, even if you want, for a longer period of time (where ‘a longer period of time’ is at least holding longer than over one sleep cycle i.e. you can rest and wake up and still feel the pull of it) and it is mainly based out of a strong passion and interest. (As in quote 2)

Meaning you pulling 3 all nighters to finish your essay is not really a clear hyperfixation because that is mainly urgency. And you doing the push up challenge for 30 days⁴² (and then never doing a push up again⁴³) isn’t either a hyperfixation because it is mainly based on the challenge etc.)

So, what is a hyperfixation:

If we take me as an example I have a strong interest and a longer passion for anything superheroes, sci-fi, fantasy, acting, stunts, stage fight etc. And my hyperfixations usually happens around these things.

Last year (2022) it was:

- 1) From a previous hyperfixation to read all the Star Wars canon books, I started collecting Pokémon⁴⁴ cards and buy all of the right things, research everything on the internet and got deeply involved
- 2) I saw that there was Star Wars (1977) cards that could be collected and started researching all of those instead, collecting and being in the loop of everything
- 3) During the autumn I jumped off the Pokémon train to start watching all episodes of My Hero Academia (2016) .

⁴¹ Not to be confused with “special interest” that is clearly defined within the Autism community

⁴² Yes I did that publicly on facebook...

⁴³ joke, but a little true.

⁴⁴ Collectable card game turned into big franchise...

4) And the last one, in November, I stumbled over a NFT⁴⁵-project Broad-siders⁴⁶ (*Br0ads1de 2022*) that made me go all in to web3 (2023) and It gave me a hard time sleeping and focusing on anything else than crypto-ART. And NFT-storytelling for a while.

Usually I can comeback to a hyperfixation but they can also just be for a couple of days until the strong interest is gone. Those are usually more based on novelty than a strong interest or passion and might be longer sessions of hyperfocus but since it covers several days I still define that as a kind of hyperfixation.

But if you take Broadsiders (*Br0ads1de 2022*) they pick off:

1. Novelty: It was completely new to me (and therefore also new/perspective-ART for me)
2. Interest: It's based in my interest of Sci-fi, superheroes and is very smart, interesting, provoking and requires my full attention to get a hold of.
3. Challenge: It's clues and riddles and a collection sport as well as new technology to learn and master.
4. Urgency: The story and everything is happening IRL right now and will be over after this, can't be told the same way ever again, with these sets of NFTs.
5. Passion: Since it ticks of my longterm interests/passions and connects with me I get passionate about it.

All of these ticks of my interest based nervous system to such a degree that I forget to eat, take care of myself and can't focus on much other things...

⁴⁵ NFT = None fungible token [often a piece of art or other desirable token that is locked to one person on the web3]

⁴⁶ NFT collection - that tells the story of 7290 broadsides and uses the NFTs to tell the story and drop NFTs to the holders of those NFTs held and uses the Discord community to help them tell and role-play the story with the holders of the NFTs.

So, what did this mean to my ADHD SoMe Acting master's degree, at that time? If I couldn't pull away from it?

I actually asked myself this question. And for the first time in my life I also thought... What if I don't try to stop it, what if I use it?

It might actually be a neurotypical way of thinking that when something that strongly takes your focus away from something important you have to put that to the side and let it wait its turn.

The best example I've heard that kind of proves my point is in creative writing classes or books on creativity: When the teacher/writer usually says focus on one thing (Keller 2014), if you get ideas write a short note and put them to the side, for later use, and go back to what you are doing — write the book you are writing now first!

And then you have writers like N.N⁴⁷. that just wrote on stories and if one stopped holding their thought for a while or they got another idea they jumped on that and started writing on another typewriter. Working on several at the same time and continuing on each when the desire to write on it was there. Maybe this is a more neurodiverse way of doing things? Following your focus instead of trying to control it, since the whole thing with ADHD is that you have a hard time regulating your focus (and well, most things actually) as all of these scientists proclaim (Christiansen, Hirsch, Albrecht, *et al.* 2019; Barkley 2022; Barkley II 2022).

So, I started asking myself questions like:

1. How can I use this new hyperfixation in my art and ARTistic research?
2. Is there a way to be an ADHD SoMe Actor on a decentralised economic space like the OpenSea⁴⁸?
3. How could I create and be a part of this future of story telling?

⁴⁷ This is also a story I've heard told many times but I can't find the famous author that wrote like this, anywhere, so this might also just be a metaphor for now for another neurodiverse way of working...

⁴⁸ Common NFT market place: <https://opensea.io>

4. What does it mean to be an ADHD SoME Actor on this particular platform?

And it has been very fun, creative and very distracting, indeed.

I've looked at other projects as well but none is as compelling as Broadsiders (*Br0ads1de* 2022), where you can own FRC⁴⁹ to your NFT and continue telling your own stories with it after and during the events of the collection as a whole. It's a little bit like someone giving away the rights to "Emil" in "Emil i Lönneberga" (*Lindgren* 2021) to do as they please with them. Print their own T-shirt collections coming up with video games and writing their own books because Astrid Lindgren (*Lindgren* 2021) only owns the rights to the book itself and not the characters in it. Amazing! Provoking! And O so wonderfully enchanting to my brain.

What I've done is to create several different accounts and places to tell and be part of stories and also create collections and NFTs myself as an ADHD SoMe Actor.

I've so far managed to:

- 1) Make 5 NFTs⁵⁰ that grants the holder of the NFT the right to entitle themselves Executive producer to my short film *The Gunslinger* (2021) on IMDB⁵¹.
- 2) Make a ADHD SoMe Actor AI painting⁵² collaboration with the DallEE (*DallEE* 2022) service online.

⁴⁹ Free commercial rights.

⁵⁰ Links in appendices

⁵¹ Internet movie data base

⁵² Links in appendices

3) Share an AI inspired dream⁵³ of my fictional character and FRC owned Broadsider NFT (*Br0ads1de 2022*) with the Broadside community on Discord (2022) as a fictional character in a NFT-owner-verified-wall Role-play chat.

4) Did my own collection with my ART-definition and my ADHD Hamlet acting trio scene run through Kaiber AI (uå) making the AI dream for me about apples and Social Media Acting... Plus a free claim for everyone that went to my show and clicked on the NFT-paintings⁵⁴ (Studio Manifold Links x3)

5) Created a 6.5 hours future community owned feature film: “FOMO: The best show that never was and ever is” collections of 5 second NFT-videos that can be used to put together the holders own stories with FCR or CCO or other rights...

I’ve have several future ideas how to interact with the space on a larger scale and I am super glad that I followed my whim and allowed myself to be hyperfixated and learn and incorporate it into my research. Not just to explore new, SoMe, horizons for the actor as a free decentralised artist that can upheave the normal hierarchal ways of being a creator at the lower ends of the economy, but also a way to see what happens and understand ADHD hyperfixation.

Things that I can do to further investigate:

1. Conduct a survey online asking about how actors do with sudden bursts of inspiration, preferably one controlled through “Scen & Film”’s newsletter and one open free to anyone to fill in.

⁵³ Links in appendices

⁵⁴ Which was exactly 0 persons plus one bough by me in last second just to have the documentation.

2. Holding Co-labs or/and asking people online to do research tasks for me via TikTok, OpenSea, Discord, instagram, Patreon, Youtube etc⁵⁵...

3. Research through my own hyperfixations and letting them become part of my creative processes instead of being hindrances that pull me away from my research.

4. Doing Labs where I use the actors in them to do exercises that are bound to their current hyperfixations

Fast problem shoot:

1. Hard to know or what people answer and if they answer truthfully, but maybe a larger data can help confirm patterns? Also I added questions about this in the open ADHD-actor survey. And I larger data is probably needed to draw conclusions.

2. Co-Labs take time to plan and organise and are prone to fall in-between my other projects, Online research tasks for people on Social media sounds intriguing and needs some easy way to manage the research results... Surveys, TikTok account videos?

3. Research through my own hyperfixation can take time because I don't always have one...

4. Maybe this can be done online? Like having several acting "students" test my hypothesises, and record the sessions for future knowledge??⁵⁶

Future possible uses for me with the NFT and web3⁵⁷ spaces:

⁵⁵ Different internet platforms

⁵⁶ THIS! I have to do THIS!

⁵⁷ Decentralised web, internet 3.0, based on machine readability and tokenomics and blockchain...

- 1) creating short 5 sec videos that can be owned by the holder of it as an NFT, printed for a limited amount of 1-10000 mints⁵⁸ (opensea 2022).
- 2) Create collections of 5 second NFT-videos that can be used to put together the holders own stories with FCR or CCO or other rights...
- 3) Create original works to be owned by others or to be owned by others with adding special rights like Crowd funding⁵⁹, instead of crowdfunding a project you put out a NFT-collection that grants the holders different executive producer rights and special permissions to use the material or grant the holders special benefits like tickets to shows, merchandise or the right to make their own videos or merchandise from the product.
- 4) Telling stories as an actor and using the community that buys the NFTs to help me further the story or create their own stories with in the set universe — give the holders right to change or comment on the story or be a part of the story through discord chats⁶⁰ or other social media like Tiktok⁶¹ or create a fan wikipage or fandom page for co-creators to fully expand the story universe⁶².

Other tools mentioned by Anna Petterson in her work as a director might be very helpful for dealing with ADHD-actors namely:

⁵⁸ Minting is what it is called when a user pays to make an NFT appear on the blockchain for the first time from a store or collection: like with coins, meaning “to produce for the first time”.

⁵⁹ Asking for funds to a project usually before it has started from a larger crowd instead of institutions, governments, funds or companies. The crowd can be fans or anonymous on a large scale crowdfunding site on the internet.

⁶⁰ Common group chat that also can function as a controlled community for creators to manage their communication with their buyers/fans/players/etc.

⁶¹ Multi social media platform — link to my page in appendices.

⁶² Fandom idea mentioned in a broadside-holder chat were everyone could continue telling their part of the stories in an expanded universe.

- “Letting the actors choose to be in the part or not, and not depending on the actors being stationed at the theatre or not from the start” (Pettersson 2022) [paraphrased from memory]

- “This together with taking care of the actors’ own interest, even if it is more demanding of the director, that needs to work harder to schedule these things in to the whole performance plan” (Pettersson 2022) sounds like a very ADHD/ASD friendly way of working especially if you can be adaptable fast switching ADHD hyperfixations, because if ADHD/ASD actors gets to work through/with their hyperfixations, passions and interests in the play and role then not only will you have actors that “stands behind the message in a way that also feels more truthfully from the audience perspective (Pettersson 2022), you also probably will actors that can deep dive with a large portion of energy and enthusiasm to get or that already has deeper knowledge about the subjects and objects and story of the play

2.1.6 ADHD-actor and text

Another example is the difference of learning text during rehearsals on stage and trying to learn them yourself at home. “Just” learning text is usually boring and with a, usually, dysfunctional working memory (Ogrim 2022) with ADHD, it can be very challenging to just learn text to be able to do the fun stuff later on the floor... It takes a lot of energy and will power just to stay with the text and can take a very long time (or it is learned the last minute when the deadline gives you enough dopamine to hyperfocus, but then you won’t know the text as well as your peers by heart)... It also completely drains you of energy if your not on medication or use other tools to not walk upstream the whole way of learning the text and then being very tired the rest of the day or the next day...

This can be perceived as laziness from the teachers and also can feel like you your are being lazy, by yourself, if you don’t know about your own challenges.

I myself learned to memorise over 100 decimals of Pi an evening in upper high school because my brain hyperfocused on it and thought of it as fun, but learning 3 pages of text, for an acting assignment in any drama school over night (or worst case scenario, over lunch, by yourself) was like knocking my head against a wall.

Now, I know why! But I didn’t then, and I don’t think students and teachers at acting schools or directors and actors take this into consideration when choosing ways to learn and rehears a text. And I hypothesise that this can cause a lot of frustration — a director getting angry at the actors for not learning the short text during coffee break or the teacher sending of students one by one into small rooms with a monologue for 30-60 minutes and not getting any results what so ever or a student with a sudden headache that goes home for the rest of the day because they just lay on the floor trying, and failing, to not just learn the text, but to even move — instead of jumping around, trying different physical and mental actions and learning the text by playing with a scene partner

shouting out the words and different actions (for an example of a different funnier method).

And as Anna Patterson said during a seminar with us it can have other positive side effects not using or learning the text the first thing you do:

“Not starting with the text directly on the first day takes away a lot of performance anxiety for most actors (Pettersson 2022) and gives the team a possibility to utilise that first day vulnerability [Paraphrased from memory].

And as a bonus ADHD-people that has a dysfunctional working memory and maybe also suffering from an overwhelmed mind the first days because of, maybe, a lot of new persons, things, schedules, feelings, sounds, etc... that can be hard to regulate or filter and as a result drains your executive functions, and doesn't give you a great start in reading or learning your lines...

2.1.7 ADHD-actor and sound as a tool

During the Friday seminar (Olofsson 2022) talked about how he recorded the actors lines for a show “Arrival cities 2013” (Olofsson 2014) to be able to work with the lines more like a musical score: Suppressing, extending, cutting and editing the sound for the show.

This also takes me back to a workshop I did with Teateralliansen (Teateralliansen 2022) and John Wright (Wright 2017) called “Acting without bullshit” (Wright 2014) where the instructor, John Wright, used the actors recordings of reading the lines as a way to get them up on the floor early and use the recordings as a playmate like: Jumping on certain syllables or words; moving around totally freely or dancing or doing completely opposite things as the played recordings... This technique he called “text immersion” (Wright 2014). To free the director AND the actors from the manuscript early but also learning the lines from doing them in different ways on the floor. He called them little golden pieces that you could save in your pocket for later rehearsals: Like “It would never have crossed my mind that Romeo and Juliette’s balcony scene is played under the Capulet’s dinner table” (Wright 2014)⁶³ etc...

This, I hypothesise, not only, frees the actors and the directors from the words early and gives room for more fantasy and playfulness early in the game that could lead to more imaginary, poetic and ARTier play, because it gives more room for artistic chaotic choice as professor Niklas Rådström (2012)⁶⁴ said about collaborative ARTistic processes in his welcome speech at StDH autumn 2012 : [Paraphrased from memory] “We go in to a black and empty room NOT knowing and from that chaos pops small golden moments that we reach for and these are the answers that we then try to understand where they came from and how and what they mean for us and to the world — instead of having a clear hypothesis that we want to prove wrong/correct” (Rådström 2012) — but,

⁶³ Recalled from memory so the setting might not be the same but mental picture is the same.

⁶⁴ Niklas Rådström started his professor ship in storytelling for stage, film and media 1 jun 2012

this I also hypothesise helps levelling the playing field, as a neurodiverse tool, in learning the lines. Because of the working memory (Bailey 2022) or another neurodiverse way of processing /and handling information /text (audio processing disorder, APD, dyscalculia, Dyslexia etc.) (Doyle 2020) (de Wit... 2018).

So, using musical language and treating parts of the actor's rehearsal as a compositional theatric tool, not only, to free the director and the actors from assumptions about the text and the art-form itself (Oloffson 2022) but also as a way to NOT put pressure on the actors to learn the text early — even urging them not to, to be able to look at it more freely — I hypothesise this could be one rehearsal tool more inclusive towards neurodiverse people.

Music is something that helps neurodiverse people in many different ways (shores and music cues/tracks, ambient noise and concentration, using music as a sound wall against energy draining/overwhelming everyday soundscapes, etc) (Rogers 2022) - So looking for ways to rehearse more inclusively with sounds, music and musical language as tools might be one way to go to find a more inclusive way of working.

Like:

1. having the same musical score to warm up to, to clearly mark time (Time-blindness, and consistency, audio visual aid) (Rogers 2022)
2. having the same or different music put on during breaks to clearly mark the start and end of a break with a sound cue (time-blindness, audio-visual aid,) (Rogers 2022)
3. Panning - using the editorial musical instrument of panning between speakers, that has become very popular on TikTok in the ADHD community (#panning #adhd #bilateral stimulation #neurodivergent #music)⁶⁵ (Stewart 2020) (Stewart 2021) (De Jay 2022) (Kensington 2022) to become more focused on what is said in the song: this is

⁶⁵ Needs headphones to be appreciated fully

not just switching between speakers but actually using all information in the left and right speaker and letting that sound information be intact and travel between the speakers. This might help an audience also stay more immersed and focused during a film/play/SoMe-clip. A thought is also to use the same mental idea about physical acting: in other words split it up like in a way TikTokers already do when they change space/character or other (dewolf 2022) to get a message delivered more clearly. Would it actually help not cutting? To keep several characters “alive” on the screen and letting the information flow between them or splitting the the screen and letting the same character but with some differences tell the same line/story but in a constant panning flow: So the mind needs to stay really focused to take in all the nuances... Like the scene in Matrix (Matrix 1999) where Neo gets to see all the different possible outcomes of him meeting the Architect and we see this at a small screen with hundreds of small Neo's reacting to the information about how rigged the Matrix really is. This, but made just with 2 or 3 variants in a SoMe-video: Like character A is seen in 2 variants talking to character B and when finished with the line we cut to Character B that is seen in 3 variants. With or without very much variation for different levels of focus and musicality. Sometimes just the light or the sound or the acting or the lines or the background, etc. is different... This has been done in theatre also as an affect to show madness on stage, like with three Hamlets on stage at the same time... (Wright 2014)⁶⁶ But, here I propose it as more like a focus aid, to quiet the mind by overloading it with more complex information.⁶⁷

4. #8dsound: It's panning but it seems like it's usually a more complex sound edit that gives the ears and the mind more of a rollercoaster experience and can be

⁶⁶ Can't find the play but John Wright told me about an English version where they did this during the workshop 2014, and it has stuck with me ever since.

⁶⁷ Some of all these things I try to do in the ADHD Hamlet actor trio experiment

very sensory pleasing for the ears, the mind and the body (#8dsound #ADHD #ADHD8dsound #panning #bilateralstimulation #adhdstimming) like with this EDM edit by Kaivon (kaivon 2021)⁶⁸ — especially to those who listen to sounds in a more neurodiverse way and might feel them in the body with a deeper or a more sensory sensitive or with cross-sensory experiences (like hearing the noise of nails on a chalkboard might not just be an unpleasant sound to some, but a whole body sensory experience that screams at you not just from the ears but the neck hairs on end, the closed fists, the clenched gut, the nausea, and pain in the eyes...⁶⁹ (ADHD pirate 2022). Using this on stage or during rehearsals or in movies, etc. could help setting moods or give sensory pleasure or discomfort or might actually help people with ADHD hear what is being said - like the clown choir technique taught by Per Sörberg (Sörberg 2022) at Stockholm University of the Arts (Uniarts 2022) combined with a Greek Chorus text/technique “[...] is a homogeneous, non-individualised group of performers, who comment with a collective voice on the dramatic action [...] 12 and 50 players, who variously danced, sang or spoke their lines in unison [...]” (Greek Chorus 2022) and with Karin Rudfeldt (Rudfeldt 2022) and Pia Olby’s (Olby 2022) version of the Nadine George Vocal Technique (George 2022)⁷⁰. That creates an orchestra of actors’ voices speaking/singing the same message but with maybe some dissonance with different pronunciations of sounds, different voices, rhythms, intonations etc... and gives a more complex sound image and at times can feel like the 8d-music panning sounds that makes the mind go num or buzz or just stop and completely listen to what is said.

⁶⁸ The first time I listened to this I started to cry because of what it did to my ears and mind and body, a very much more wholesome experience listening to the music.

⁶⁹ This is something I myself experience and not just with sounds but also with certain textures like wet macaronis under a sock or just wet socks in general...

⁷⁰ I’ve had training by Nadine G. for 3 weeks after graduating and by Per S. Karin R. and Pia O. during school - And their “Rock and Greek” co-labs are a treat for anyone participating in or watching them <3

5. Scoring the amount of focus like volume: Not just thinking about focus like a thing you have or don't have, but a thing of volume. The amount of focus or the level of focus or the degree of focus... Like: during this scene no focus is needed, let your mind wander; in this scene the focus can contain scatter focus; in this scene focus is needed and in this hyperfocus... But maybe more useful for repetition, If a director can allow scatter focus and daydreaming during most sessions and just hyperfocus or focus on a few scenes a day, then the total amount of energy spent during a day might be more evenly spread between actors and ADHD-actors...

6. Using John Wright's Text-emersion (Wright 2014): record the actors saying the lines as they feel at the time. Do a lot of experiments on the floor in relation to the played sound. Re-record with new thoughts and do it again.

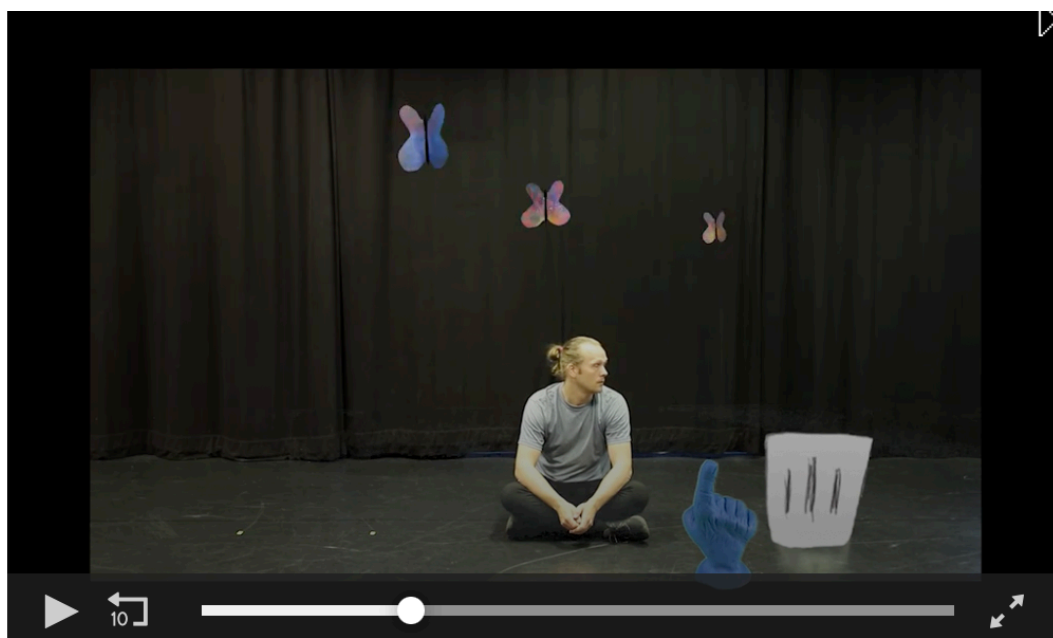
7. Use Kent Olofsson's recorded sound technique (Olofsson 2014) and edit and tell the story on different levels through and with the recordings and also the actors on stage as a play- or devised theatre (Devised theatre 2022) method.

8. Use music on stage, not only light and screens, in the final product, to give the actors a more immersive experience. As in a tool to: taking away a lot of the non-actionable feedback from the other actors and audience and the room. Because in my experience, and this is a hypotheses that needs to be tested on several persons even if it rings very true for me, having music on stage — especially during silent etudes, but really anytime — helps me staying focused, blocking out intrusive thoughts, sounds and external disturbances and also helps me keep track of time on stage, since I lose all sense of time during hyperfocus. Not sure if panning sound or 8d-music helps better because these might hinder the action played, but they could also block out intrusive thoughts during a scatter-focused played scene during rehearsals... So, maybe also on stage... Have to be tested in the future!

2.2 Artistic-research: Performances and filmed experiences and practiced-based findings

2.2.1 The DMT/TPN and the ADHD actor

First, I like the idea of attention as something more fluid as “George Home-cook” tries to explain in “Aural Acts” (home-cook 2011) but I think it still lacks substance, and I think as a neurodiverse person myself with ADHD I really can and can’t relate to the fluidity of attention. As I understand the neuroscience behind the DMN (default Mode Network) and the TPN (Task Positive Network) as described in research (Cheng X, Yuan Y, Wang Y, Wang R, 2020; Hallowell 2021). I believe there is a difference in how a neurotypical actor and a neurodiverse actor behave on stage in relation to attention and how we behave in class, during rehearsals and even on stage sometimes because of it. And not knowing the difference I believe could be damaging for neurotypical students of a neurodiverse teacher but especially damaging for neurodiverse actors acting and learning through a neurotypical acting system...



I did a short film about the DMN/TPN trying to explain what it might do which can be found on my research catalogue page (links in appendix)

Just taking the DMN/TPN in to consideration a neurotypical person going into the TPN shuts off the DMN and can pay a more undivided attention to the task at hand whilst a neurodiverse person with ADHD going into the TPN can't shut off the DMN or control the on/off switch so it is always humming in the background or taking the foreground if the task isn't enough challenging, fun, interesting, novel, dangerous, etc that helps the focusing of the ADHD attention.

Instead the only time the DMN shuts off is during hyperfocus a very intense type of focus that is hard to break out off. And my hypotheses is that actors and acting students with ADHD needs, or at least feels like the need, to be hyperfocused to achieve the same goal as a neurotypical person going into the TPN and at some rare times goes into the "magical flow" the "No mind" the "mushin" as "Zeami Kyūi" centuries old Noh theatre scribe describes it in Philip Zarrilli's - *The actors work on Attention, Awareness and Active Imagination*:

Shelly Fenno Quinn describes Zeami's treatises as constituting "a nuanced and comprehensive phenomenology of the stage informed by a lifetime of artistic practice" (1).

Zeami's Kyūi ("A Pedagogical Guide for Teachers of Acting")—written when Zeami was approximately 65 years olden probably after he had become a Zen monk—describes nine different levels (kurai) of acting (Nearman 301). The highest three levels Zeami associates with the actor's ability to hold the spectator's attention through a process of actualizing ever subtler modes of bodymind concentration. At the highest level of embodied practice the actor attains the type of consciousness or state of "no-mind" (mushin) described in the epigraph

at the beginning of this essay. In his commentary Zeami's text, Mark Nearman explains how this optimal heightened state of "no-mind" is "open, perceptive awareness" that contrasts with "the analytical-conceptual intellect" (301). Attaining this state of "no-mind" the actor's technique per se disappears or is burned away completely. Zeami himself metaphorically describes the actor's inhabitation of this state as "The Mark of the Miraculous Flower" where "In Silla, at midnight, the sun is bright"—a level of accomplishment and mastery that "Transcends praise," is "beyond [...] critical analysis and judgment" and where "it's external mark is No-Mark" (Nearman 324).

For Zeami one of the most important beginning points for the young noh actor to progress toward this subtle, heightened, extraordinary state of optimal consciousness was to learn how to become attentive, in other words, how to channel and focus the vibrant energy (ki) of the young actor that is like a tree squirrel—excited but as yet unfocused and uncontrolled (Nearman 307).

Although separated by vast cultural and historical differences, Stanislavsky shared some similar concerns with Zeami when he attempted in his own way to address acting as a phenomenon and process. Jean Benedetti in his recent translation of Stanislavsky's *An Actor's Work* entitles Part I as "experiencing" (*Perezhivanie*) and Part II as "embodiment"—

a reflection of Stanislavsky's fundamental concerns with addressing acting as an embodied/experiential phenomenon/ process of living a role (An Actor's Work).

(Zarrilli 2015)

I argue that this flow is and is not the same as hyperfocus (Royce 2019 ;Petersen 2023; Ashinoff, Abu-Akel 2019)... It has the same affect but since flow is something more creatively magical, illusive and circumstance... hyperfocus is something that can happen a lot for the neurodiverse actor.

Let me explain why I believe this could be harmful to students:

If you believe that you must have full focus to rehearse and practice an acting task to be believable and also to project the right level of attention to the characters perceived will/action from a director/audience perspective — let say it is *'to get your partner to stay so you could be together or the relationship is lost forever'* — then rehearsing that scene for theatre for 4 hours demands hyper focus from the ADHD student/actor but only that the TPN is activated for the Neurotypical actor. And after 4 hours of hyperfocus, or 8... you are exhausted as an ADHD actor and there might not be any room for socialising, or any other kind of life around the theatre/school after such a rehearsal.⁷¹

Hyperfocusing during a show for 30 minutes - 2,5 hours a day is much more tolerable but even here, if we take me as an example, I'm so tired after meeting the audience and performing so between 50 minute shows on a tour the best thing I can do is to sleep for 30 minutes.

It's going to be very interesting, in my future work, to see if there is a way to break away from that hyperfocus as a ADHD actor creating a space to mentally breathe without losing the perceived awareness/attention/focus of the character from an audi-

⁷¹ This would be lovely if it could be added to the next health check up survey from the Swedish Film and theatre union, maybe?

ence perspective Or the actor's real attention/awareness/focus/action on the acting task.
How? Maybe it is not a technique I want during shows - but I know I need it in a class
and especially during rehearsals!

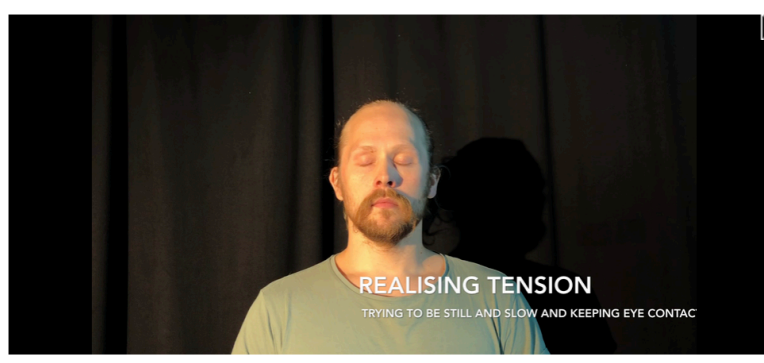
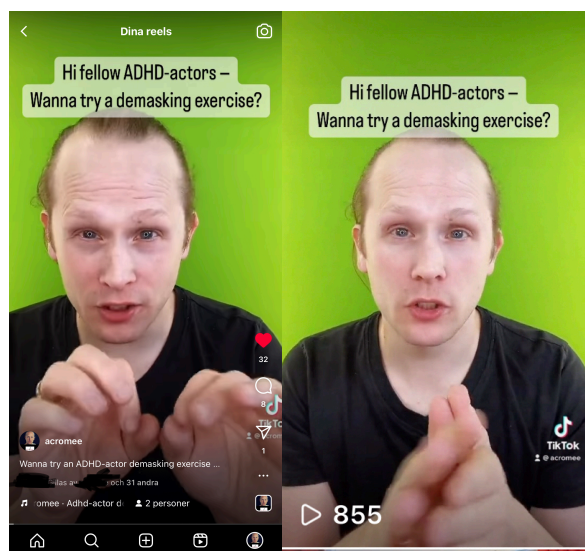
I also find it very fascinating that Zeami kind of mentions DMN/TPN half a
millennia before neuroscience had also kind of hyperfocus in "no mind" "the highest
state of attention"⁷² as described in the earlier posted image - also that he mentions
"Tree squirrel", about some of his students, that still today is a derogatory term for/
around/about an ADHD person's attention⁷³... Makes you wonder if he actually had
ADHD?

⁷² Of course it could just be magical flow he is talking about but if there was hyperfocus in the mix, who knows...

⁷³ Search for adhd + squirrel on google

2.2.2 The de-masking experiment/exercise

In “What masking really looks like” (McAbe 2022) the actor and YouTuber Jessica McAbe talks about ADHD and masking, which is a phenomenon I am trying to research, in these short clips, what it means for the ADHD-actor... And also what it might do to our ability to perform under certain circumstances.



I also added this de-masking (unmasking⁷⁴) exercise⁷⁵ to my twitter account and also in the open ADHD-actor survey⁷⁶. Where these are a few of the responses:

Alternative 1 was the regular one and 2 was the deneurotypicalized one:

Some of the current ADHD-ACTOR responses to the exercise:

- It was so joyful and lovely to be free and myself without the pressure of being correct

⁷⁴ I'm not sure, but quite very possibly, I have made a very unfunny SwEnglish spelling mistake here. But, maybe it works because it can be read like “de” in “deneurotypicalize”, but probably not and I have to live with that misspelling for ever on my Social medias and in this master thesis — Doh! You have my permission to haunt me forever about this — Gah!

⁷⁵ Links in appendices

⁷⁶ Link in appendices

- [...] It made me remember that sometimes being ones authentic self, no matter how weird, can be preferable to the fake veneer of expectation and can make casting directors actually like you more.

- It made me realise how strict I actually am with myself in my head with these things. I am constantly aware of how much I am moving, how my eye contact is and how my voice is controlled. It's a very rehearsed/ masked version of myself which I've always thought of as just being 'professional'. But in the second one I felt I could be a lot more genuine and, to me, this would seem like a much more endearing casting video as you'd really get to see who you're working with. Interesting stuff!

- Well, it's evident to me that I'm 100% more interesting and fun in the second video, and much more like myself.

Also from the survey:

- "I think a lot more actors than we realise probably have ADHD or other NPF diagnoses. It kind of makes sense - we are masters at masking and we turned that into a career! I mean I even used to joke that I lie for a living/ pretend to be other people for money but actually...there are some pretty profound aspects to that in terms of how our brains work"

Some of the current non-ADHD and Actor responses:

- It felt like to different people.
- I hate these self tapes, can take them anymore because of this presentation part.
- The second one was done by me. The first one wasn't me.
- I absolutely HATE this kind of assignment. Both these alternatives make me extremely uncomfortable. I avoid it at all costs.

- Noticed I had a hard time not moving at all when filming the first film. It felt more relaxed to do the second film but probably would send the first one to a caster since it feels in my mind more like what they are after.

- Fun! VeryFun! I like it. It felt liberating and yes, fun! I hate that conventional presentations it makes people so boring and doesn't show the best sides of a person! And on the other side - it took me away from the questions - the time past away quickly but I felt more like myself!

- they were actually pretty similar, laughed more in the second
- I realized how tense I was in the first one. Trying to look and act so professional that I became a boring statue. In the second one I had pauses, I laughed, lost focus when the cat jumped on the table but could also show a more fun version of myself and the fun "acting" personality I have where I always make different faces, voices and dialects. I would personally be more interested in the second one, but would never have the confidence to send that audition tape to anyone.

- Fantastically good, it was very inspiring and imaginative

In Ellen Nyman's 50% seminar she talks about "What strategies one surround's oneself with to be able to meet the white gaze every day"⁷⁷ a kind of "Double acting" where you "perform for a consensus" and "diminish yourself" and "Nursing a norm of whiteness [vithetsnorm]" (Nyman 2022) and this I hypothesis might be very similar to the masking of neurodiverse actors in a neurotypical society and where strategies and methods to counter this performed/masked neurotypicalness in self taping, auditions, rehearsals "where we finalise characters" as she says in the seminar (Nyman 2022): directing and acting techniques can include and allow lots of more perspectives and be-

⁷⁷ "Vilka strategier en omgärdar för att möta den vita blick en möter varje dag"

come like “the decolonised acting[/deneurotypicalized]/direction room” as Ellen Nyman mentions as a safer, better and richer room to start telling stories from.

Further discussion about this double acting phenomena, not just from a deneurotypical or decolonising perspective but from several points of intersectionality about the actor's origin like social-, culture- and economical capital not just from their own upbringing but also in relation to the casting director/director's or other person sitting on more power and what masks or performances we think we need to be performing to be seen as good enough actors in each specific moment/job application/artistic process/ etc... to even be considered or valued as such in the first place...

2.2.3 The ADHD Hamlet actor trio - experiment



The ADHD Hamlet actor trio

This image is from the ADHD Hamlet actor trio short film⁷⁸ I made experimenting with some of the tools I have made hypothesis about along the way like:

Sound:

1. Panning whole stereo sound L to Right to get bilateral stimulation at points and also just splitting up L and right at points.
2. Using 3 different pitches in voice to add a symmetry and dis-symmetry at different points in the video.
3. Texted video to see and hear the words.
4. Speed of dialogue on Social Media will be tested later (posting or just asking people to look at it in different speeds).

⁷⁸ Links in appendices

Visual:

1) Having 3 different stories that tell the same story - portrait with the same actor as maybe the same person in the same story, or not... Giving lots of room for the mind to jump between the characters if it goes to slow in one part.

2) Looking into the camera but also not looking in to the camera to give the audience a chance to get an eye contact break and watch me

3) To play with even more: Adding backgrounds behind to hold more focus compared with having clean backgrounds to not use up the Executive functions on them - What is best? When? And how?

The acting:

I'm using a combined mixture of

1. Mime acting (relation to placing and holding the props and also pointing at myself...)
2. SoMe/screen acting
3. By using and interaction with the green screen tool and keeping and not keeping eye contact with the intended Social Media audience
4. Specifically trying to work with the Chubbuck technique (2005) with the help of Michael Monks (uå) via Zoom. To win my scene objectives 'I need you to give me a reason to live'; 'I need you to give me the courage to follow through' and 'I need you to help me go my own way' and these with substitutions for each need from a different person that I needed this (or needed to work on this in my real life with, or felt a strong connection with emotionally connected to the need/scen objective.)
5. Of course, I used everything else I have in my bag of tools to choose or instinctively react/come up with certain things, but these were the specific acting tools I focused on this time.

What also came up during the process was that I had a very hard time focusing and getting my home work assignments done in my acting classes with Michael Monks (Monks uå) in the Chubbuck technique (Chubbuck 2005), not because they weren't good or helpful or important for me to learn. But because I was somewhere else in my head and my interest in this scene with Hamlet (Shakespeare 1603) which also had a sharp deadline to be done...

So when I steered the session towards my own passion and interest and my own ART-space in my head... I could finally do and stay engaged in the acting tasks and tools I wanted to learn... And Michael Monks didn't blink in saying "let's do that" so it was also all in my head of trying to be the good student and doing the "right" material instead of being honest with myself and the acting coach about my needs and how to best accommodate them.

This time the ADHD-need for passion and interest, novelty and a sharp deadline to be able to engage.

I also tried to utilise:

- Fun

I've used "Fun is the way" as a motto for a while now. And it basically is what it is. It has to be fun and/or playful to more easily engage/task initiate and also rather fun and easy than boring and hard... To make stuff happen rather than not happening.

- Novelty:

As in using new ways to act with both using new gear/technique and new acting techniques; testing new concepts/things and ideas; using new platforms and integration other fields of art: sound, ai, adhd awareness, web 3, NFTs, etc..

- Passion/interest:

As in following the current hyper fixations of ai, NFTs and adhd and longer passion and interest for Sci-fi, acting and fantasy/storytelling.

- Deadline:

Using a clear deadline for having it finished. This proved a bit hard to define since it has different deadlines built in writing, rehearsing, acting, editing and posting plus dealing with said publication. But the performance lecture 2nd of May was the ultimate deadline and that made it really urgent in the end.

- Challenge:

I utilised new things that are within the realm of possible to learn and do that is on the right level to not give up because it's too easy (bored) or too hard (perfectionism and/or real impossible resources issues like no time, money or too big ART-gap to breach in the amount of time given).

- A clear why (WhyQ⁷⁹):

So, I need it for the exposition. I really wanted to know what it does and what effect it has on the ADHD community online and on me doing it. I wanted to try it on the floor and play with it. And I made the scene more understandable and more about my struggles and also using it as ADHD- actor activism through giving it a dialogue I understand and that is relevant to the ADHD community.

- ADHD friendly ARTistic Process:

- I used the five interest brain activations,
- but also fun,

⁷⁹ Commonly used fraise in the ADHD/ASD community because it's very hard to motivate a neurodiverse person by importance or by punishing them or rewarding them due to that generating very little (to none) internal motivation neurologically (in the form of dopamine and other things). So, it doesn't matter if you are smart, solving seemingly meaningless math problems will not get easier. But, a strong why behind can make it so that the student wants to learn and if you then can implement rewards and external motivations and fun. That students might excel in that subject no matter the IQ. So "WhyQ before IQ" is the saying.

- a clear and understandable time frame with a specific set amount of takes to play and have fun with to combat things like choice anxiety, procrastination, perfectionism and task initiation/stopping

- and, because it is film it is very much okay to fail and to do retakes and in so doing giving myself room and space to explore and being vulnerable and also having moments of excellency.

- I also used Blocking out the time and telling other people to check in on me and that I am doing the thing this specific day/time to utilise the "accountability partner" ADHD technique that is taught in ADHD Rewired's coaching program (ADHD rewired 2014).

Now all of these things was for me and my work and my process. The audience reactions to these things I am very in the dark about and I hope to be able to get some feedback on this along the way in the future.

I used three characters to both create a lot of stimuli for the audience, with sound and image, but also to artistically showcase and play with the scatterfocused and hyper-focused ADHD mind — and it might just create confusion, or anger for misinterpreting the original Hamlet scene or create disinterest because of information overload. So, these things are still to be found out.

The process and the ADHD-acting tools used by me in the process, even if they worked for me must also be tried and tested on a larger scale on other performers to see if they can be used as a more general advice to all ADHD -actors.



I did also run the end-minute of the ‘ADHD Hamlet actor trio’ through an AI-prompting tool (Kaiber ai uå) when it was finished to see what it could do with the material, some different results lies on my research catalogue page⁸⁰. I made one where the Kaiber AI tool got to ART about apples and the future of a social media actor and it generated a clip where the things I used changed to between different apple-variants of themselves and I became, probably the AI’s general moving-picture understanding of what a Hamlet should look like. Or something. This was also used in the second show as the last video shown during the performance lecture (not seen in the video documentation, that only filmed the first of the performances...).

This video also became a video NFT on my first owned web3 contract “ART” via Studio Manifold together with my ART-definition⁸¹

⁸⁰ Links in appendices

⁸¹ Links in appendices

2.2.4 Exposition: The Performance lecture 2nd of May 2023 at Stockholm University of the Arts

2.2.4.1 The room

The room was a big screen with 3 QR-code to TikTok; Spatial⁸² and my research catalogue page where people could go in and take part of my work on Social Media and in the AR-space⁸³ where I shared some of my earlier work and also my current work and inspirations for future work.



The walls were covered in pages and documents and pictures around and from my thinking process and work in progress⁸⁴.

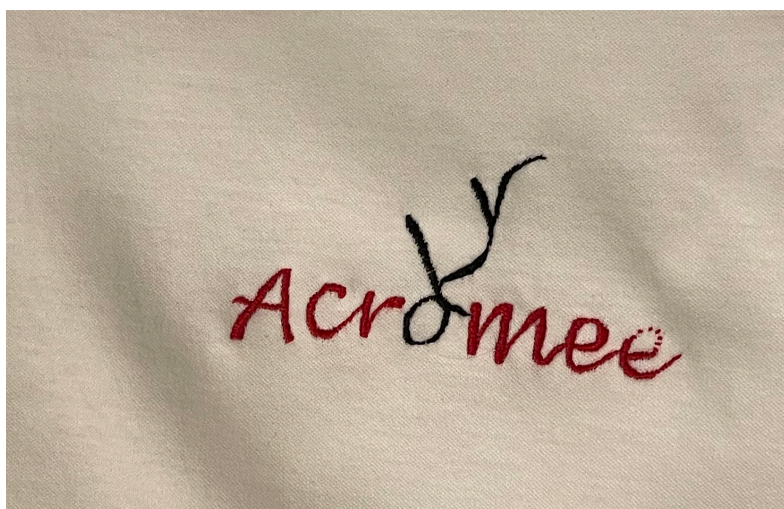
⁸² Link In appendices for the link given out during show (if not working you might find a new link on my research catalogue page or on my instagram account.

⁸³ AR — Artificial reality.

⁸⁴ Link in appendices to both documentation and the work in progress messiness.

And I had a green screen to the side which the audience could use to answer/comment on my SoMe videos with video if they wanted too, loaned from the technical department at school⁸⁵

The “feeling” of the room I aimed for was “welcome to my ADHD SoMe Actor living room during my IDP process”, so I had only a professional T-shirt with my SoMe-logo on⁸⁶



Handmade “printed” t-shirt logo
by Hanna Bylund

and then sweatpants and Birkenstocks with as ugly socks as possible, that was given and suggested to me by Ewa Wallin and Nils Harning at the costume department, and then paper all over the place (that was from my actual 150 pages-work in progress master thesis⁸⁷, so everything was readable and part of the performance).

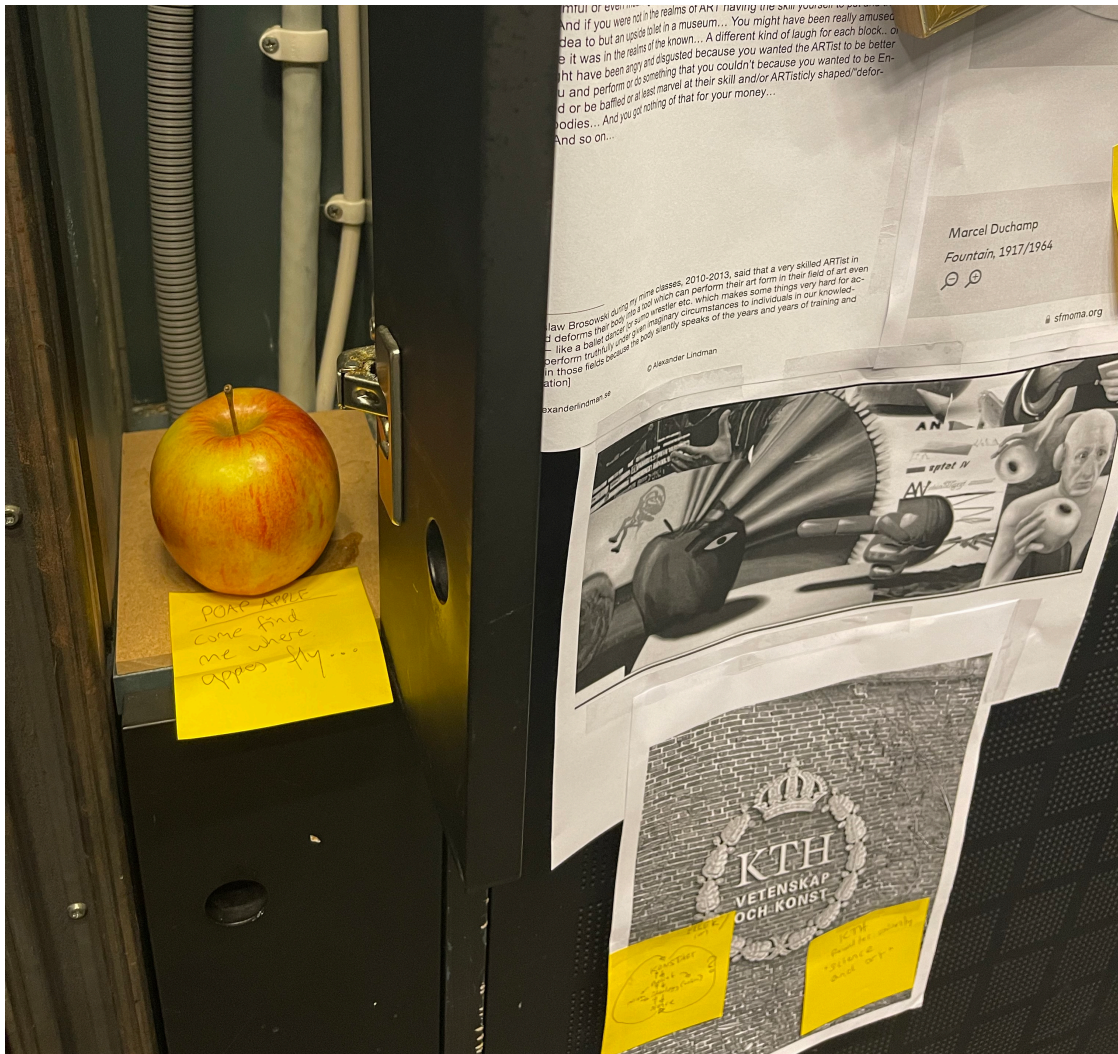
There was a hidden POAP-ART-apple with a text, inside but outside the theatrical box, in one of the walls. For people to find and then find it's match on Spatial to be given

⁸⁵ If I might say so, maybe the worst green screen I've ever seen, with the worst warm (!) non LED lights to light it with. So, future note to Stockholm University of the arts: Buy a clean, smooth surfaced, portable roll up green screen and some bigger LED lights to light the green screen with. And, maybe have room in school always dedicated and set up so students can play with SoMe acting and always have crisp picture whilst doing and internally sharing things from their work at school with the school or for a bigger public impact if working with audience/test audience.

⁸⁶ I was late in ordering a logo patch and my mail got stuck in the email send box, but I was saved by my wife Hanna Bylund who made it by hand (!).

⁸⁷ If you want to get overwhelmed by art definitions you can find the link to the document in the appendices.

a POAP/NFT special memory of the lecture⁸⁸. There was one more secret or hidden fact, that of the music during the free roaming part of the show.⁸⁹

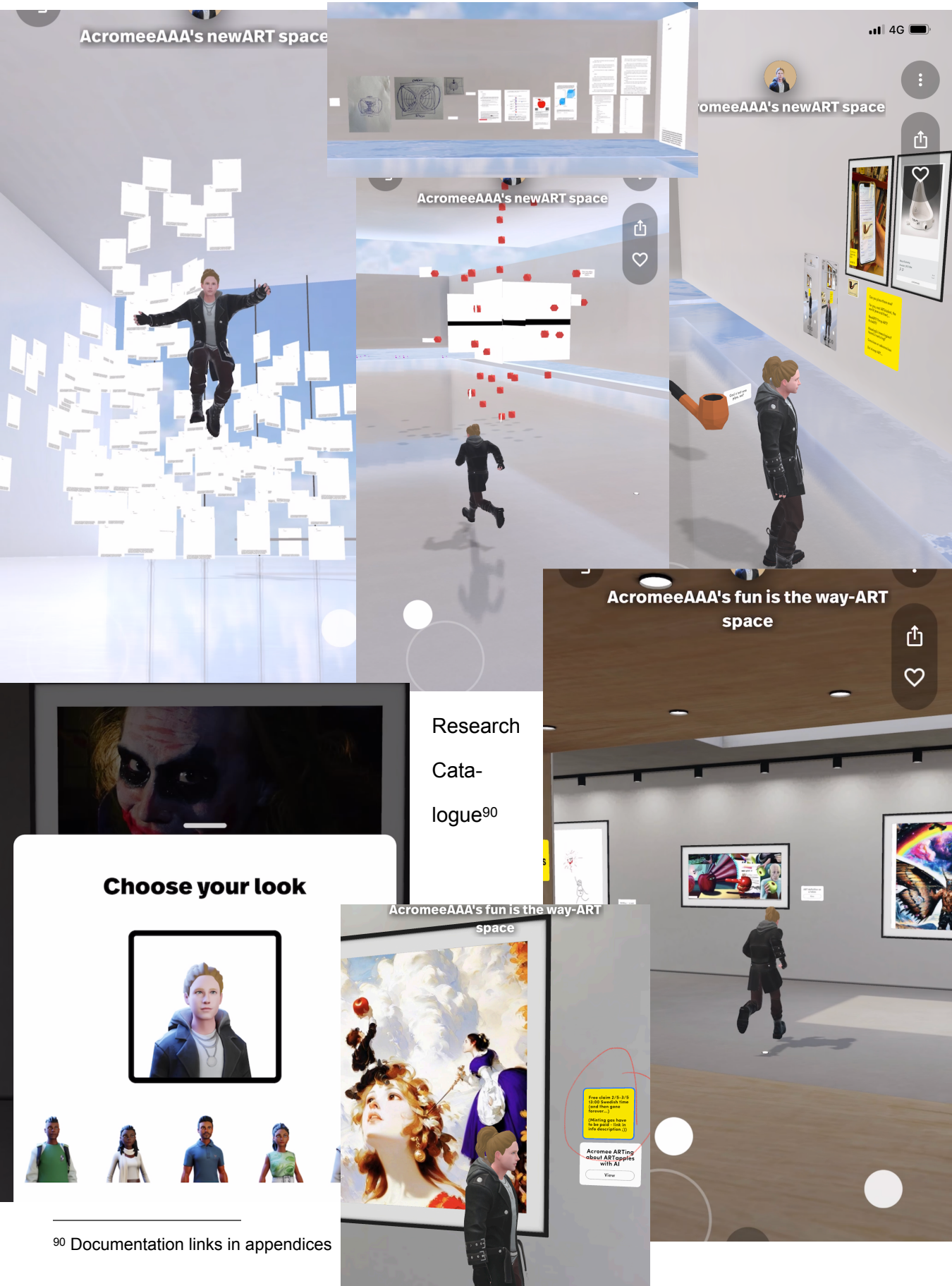


“Come find me where apples fly”

⁸⁸ More links to documentation in appendices

⁸⁹ It was made by an Ai in 2 seconds. A 5 minute inspiring and uplifting music from Soundraw (ua).

2.2.4.2 The virtual and AR room



⁹⁰ Documentation links in appendices

The virtual space was three QR-codes inside the room⁹¹, plus a QR-code to my instagram outside the room with a linktree⁹² to several of all my online pages.

On the link on the previous page I have put recordings of me running around in the AR space for documentation if the Spatial app will be lost before the research catalogue page.

I use the online name “Acromee” and “AcromeeAAA” for different games and social media apps, web communities etc.

The feedback on this part has been very different ranging from “overwhelm and wanting to leave” to “very excited and looking at everything” and “I couldn’t stop looking at my own avatar whilst looking at your things” — And, all people in the audience was not ready for the soft web3 integration, because at the end of show 2, I gave away 9 of the 10 links to the secret POAP apple, that no-one found, to the last 9 people in the audience — And, no-one of them has claimed this completely free NFT, yet...⁹³



⁹¹ to my tiktok, instagram, spatial room and research catalogue links in appendices.

⁹² One version of many to put all you links to all your spaces in one place.

⁹³ Except for myself and my mum whom I walked through exactly how to do it with when she asked me about it, but even my wife hasn’t claimed her’s yet, who also was one of the last people to leave. So, a bit early still.

2.2.4.3 The lecture



The whole lecture, including all slides and the discussion afterwards with Ulricha Johnson (Johnson uå I; Johnson uå II) you can find on my research catalogue page⁹⁴⁹⁵

⁹⁴ Link in appendices

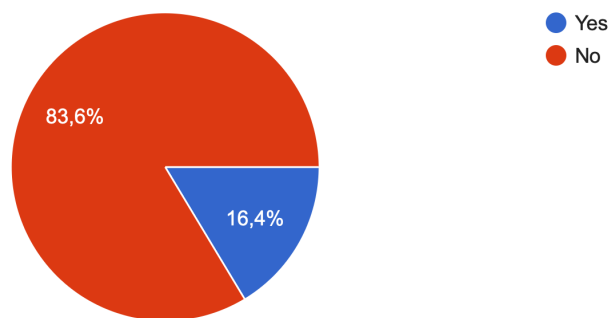
⁹⁵ ADHD TIP/Advice: speeding up all audiobooks to 1.4 in speed and video talks on YouTube to 1.7 or 2.0 have actually helped me a lot with staying engaged with any kind of material that I want, need or feel like listening to. Not science, but it works for me and maybe some other people out there too :) My standing hypothesis is that the material have to go fast enough for my brain to actively having to try to focus to be able to not miss anything and then there is less room or pauses for the brain to escape into the daydreaming mind... Maybe...

2.3 Surveys

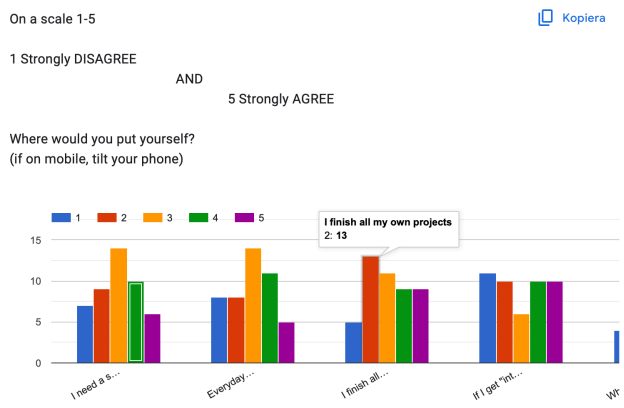
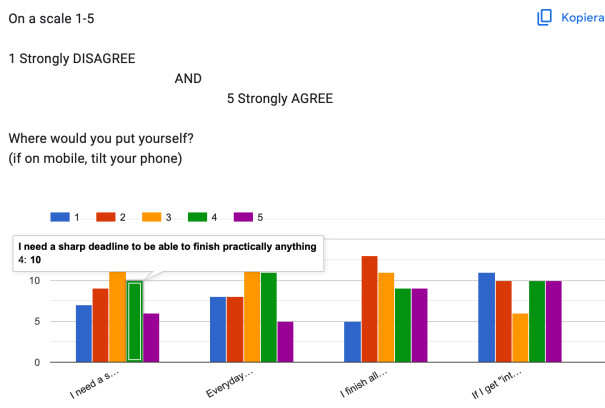
2.3.1 The open ADHD-actor survey

First and maybe most importantly, out of 55 answers 16% were from actors claiming to have a confirmed ADHD diagnosis — Which is 14% higher than the general grown up population in Sweden which is reportedly 2% (Ogrim 2022) — and yes it could be due to that the survey's name was “ADHD-actor survey” and I got a mail from one that actually turned the survey down because they didn't have ADHD.

Do you have an ADHD diagnosis?
55 svar

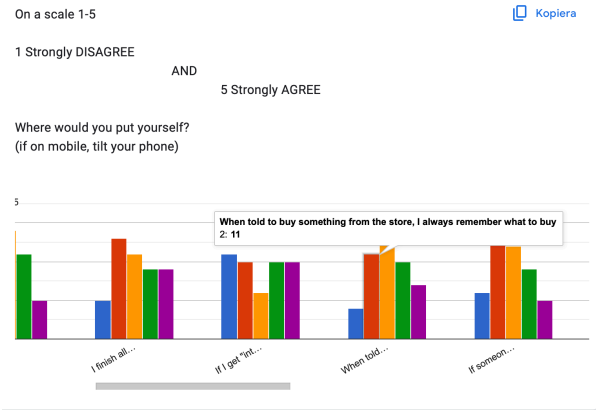


But, here is the thing — I added some questions that are strongly in the realm of the ADHD-diagnostic criteria and out of 46 answers from the ‘non-ADHD but actors’

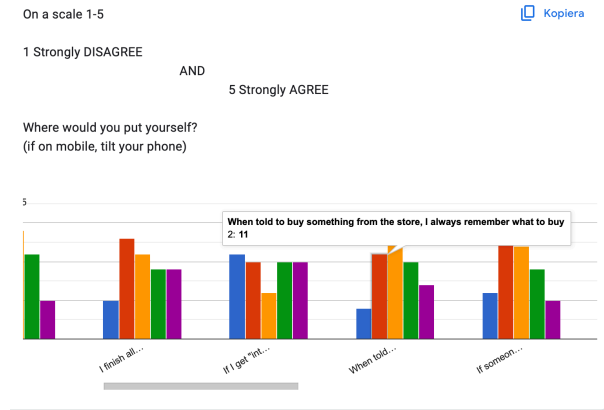


Dopamine and ADHD boredom?

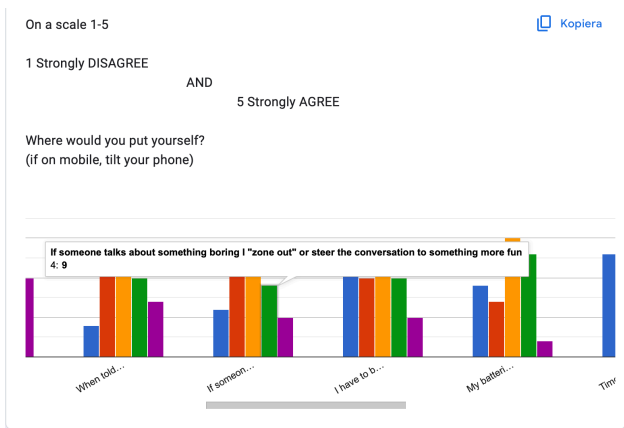
30% of all the answers were strongly aligned with commonly known ADHD traits like these:



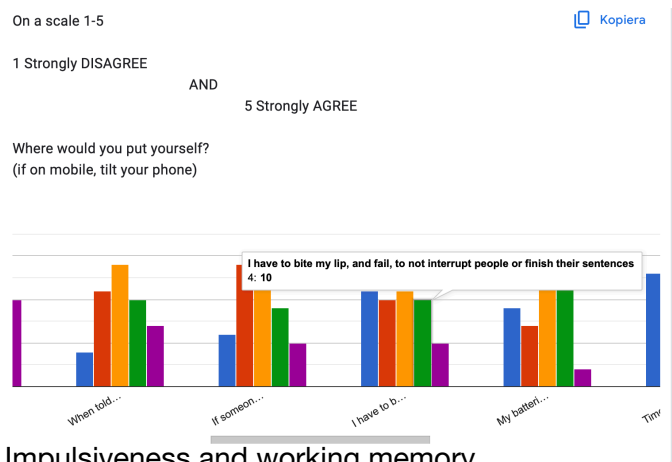
Hyperfocus?



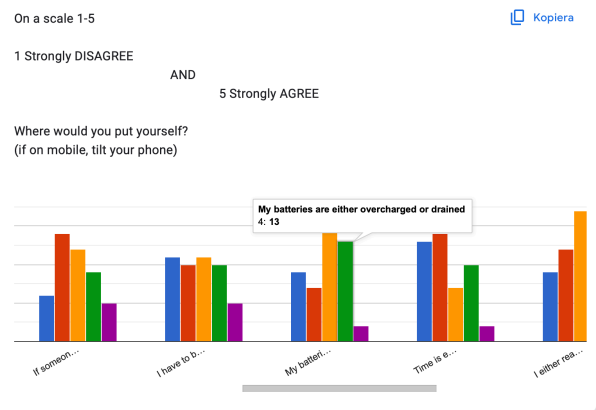
Working memory



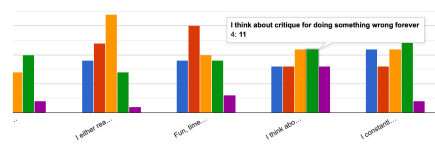
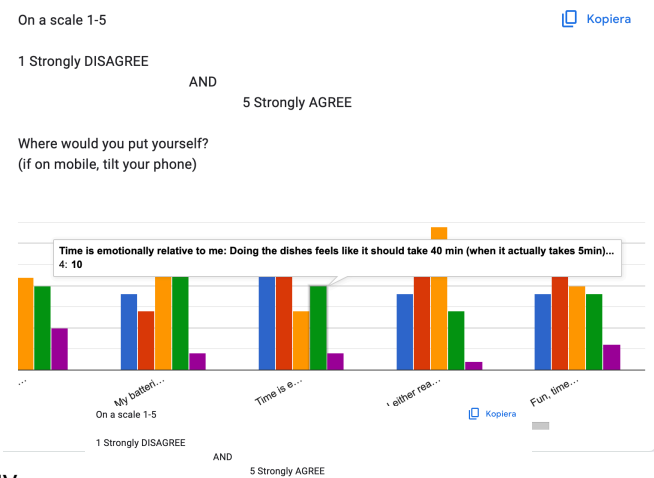
Dopamine



Impulsiveness and working memory



Regulating emotion and energy
and a few more in the survey.



So, my hypothesis that neurodiverseness is overrepresented within the art of acting, might very well be true, but it would be good to have further and a larger data.

This survey, keeps growing and I hope to be able to go through it together with a professional psychologist in the near future to see if there can be excavated some more cool findings from this. Just reading the survey and all the answers is wonderful, so many nice answers.⁹⁶

⁹⁶ All the answers will be posted to my research catalogue. Links in appendices.

2.3.2 The open and closed ART-definition survey

I sent out a closed survey about defining art to the whole school and I also put an open art survey link at the end of my my open ADHD-acting survey and those are both on my instagram and home page too.

Results from these surveys are 3 answers on the closed survey from Stockholms University of the Arts and 0 answers from the open art survey.

The links to both open surveys will be up for 6-24 months after I graduate and then I will close them. So there might still be some time to help answer them if you who reads this wants to take part.

But 3 answers is three answers!⁹⁷ Here are some of them.

What is your current definition of art:

- [translated: Art is, like beauty, in the eye of the beholder and I like Ernst Billgren's definition that Art is a method to find out what art is]
- Art is a way to express yourself with the skills you have trained yourself to have in any capacity. Art is something you learned to do. Art does not have a set goal or purpose.

What is your current definition of "a piece of art"?:

- Something someone/groups create trough different artforms. Does not have to be presented to anyone else but themselves if they don't want to.
- If you mean an Artefact? An object created in the context of Art with an author.

What is your definition of an artist?

⁹⁷ All answers in Swedish and English on my Research catalogue page. Links in appendices.

- An artist is a person who is in some way involved in an artistic practice, that being for example executing an artform in form of training och performancebased, someone who creates something out of artforms, someone who involves themselves in the artfeild etc.

What is your current definition of being an artist in your field?

- An artist in dance is a person who is in some way involved in an artistic practice, that being for example executing an artform in form of training och performancebased, someone who creates something out of artforms, someone who involves themselves in the artfeild etc. Dance should in some way be a part of it, theoretically and/or practically, other artforms may also present themselves in those situations.

- To have an artistic practise that relates back to the field and to the scene where the art will be exposed. And also a person producing something with a copyright.

What is your current definition of an Artistic process?

- When you have a goal for something, that being to be able to execute a new skill or create a choreography/performance, research and write about art for the arts or your arts sake.

- A process that ends up in a piece of art.

What is your current definition of artistic research and artistic documentation?

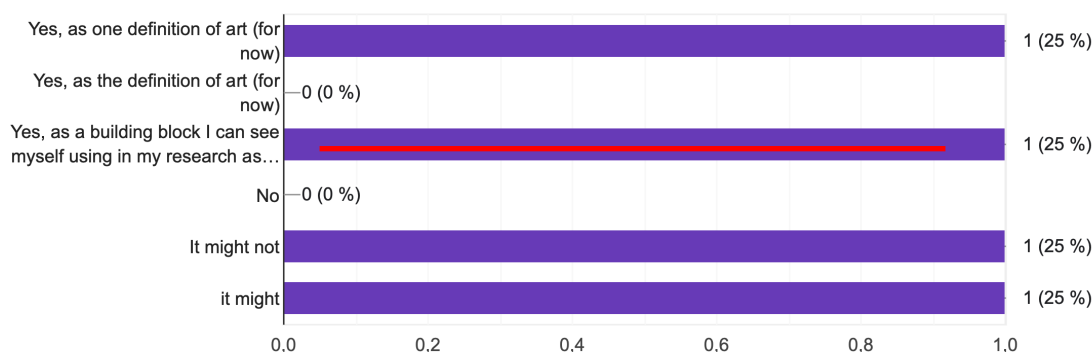
- [Translated: It's hard to define: Research inside something and not about it.]
- Something an artist does to further expand the knowledge and understanding for said artform through their interest and/or experience.

- Something published within the context of artistic research should be regarded as Artistic Research. This something has to be defined first in relation to other projects of artistic research and second to a field. The third thing is to relate the product of artistic research to one or several artistic disciplines. About documentation: the artwork should be the documentation sometimes supported with a documentation of the artistic process. Usually a text and still photos. But this has to be case specific.

Do you think my art-definition holds?⁹⁸

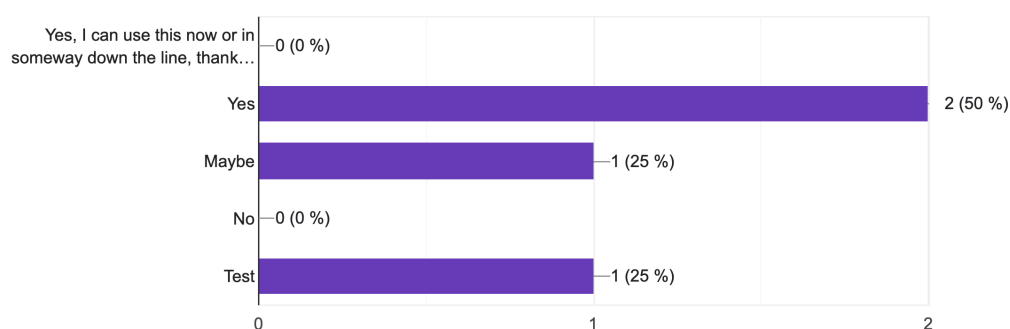
Reflections 1 Do you think my art-definition holds? (As one definition, the definition or as a building block)

4 svar



What ever your answers: Was this survey helpful for you in any way

4 svar



⁹⁸ The answer "Yes as a building block I can see myself [...]" below is my own test answer.

Could you see, or not see, your own definition in combination with mine somehow? How would you write that in one sentence?

- [translated: I agree with your definition's. You have also good examples from good researchers.]
- My definition of art at this moment is a skill you acquired through working and training. Something one or many can do together to express themselves through said skills.
- ART is: "to dream* collectively — on your own/together with others/in relation with something other because Art is an open concept that has to be defined by examples.

These lovely, more in depth, answers in combination with the many lovely and spontaneous answers from all the actors answering the only 2 art questions in the survey at least makes up some kind knowledge to test and base my ART or future ART definitions on:

— What is your current definition of art:⁹⁹

- Art is use imagination and creativity as tools to present another form of life alternative. And have the audience to react to it.
- Art is in the eyes/thoughts/ heart of the beholder
- Creating things that can be noted by any of the 5 senses, creating an emotional understanding and empathy beyond the logical one, without the audience having to be actively interactive with the piece.
- Trying to share something of your human core to others

⁹⁹ More answers in Swedish and English on my research catalogue page. Links in appendices.

- The expression of the soul about what it is like to be human and how you see the world and yourself and other beings in this world. A way to awaken the spirit in human beings. A mirror- important to ask oneself- what are you mirroring, what do you want to mirror?

- A political and interactive action.
- Art is a way to express oneself often for other people to take part of - to listen to, look at, feel, think about, sometime even to participate. It can content whatever you want. I think Art is totally free. There is no right or wrong. It is what it is. And if there is an audience - they are also free to think and feel whatever they want. Art can be so many different things - but I think that It has to be made by a human being. Nature is not art. Sound is not art in it self.

- altered state of reality performed by someone trained in the field. Artist aim to communicate the wordless reality we all know and share.

- In my eyes, art can almost be anything. Everything that gives others emotions, thoughts or imitates what's around us is art. Acting, painting, photography, dancing, sculptures, writing, building, makeup, fashion... I could go on forever! My favourite kind of art is the one that can change the world for the better and maybe make people motivated to change or be more open.

- Something in opposition to nature and facts
- Art is a language, through which one speaks of feelings, ideas and behaviour etc.

- Stories, feelings, visual or audible happenings that ought to wake up the art and human with in the audience. Composition. Esthetics.

— How would you currently define the "art of acting"?

(feel free to elaborate)¹⁰⁰

- The art of acting is the exploration of the human condition, a profound study of behaviour and psychology that allows actors to reflect the world around them and inspire audiences through storytelling (with a touch of magic).
- The ability to completely use yourself - meet the text or the item and let the unexpected evolve between these two : "me" and the "item"
- Being the vessel for the previous answer. Giving up myself for a while for the opportunity to tell another life's story, with the privilege and demand to not be boring by using my trained imagination och body/voice control.
- in theatre is about listening and answering: not only with the script but with all your senses, to your partner, the room and the audience.
- Move outside your comfortzone
- The study and expression of human life: personal and political
- Being human , exploring inner truth, self, empathy, learn about life, teach people , make people feel less lonely and recognise themselves in someone they watch
- Acting is the art of giving life to a story. The way of putting someone else shoes on, and try to understand how they think.
- The possibility to enhance the environment around us.
- the craft of bending the perception of a text/space/thought/movement/meaning etc
- Emulating human emotion and reactions in a way that helps others recognise and relate to the character. Being able to define and reproduce aspects of others that

¹⁰⁰ More answers in Swedish and English on my research catalogue page.

you might not have in yourself by employing empathy and the study of different techniques to find that character in your voice and body. Being a mirror to the world.

- Acting and reacting and do the most interesting and unlikely choices of your character. Be present.

Discussion and analyse:

I was actually surprised by the few answers I got to the closed art survey sent to Stockholm University of the Arts, I actually also sent it to a lot of teachers that I've worked with in the past to get their opinions and no one answered either by mail back or on the actual survey.

3 answered. 1 of them being the personnel that helped me putting it up on the mail list, 1 Phd student and 1 professor that answered, not even my closest handlers and supervisors answered.

After speaking to Niklas Hald on zoom and my supervisor Ulrika Malmgren - I can understand the lack of enthusiasm a little bit better.

Because one: The teachers are already overwhelmed by their own work and students, which also shows in the statistics of personnel, teachers and students showing up to all of the university's master student's expositions. And this is of course understandable but it is also a huge problem because these shows and festivals should be the whole of Stockholm University of the Art's celebration and everyone should at least be able to attend because of the university's mission to spread this knowledge to the whole school as well as outside it, for internal and external impact.

Because of two: In my own enthusiasm of trying to define art I first used the words 'ART' and 'ENTERTAINMENT' instead of the words 'newART' and 'perspectiveART' to show the difference between 'inside the known' and 'outside the known' instead of

‘within or outside the realms of the possible about’ which was a little bit too provocative and after the meeting with Niklas Hald I also realised that that way of thinking about it didn’t serve my purpose and I now also think that way of defining it doesn’t even hold true because ART is the whole 8 boxes of my definition (and also a great deal (infinite?) more boxes if you add time and space and a couple of more variables to the definition).

So this way of talking about it in the beginning might have scarred people away and also even made some people confused, angry or nonchalant about the definition of it.

And three: defining art is scary, and putting your name close to something like that or even talk to a person trying to define it might actually feel very unsafe. And I tried to make the survey in a way so people could be anonymous and also keep the one of the art surveys closed to people at the university. But, that might have been a few steps to hard, maybe.

Also about the defining art and scariness is that there are always powers at be that wants to control art and artistic expressions and giving them and politicians a tangible art definition that can be written off from all future budgets or economies would be very damaging to the whole of humanity — But, here is the thing: They have always done this anyway (Sveriges Radio 2019; Kärnborg 2019; Klys 2018; Flippin 2023; Arnstad uå), because ARTist are equally dangerous as they are necessary, and authoritarian (and other kinds of) leaderships throughout the history of mankind have sought to control art and cultural expressions to control people thoughts, beliefs, science and collective dreams. Because even if the definitions of art that we have used before haven’t said that ART is an important tool in shaping not only pieces of art but also beliefs, sciences and whole ideologic systems — we’ve, and they have, always known this in our/their heart of heARTs...

And, saying it aloud doesn't make ART less dangerous to, or more inclined to, be controlled by authoritarian powers — but, what it does do is stress the importance of ART to all the rest, whom might take it for granted (subconsciously or consciously)!

Furthermore on the art vs entertainment. I believe this dichotomy (either or thinking) is very harmful for ART in general. If, ARTing is a basic human function and a basic human need that can be trained or experienced and entertainment being a perceived quality of experiencing ART at a perspectiveART or maybe also at a newART-level of skill/knowledge/ARTing/etc in relation to what is being perceived at your own level...

And newART is maybe the thing a lot of people wants to experience or wants ARTists to perform for them in institutions, museums, theatre, visual arts galleries and performanceART shows etc — to be baffled and have their whole concepts of reality shifted or pivoted in a new way. Like a permanent change of belief, thinking, experience, dreaming, knowledge, taste, etc...

But the newART boarder is so thin that it's so very easy for the audience to not be on the same level as the ARTist that I hypothesise it's very common that the audience thinks the newART is crap even when it isn't because the newART is not entertaining their anticipated experience and is maybe not even comprehensible...

It's like someone would go into a math class at the university at a higher level then what they can currently comprehend and expecting to be baffled and have their views changed — but, the mathematician just writes gibberish on a whiteboard...

This ARTgap can of course be used to do an "emperor with out cloths" and say that what your doing is newART on a world level because no-one gets it or only the very smartest or most skilful ARTers could appreciate your ART — but either way — that won't stop the audience from calling you naked (even if you aren't) and especially if you aim to high calling yourself an entertainer or storyteller in the first place...

But, also not having a couple of clear art definitions by ARTists in academia means psychologist and philosophers gets to define art for us like in the case with Simon Kyaga and him defining creativity to be able to say, in their study, if insanity and creativity have a correlation says in Lassgård's podcast episode #28 (Kyaga 2022) — that it has to be “new and meaningful” to count as being “creative”.

My art definition, as the 8 ART-boxes, disproves that statement — because ART is the full spectrum and not just the top upper right corner (or right corners...) of meaningful (/meaningless) and nurturing ART. And, also having ADHD and ARTing might mean you have lots of creative out of the box/new ideas, but being creative in a producing (sense of the word) process as in generating a finished creative product might not happen at the same level without accountability or other ARTistic processes with external motivation factors for the interest based nervous system.

In other words you can't measure creativity without knowing what art is, and you can't measure how creative someone is by the finished meaningful and nurturing products for the society by that person's labour without knowing about the ARTistic processes that lead to them.

Because just taking ADHD into account: ART + whatever resources might not mean = creativity or productivity without an internal or external motivation that comes in a form that is receptacle to the interest based nervous system of said ADHD person... I.e. the same person in another situation or process will generate much less products of their ARTing - having the same ARTing capacity. The same capacity for creativeness.

And, the conclusion then that there is a correlation between mental disorders and creativity (Kyaga 2022) then have to be put in the light of: How many more creatives would the world have had if the society was built more for everyone?

But there is one other side of the coin that one person brought up in the ADHD-actor survey about LOVE and artistic processes and that is:

“That I don't think I fully agree. It is ideal, but when you feel hated and misunderstood and have reason to be unhappy, the artistic expression can be forced to explode out of you to seek understanding [and] validation out of the need to make those who see you negatively see you in the light of your truth.”

As I understand this: it's an ARTistic process born out of meaninglessness and harm to the actor/person themselves (or someone in perceived proximity) and aiming that right back at the audience as an ARTist or activist for future validation or recognition from a smaller community of people suffering the same situation or aiming it at the larger population to change that something to something nurturing and meaningful in the future through “meaningless” chaos and “harm”.

Which is pretty much the baseline for any person living outside the societal norms, to various degrees, and their need for ART is not just for fun or as a luxurious surplus — it's a survival mechanism and method to be able to be heard and to normalise their life.

And, yes this happens, and yes this is a very valid ARTistic process, as any other — but, the question remains: Is this what we want as a baseline for our own and other's ARTistic processes as a community/society/world/etc — In other words: we need to validate that sometimes this is the only option an ARTist have and can take, AND we need to strive for a society and community that can give place and room for all kind of ARTing in an as nurturing and meaningful ARTistic process as possible for all.

As Sean in GobSquad said:

“You don’t need many things to do art you just need to give it a strict structure and be present and give it space for your thing”

(GobSuad 2022)

And, also letting this marinate over night in a “ “having a hot bath” to let your brain float/daydream about ” (GobSquad 2022)

This is said about a shared devised theatre process and I think is very true and aligned with my definition of ART and the ADHD daydream brain and the subconscious part of an ARTprocess and ART. And if more could have this privilege of getting time and space and other resources to be able to be present in their ARTprocesses in a safe space filled with Berné Browns LOVE. O, the ART we would see from that!

A process free from forced harm, maybe born from necessity and urgency because of bad governmental conditions for the ARTist as an individual or speaking for said individuals — and even so, being given the room to safely express and ART about it, because it would be valued as a possible future paradigm shift to take seriously and plan ahead for by any government...

Like the old king’s fool’s privilege of being the only one allowed to say whatever truth to the regent without being harmed. Because sometimes harmful and meaningless things today are the meaningful and nurturing things of tomorrow. And if we don’t at least acknowledge the full spectrum of ART, we will be more ill-equipped for whatever tomorrow brings us.

Now I also asked in the ADHD-actor survey about the ART of acting and I based my own definition on:

the definition of acting as 'living truthfully under imaginary circumstances' as:

To collectively dream within and outside the realm of possibility about living truthfully under given imaginary circumstances (about/in/with/without/for/on/at/etc anything and/or the field itself).

But this, still, in a way diminishes, or at the very least makes invisible, the work and effort of the actor to be able to do "just" this at any given platform.

Because it doesn't imply anything of what the actor has to master to be able to perform expect the imagination power (Which certainly is ONE of the actor's most powerful tools like Ola Holmgren (writes about Aristoteles saying in the preface to "Möten med Keve Hjelm"¹⁰¹). And/but:

Acting is actually a multi-disciplinary ART-form and has always been, which makes it very hard to box in. As I think all the wonderful answers from the survey also implies. And maybe that is why we also see actors jumping around between so many ART-forms - because actors can't just learn to live truthfully under given imaginary circumstances without also train themselves in the specific tools each platform needs of them to be perceived as acting truthful...

In theatre the actor, among other things, needs to:

- master the ART of projecting the voice in relation to the audience as if acting
- master the ART of projecting the body in relation to the audience as if acting
- master the ART of projecting the mind in relation to the audience as if acting
- master the ART of projecting the action in relation to the audience taken as if acting

¹⁰¹ And making a distinct difference about "fantasi/imagination" and "inbilningskraft" make belief might be the better English term.

- master the ART of projecting the thought in relation to the audience as if acting
- master the ART of projecting the relation in relation to the audience to as if acting
- master the ART of projecting the belief in relation to the audience as if acting
- master the ART of projecting the storyART as in relation to the audience if acting
- master the ART of projecting the poeticART in relation to the audience as if acting
- master the ART of projecting the Stage combat in relation to the audience as if acting
- master the ART of projecting the dance in relation to the audience as if acting
- master the ART of projecting the poetry in relation to the audience as if acting
- master the ART of projecting the text in relation to the audience as if acting
- master the ART of projecting the choreography in relation to the audience as if acting
- And so on...

But this isn't enough because the actor also needs to operate under specific forms and sometimes those forms are just to learn to operate in specific lighting, clothes, sound, scenery, direction and choreography. But, sometimes those forms are total separate acting techniques aiming for the same goal of being truthful at a very specific thing under given imaginary circumstances.

Here are some of my rudimentary understandings of some of the subjects and techniques taught (and not taught) at Stockholm University of the Arts to prove the point:

- Clown (being honest, reactive, perceptive and true about what is really funny)
Taught by Per Sörberg (Sörberg 2022)
- “Greek and Rock” (Being honest and open and vulnerable readable with the voice, almost like showing a truthful soul) Taught by Pia Olby (Olby 2022) and Karin Rudfeldt (Rudfeldt 2022)

- Michael Chekov and Vsevolod Meyerholdz (Creating a more truthful body and mind, as perceived by the audience, by utilising residues of choreography that is perceived as truthful body behaviour) learned through a workshop with Sergei Ostrenko (2007)
- Ivan Chubbuck's Technique (Chubbuck 2005) (creating a honest and compelling reason to act to win in relation to X)
- Meisner Technique (creating truthful reactions from listening truthfully-attentively and staying focused on a truthful need from/to/etc X) Taught to me by Matthew Allen (2016)
- Story-telling (staying true to the atmosphere in the audience and building rapport and true real contact with the audience)
- Mime (using tools of mimicry to authentically create a truthful body)
- Stage fight (to safely portray violence as if true)
- Intimacy coordination (to safely portray intimacy as if true)
- Brosowski mime (Using mime as foundation for and/or a tool to create truthfully living bodies under imaginary given circumstances) Taught to me by Stanislaw Brosowski (2017) 2010-13
- Decroux-mime...(the ballet version of Brosowski mime, i.e. much stricter form with more obvious rights and wrongs) Taught to me by Ika Nord (2012)

And this isn't enough either because the actor also needs to be able to use or be in relation to platform specific tools like: puppets, stage-machinery, Stage lighting, costume, Mask and hair, scenography, stage technique, pyro and effects and other collaborative ART-forms and professions.

AND last but the most important they need to be able to live truthfully in relationship to how the audience actually perceives the acting and not how they themselves

feel/believe/dream/think/mind/etc they are being perceived by the audience whilst acting
...

And if it is film it has to be in relation to what the camera sees as true... And in what format and size it will be shown. Like a tearful scene in the cinema or on someone's phone... and in anything between extreme close up and extreme panorama... plus the platform specific tools: Green screen, Mo-cap, cutting, editing, 180 degrees, distance, eye placement, gaze, POV, VO, wires, CGI, etc...

And if it is Social Media or any other acting platform:

It means they have to stay true to the viewer's perception of reality in said platform and said platforms' forms, tools and techniques... So, to most effectively be able to live truthfully under the given imaginary circumstances to this audience...

But here is the significant difference — On Social Media the platform, in itself, can be everything from form, costume, make-up, scenery, effects etc... and the actor like a mime-actor on an empty stage can create everything from nothing and be in charge of the whole process — only on SoMe like TikTok the effects are visible or can be added afterwards by the actor themselves and reach the audience without the tickets or travel to place of shooting or rehearsal and acting place of the theatre... The actor and platform is everything... It's own small institution. Initially.

This last word is the key. Because in any hierarchy of performance on most institutions and in most groups and community theatres... Actors come in last in the process... After the budget, script, story-director, costume, choreographers, set-design, hair and make up, light-design, stage technique-design, etc are all set and approved and already pre-rolling/rehearsing...

So, an actor's place on a social media platform can actually be their own creative and productive institution, where all the other functions can be added if needed and if

the budget allows. So, instead of actors working for free, or for nothing, with a paid team. Actors can here be paid, if funding allows it and/or the viewers/platform pays, and then add other functions as production budgets increases, over time.

After re-reading this I might want to add to my ART of acting definition to:

To collectively dream within and outside the realm of possibility about living truthfully under given imaginary circumstances (about/in/with/without/for/on/at/etc anything and/or the field itself) — and this have to stay true to the viewers of said ART's perception of reality in said platform and said platforms' forms, tools and techniques... So, to most effectively be able to live truthfully under the given imaginary circumstances for this audience...

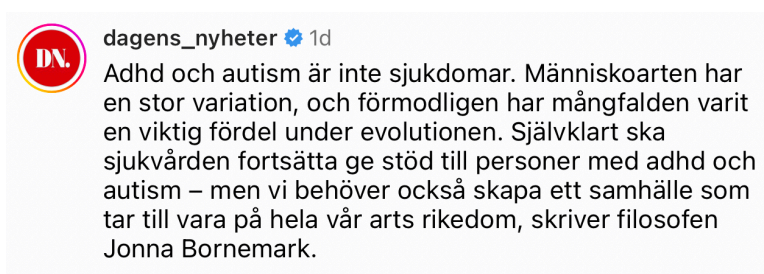
Maybe?

3 Discussions and Conclusion

3.1 Is ADHD a super power or a normal part — with its strengths and weaknesses in different areas — of the greater social organism called the human race?

In his book “Fördel ADHD”¹⁰² Anders Hansen (2017) mentions that there is a high probability that our ancestors with ADHD were the ones taking our species out of our comfort zones. Constantly searching for new habitats or new hunting grounds [or maybe even new ways to use the tools we already thought we knew...]. That ADHD-persons were the persons that went first and tried new things and new ways and was constantly on the move for new horizons and experiences.

And the philosopher Jonna Bornemark also argues for the diversity of our species in this news article, as in the picture bellow (Bornemark 2023).



Instagram post REFERENS

This, maybe, biological historical puzzle piece in combination with my ART definition and acting in new media might hypothetically point towards a wonderful place for an ADHD-actor to be working: At the frontiers of new technologies and techniques, testing, trying out new stuff and moving on to the next thing when it's not new anymore. Combining passion for a subject/art/field/thingy/etc. with the novelty of exploring new technology, with fun and easy to execute but challenging to perform and a looming deadline of someone else trying or coming up with the new thing first... Might just tick of all ADHD-

¹⁰² translates to: “The advantage of ADHD”

boxes for getting things done (in maybe an obsessively, hyper fixated hyperfocused manner, but that's what we call 'being an artist', right?).

But, the duality of having a potential for being better at somethings than others (White 2019) and having a society built around you that instead strengthens things you are less good at and what the general population are more good at — Is of course not a good way to build a society for an as diverse social species as the humans are. We need diversity to flourish, as any other creature or thing on this earth does to be as strong and adaptable to sudden change as possible, but also to have as strong collective dreams about the future in any kind of subject paving the way for our sciences, ideologies and beliefs...

Diversity means, options. And options means several solutions. And several solutions means more diversity. And when you create ART there is a saying I heard from Ika Nord (2011) during a Decroux Mime workshop and she said: "The more options you have to narrow down from, the greater/more specific the ART-choice you can make will be [paraphrased from memory]".

For me this also translates to: The more diverse theatre crew you have, the more diverse ARTides and options you will have in your ARTistic-processes if (and this is a strong if) the ARTistic-process is built to accommodate more of everyones needs and not just what is the norm in society/the crew — and at it's best, I argue, also soaked in LOVE.

In the ADHD-actor survey this came up

“Jag tycker vi talar för lite om hur personerna med ADHD påverkar sin omgivning. Jag har vuxit upp med grav ADHD i min ursprungsfamilj. Förmodligen har jag själv en släng av det men eftersom det finns de i min närhet som har så mycket mer ADHD finns inte plats för mer kaos. Det finns my-

cket medberoende och lidande som kan utvecklas i skuggan av de ADHD-personer som aldrig kan ta in andra, visa hänsyn och känna in andras behov. Det är naturligtvis inte alltid så med alla ADHD-personer, men så har det varit för mig. Jag kan verkligen känna mig trött på att stå/hålla tillbaka för att ADHD-personer har så mycket större behov. Det är svårt i kreativa processer.”

(quote from the ‘non-ADHD and actor’ part in the ADHD-actor survey 2023)

This ruffly translates to: That they grew up with ADHD and it was very dysfunctional and that there isn’t anymore room for ADHD-people taking up more of their space, by accommodating ADHD-peoples’ extra needs and their extra energy overtaking the space, in ARTistic-processes too.

And I understand this thought process and it is a valid one, and it is also one of my most common fears when I myself is part of a creative process with my ADHD, plus the fact that I am a white, cis, middle aged heterosexual man doesn’t exactly give me much wiggle room of not being perceived as taking up space out of an ‘I am born with privilege look at me using it for my own good’ kind of way. So there is a lot of shame and embarrassment constantly turmoiling in my head about these things, rightfully and also a lot of times unnecessary due to my invisible dysfunctions — that with the right tools, and just knowing about it one of the strongest ones, usually can be avoided or worked around or at times just excused.

Not having to address the issues and not implementing better or more inclusive ARTistic process tools within the arts by not hiring actors with ADHD, I think not only would be very problematic morally and ethically — It would also be a great ART-blow to the whole field... Is it harder? Yes. But, I believe only harder at first. Like realising that

most cars seats and seatbelts were built for 175 cm men (Criado Perez 2019) , which hurt more women, in general, in car crashes. Rebuilding all the seats and doing new science about women in car crashes is hard. But once it is done. Much easier to apply, than each women by themselves having to have a custom made drivers seat done for themselves or decide to drive knowingly that if something happens they will hurt themselves far more worse than their male counter parts...

I.e. we need diversity in the field of arts, but we don't need ARTistic processes that knowingly or unknowingly hurts a large portion of the ARTists. Doing the work and addressing that there are problems and benefits of having ADHD-people in the crew and making the process as inclusive as possible to accommodate everyones need is of great importance. For everyone's health and capacity to ART. Especially since a great deal of ARTist potentially are working with an undiagnosed ADHD, which then also would make make bigger portion of actor's life situations more healthy.

And as in all things ADHD. What usually helps a person with ADHD helps all people. Like talking away the blinking lights in schools and workplaces, removing open landscape workplaces with a lot of sound interference... etc... It helps everyone, everyone feels better by getting these things, it's just that an ADHD-person might be able to start concentrating at all or 10x better than before...

I wrote down 4 versions of ADHD ARTistical process:

- ADHD 1 = the artist knowingly have ADHD and tries to incorporate everything they know about how they and other's with ADHD work with ADHD to make the ARTistical processes or/and ART as friendly to themselves or/and others with ADHD. (Self-Activism and activism for others)

- ADHD 2 = the artist knowingly have ADHD and doesn't try to incorporate everything they know about how they and other's with ADHD work with ADHD to make the ARTistical processes or/and ART as friendly to themselves or/and others that have ADHD. (Denial? Trying to fit in? Masking?)

- ADHD 3 = the artist doesn't know about their ADHD and tries to incorporate everything they know about how they and other's with ADHD (unknowingly) work with ADHD to make the ARTistical processes or/and ART as friendly to themselves or/and others with ADHD (unknowingly). (Going their "own" way, forced to go their own way...)

- ADHD 4 = the artist doesn't know about their ADHD and tries to incorporate everything they know about how others (neurotypicals) work to make the ARTistical processes or/and ART as friendly to themselves or/and other neurotypicals (unknowingly). (Einstein: "Being a fish [and told you are a monkey like all others and] trying to climb a tree", i.e. very harmful to the body and mind).

So, you could be an ADHD ARTist in many (good and/or harmful and/or meaningful and/or meaningless) ways to yourself and others - what I want to focus on is ADHD1 (obviously!). Because I want to research ways that nurtures me in a meaningful way as an ARTist...

And... I recognise by my own definition that this isn't being very ARTistical or researchy of me — even hypocritical.

The answers lies somewhere everywhere in combination and in relation to each other...

Because I and we as a society/institutions/etc isn't always aware of ADHD or, especially, what is nurturing/harmful or/and meaningful/meaningless to people with ADHD.

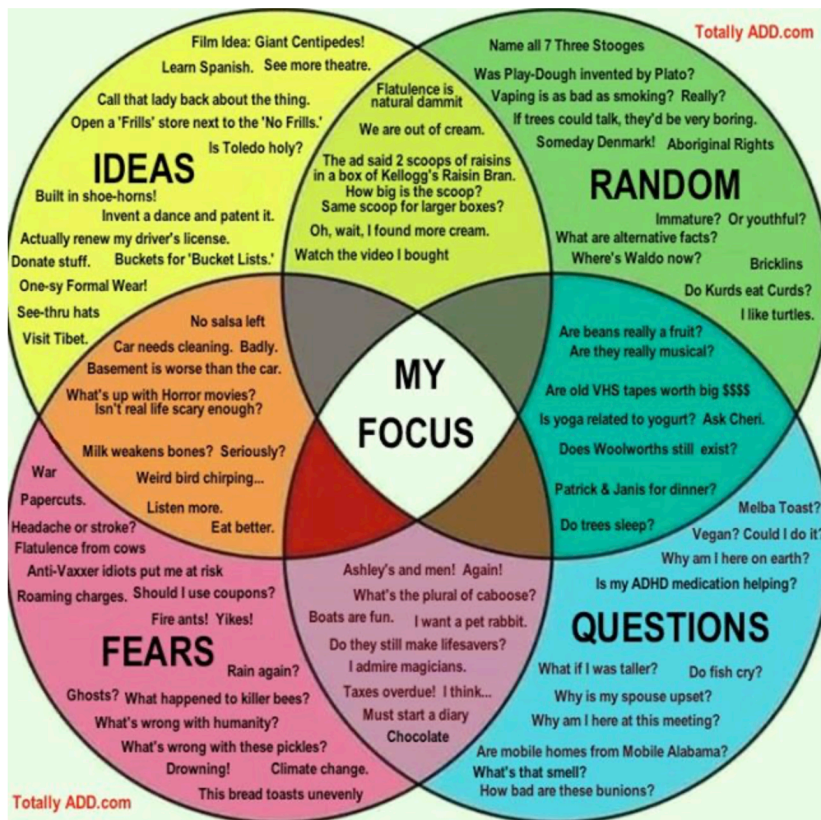
There are some very beneficial traits of having ADHD in the field of acting (or about pretty much any field of ARTing) and this you get with the combination of not being able to shut off or on the DMN and/or TPN at will (Liddle, Hollis, Batty, Groom, Totman, Liotti, Scerif, Liddle 2010) making the ADHD mind very capable of thinking outside the box because there is less control over the brain to keep it inside the box (White 2019)¹⁰³ combined with my definition about ART as “to collectively dream within and outside the possible realm (“the box”) of X” then we could very well see a great potential for any group, company, organism having such individuals as a part of the ARTistic process team.

Plus adding the interest based brain that prioritizes interest, passion, challenge, deadline and novelty — it almost seems like our brain was built for the field of any ART (and that the arts finds ADHD people because, well, our brains...) like this picture quote from Rick Green at “ADD and loving it” (Green II uå)¹⁰⁴¹⁰⁵

¹⁰³ Associative thinking, conceptual expansion, divergent thinking etc.

¹⁰⁴ Someone shared this picture with all of us in the ADHD rewired coaching group <3

¹⁰⁵ On the next page “My focus” written in the middle of four circles



Me: "Everything."

I do like the term 'Butterfly Mind.' Some people watch a TV show or stage production that I've worked on and ask, "Where do you get your ideas?" And I cannot explain. Someone asked, "How can you think up that stuff?" And I felt like saying, "How can you not." Sometimes a strength... sometimes a curse. As we say in many of our videos, "ADHD is situational."

Plus not having a sense of time, in combination with acting on interest combined with hyperfocus sets up the stage for a very cool ride on stage... that is very alluring and very nice to be in — and the brain gets O so quiet and still, like no other waking time... (Except maybe whilst stunting or some other equally exiting things for the brain).

Now this seems amazing right? We got like natural born ARTers in ADHDers — And, yes I believe we do...

And, all these "abilities" and some more, comes at a huge cost and some very dark cousins, especially if the ADHD-actor doesn't know about their ADHD and if the ARTistic process isn't ADHD friendly...

But if the the downside of being an ADHD-actor is so great “how could I not know that I have ADHD until my late 30’s”, you might ask?

Well the diagnostic criteria and the popular belief about ADHD is based upon the 8 year old, angry, challenging boy who can’t pay attention and does bad in school and throws a couple of benches each week due to their impulsiveness...(Skoglund 2020)¹⁰⁶

And some boys actually do this (even if they don’t have ADHD) and very few girls, women and grown up men behave like or do this... And if you are a boy that has quite easy for school (but way harder in the subjects that there isn’t a clear why in, for some reason he only knows now) and starts playing theatre at a very young age and really likes the atmosphere in theatre in comparison to any other one he is in (sports, scouts, church, school, etc) well... it’s quite easy to follow the impulses and be absorbed in the magical as ifs of theatre, film, jestering, stunts, circus and acting — and let that be your everything...

It’s only when I really have to face the ordinary life of routines and family life that I get hit in the head with how dysfunctional it actually is hyperfocusing for 10 hours at your job and then coming home not being able to do your dishes, cleaning, basic hygiene, keep up with friends and social life and the list goes on until there is a sharp deadline (someone comes to visit, next show/rehearsal, etc...). Because my executive functions are down to zero... (Barkley 2010) and lifting a finger for something that is outside of your brains interest at this point is not just hard, it’s basically impossible...

But, I didn’t know that until I started researching ADHD and got a diagnosis 4 years ago... (Archer 2021)

Now a lot of things makes very much sense, not just about my life choices but also with some things with acting, stunts and mime acting that just comes natural to me

¹⁰⁶ Lotta Borg Skoglund talks about the diagnostic criteria being based on “young American boys” and “unruly boys” and in the first sentence in the preface by Ann-Kristin Sandberg says that “most of us still think about a messy or trickster boy when you mention ADHD”.

(like lightning sharp and calm concentration under dangerous or challenging or deadline moments (Archer 2021), hyperfocus on stage, the ability to see the whole picture before anyone else (White 2019)¹⁰⁷ and/or get stuck in the details (Kolberg 2022) both to everyone's else's, that's not in the same headspace, frustration of course) and some things that I've had a very hard time with and not understood how so many others could do with ease like just learn the lines, any lines even the most boring kind on their own without a deadline or in the last minute of an acting task in school, or other rehearsal or homework that didn't have sharp deadlines or clear why's or was just based on importance and not a clear why or in line with my passions, interests or very urgent, or what I found challenging etc. (i.e. my brain).

I would say that I am lucky that I now know that I have ADHD, and how much this has changed how I see ARTistic-processes and the ART of acting. But, lucky would have been knowing this when I was 5 in a society that was ADHD-friendly...

So, it's more life saving than lucky (or half life saving because I've already lived about half my life...).

And, if anything I write in this thesis even helps someone just a little to take their first steps towards a more ADHD-friendly life/ARTistic-process, I will consider it well time spent of me. But I'm hoping and longing for more. That our whole field of art, to not say society, will change its course to being more inclusive and open to the diverseness of the human population.

One last thing about ARTistic-processes gathered from Anna Pettersson's seminar with the class (Pettersson 2022)

¹⁰⁷ So I actually think I confuse seeing the big picture with coming up with a big picture solution, and thinking about it for a while: This is true because "seeing the big picture" is actually something I usually can't do like many ADHDers I am time blind and keep focusing on the here and now and the big picture of the calendar, life or even the day eludes me — but if someone asks me something like "what could this be a part of?" Like in this article, I might come up with 100 random big picture solutions in the time it takes a neurotypical to come up with... fewer?

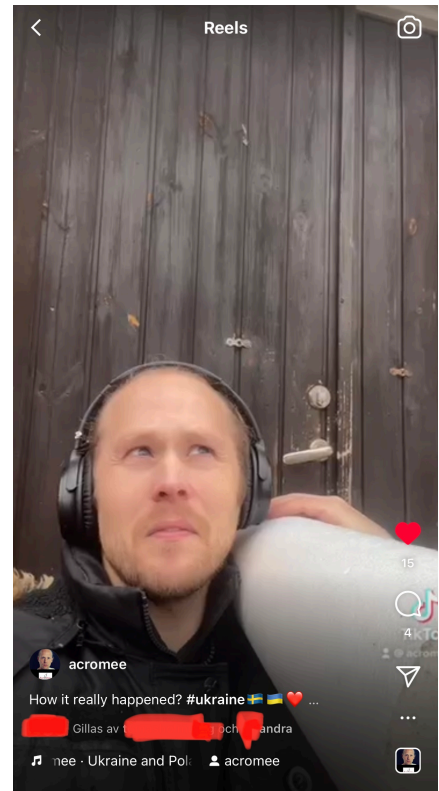
Where Anna Pettersson describes her work with working with the actor's gaze, whether it is directed towards oneself as an object looked at from the outside by, for example, an audience or from oneself as a subject looking at an audience, for example (Pettersson 2022), I think could be a possible tool for working with the ADHD brain on stage during rehearsal: Am I, as an ADHD actor, exposed, an object, to my brain's inescapable ability to sometimes take in the whole room and throw in various intersecting thoughts head-on or am I transmitter of these thoughts and subjectively occupies the entire room as a very present and participating ARTist?

Then it is not always a problem that I become scatterfocused, but also a valuable asset, so the ability to be present together with the dream brain, DMN, is an artistic asset as the brain at that stage is both associative and focused on performing a specific task - Thus, the thoughts that appear during a rehearsal (and perhaps also on stage/in front of the camera) can be gold nuggets that should not be pushed aside in favour of the hyperfocused acting but acted upon on, or put behind the ear, or whispered/emailed to the director on occasion.

3.2 ADHD actor and procrastination, anxiety and perfectionism

Dealing with hyperfixations and hyperfocus as an ADHD actor I hypothesise comes with a lot of procrastination, especially if you can't contain your hyperfixations to your current project as I wrote earlier, which should create a lot of ARTy spur of the moments that if you let them can actually generate stuff that can be of use.

Like this youtube video of mine (to the right) I couldn't write on my paper because the youngest of my children was taking a nap with my wife and the older one was playing so I couldn't really do anything because my brain didn't let me be focused enough to write in the same room as my oldest child - but I had a growing idea from a thought I had about the incident in Poland and the Russian war in Ukraine that just wouldn't shut up in my mind so I took my phone and went just outside the door (so i still could see and hear if my oldest one were up to no good) and recorded the idea that could hold my focus...



Polen and Ukraine (2022)

And, maybe posted it a little to fast, impulsively¹⁰⁸, to my social media channels... But, what I think is important from this little story is that the ADHD urge to follow the current hyper fixations, interests, passions, novelty, deadlines or just fun stuff is part of the ADHD actors toolbox as an ARTist, because of the interest based nervous system (*D. Dodson 2022*) and that means you sometimes need to follow those impulses and other times (as with cooking food and paying the bills or any other mundane thing your brain

¹⁰⁸ Impulsivity is one of the main ADHD traits in the DSM5...

can't motivate you to do in time) you need to create or align these things with external ADHD motivator mechanisms in the same way you have to put them externally on top of any regular neurotypical acting advice built on importance, need, attention, focus, releasing tension, standing still, relaxing etc...

So making it funnier, more interesting, challenging, aligning it with your passions and interest, making it more urgent and make sure that you have a couple of different methods in your sleeves when the novelty of the first, second and third method wears off... These are foundations for the ADHD-actor to deal with and adapt to the neurotypical actor's and director's toolboxes.

But, here is the thing... Trying to follow your passions and interest as a scatter-focused daydream brained ADHD-ARTist is also a huge procrastination trap hole.

And, since the ADHD brain is prone to give up/abandon/not start/etc. a task if it is boring (*D. Dodson 2022*) — procrastination is kind of always, not knocking on the, inside the door.

So, obviously this is something I really struggle with, but it's not as easy as ADHD and procrastination, but I had a breakthrough in my coaching group (ADHD rewired ARC32 2023) and I actually managed to break it down to three different struggles with the help of a fellow participant Tonya McDaniel (2023).

Namely either anxiety and/or perfectionism and/or ADHD dysfunction and this is how they work and might be combated:

1 "Anxiety [procrastination]: forces a decision. Decision paralysis is common with anxiety. We are afraid of making the wrong choice and/or the consequences of said "wrong choice." Waiting until the last minute, means i don't have sit in the discomfort of the unknown consequences of my choice for a long time." (McDaniel 2023)

Combating questions:

- How can I be more sure of the intended outcome of this task to make it less scary to choose a path? (Me)
- What do I need to help reassure myself that I can tolerate the discomfort of the unknown consequences? (McDaniel 2023)

2) "Perfectionism [procrastination]: provides an escape goat for our ego or sense of self in protectionism. Perfectionism = value is external based on our production of services. If I wait to the last minute, then my services aren't a real reflection of my abilities." (McDaniel 2023)

Combating questions:

- How can I make this task to be more about the fun or necessary work or process and not about me getting or feeling value for having finished it with or without merits? (Me)
- How can I reinforce my intrinsic value (internal, unchanging) that is independent of my outputs? (McDaniel 2023)

3) "ADHD [procrastination]: can be a red flag that the task generates low dopamine and/or we don't have an access point into the task. We may not be clear on how to start or what is all involved in the task, so we avoid it. Waiting until the task is on fire produces dopamine and forces us to dive into the task and figure out how to complete it." (McDaniel 2023)

Combating question:

- How can you break down the task to smaller ones and make them fun and interesting? (Me)

But, I also believe that ART works very well with procrastination because of the subconscious part of it... That needs boring or/and rest and/or just thinking and spending time on something else to render all the information in the background for a later ART delivery date... (GobSquad 2022)¹⁰⁹

And, it is important to know — if you have an upcoming deadline — if the procrastination you are taking part in is a defensive mechanism because of anxiety, ADHD, perfectionism or any other thing that your brain might trick you into a numbing behaviour, or if it is a much needed rest from a boring, tedious, energy draining/etc. task or just any other general rest from any kind of fatigue (emotional, spiritual, physical, mental, etc.).

Tim Urban (2016) uses the “instant gratification monkey” as a metaphor in his YouTube TED-talk video and on his blog (Urban 2013)¹¹⁰ to simplify why humans procrastinate. But, he also mentions a great tool to get out of it, that I think is an important tool in any ARTistic process and especially if you have ADHD. And it is the “Dark playground” and “[work]Flow” metaphor:

Basically, it is realising you feeling bad because of any kind of avoidant procrastination behaviour resulting in a “dark playground” where you don’t enjoy your procrastination¹¹¹ — and as with most things, noticing your behaviour, is the first step to being able to change it (Stages of Change Model uå). Only. You. Can’t. Stop. Maybe, because of the ADHD, Anxiety or Perfectionism holding you back. Then you have to realise and set up methods to combat these things first or this next tip will make you hit your head against the wall more than it helps you, namely:

¹⁰⁹ Hot bath analogy

¹¹⁰ This blog might also have been one of all contributing factors of me realising I actually had ADHD

¹¹¹ But, I really like the world play in “dark playground” - as in procrastination being a numbing play behaviour to avoid boring work and the opposite of a feeling bad procrastination then just is a “playground”. As in time for play. <3

Realising you are in the dark playground and actually need to work, set a timer for 5-10 minutes of work and allow yourself to go back to the procrastination afterwards, if you want, only this time as a reward... And, usually this small start generates a larger work flow and you don't stop after 5-10 min but work for 40-50 minutes instead (or having ADHD you might work for 6 hours because you can't stop doing the task instead).

This technique I think is valuable to have in your pocket in ARTistic-processes as an ADHD actor because sometimes, starting actually is the hardest part (ADHD rewired mantra), and once you are up on the floor doing stuff everything else starts falling into place.

Looking back on my last years of ARTistry I can see that me adding the "Fun is the way" as a mantra has been a way to both combat procrastination, ADHD, anxiety and perfectionism — Better fun and now than boring and later... Better a fun and achievable first step now, than a too challenging one risking never starting/finishing at all...

And, in a best case scenario these small steps keep adding up to bigger ones and also giving me a continuity.

Worst case scenario I get frustrated by not doing the bigger things first and start the 'start the bigger own projects and loosing interest with them midway and starting new and more urgent ones-ADHD-cycle'...

So I just found the Procrastinator's matrix piece of the blog (Urban 2015), checking my sources, and it describes a lot of things with my procrastination around my acting and my own small business — kind of perfectly...¹¹²

¹¹² Sorry Ulrika I know I promised not to add anything but this kind of was important

The Eisenhower Matrix

	URGENT	NOT URGENT
IMPORTANT	Q1 DO NOW	Q2 DECIDE WHEN TO DO IT
NOT IMPORTANT	Q3 DELEGATE IT AWAY	Q4 DELETE IT

waitbutwhy.com

The Procrastinator's Matrix

	URGENT	NOT URGENT
IMPORTANT	Q1 DO WHEN IT GOES FROM URGENT TO APPALLINGLY DIRE	Q2 DELEGATE TO FUTURE YOU
NOT IMPORTANT	Q3 DO WHEN Q1 IS URGENT	Q4 DO NOW (and maybe also just do forever)

waitbutwhy.com

And if you take one of Brian Eno's purposes of art (2020, 2021) that it is everything we don't need to do and combine it with my definition ART then this falls under the box meaningless (Q4: with out a clear purpose or goal) then it makes perfectly sense to go ARTing here - because it is a safe space away from perfectionism and anxiety and the ADHD mind can roam freely in any direction. As a numbing behaviour or a dopamine hunting behaviour, or external reward — because 'fun' usually lives and thrives inside this box.

And, not regulated or understood, it can lead to some grave consequences... (seen as harmful numbing behaviour: especially away from the boxes bellow).

Or, maybe lead to unbound creativity and flow of work if utilised and knowingly worked with and not against - like utilising 'fun' as the way to and not the way from...

My Composer Matrix

	URGENT	NOT URGENT
IMPORTANT	Q1 Nothing	Q2 All the important things for my composing career
NOT IMPORTANT	Q3 Tutoring sessions with my students	Q4 Running a tutoring company

waitbutwhy.com

My Business Matrix

	URGENT	NOT URGENT
IMPORTANT	Q1 Running a tutoring company	Q2 Growing a tutoring company
NOT IMPORTANT	Q3 A ton of meaningless stuff that took up at least half of my time	Q4 Blogging

waitbutwhy.com

3.2 Conclusion

3.2.1 Conclusion

— So, what is the ART of the ADHD SoMe Actor?

— And, how is it relevant to know, for everyone?

The ART of the ADHD SoMe actor is a myriad of things and it can take many different forms depending on how aware the ARTist or/and the ARTistical process is of ADHD and how they try to work with it and not against it, knowingly or unknowingly. In all the 8 boxes of my ART-definition.

And, you can also be in an ARTistical process that is meant to be ADHD friendly to the audience and/or to the ADHD ARTists in the process — which gives even more possible now and future outcomes and working methods.

It would be easy to say that the best outcome as an ADHD ARTist would be given the possibility to be in an ADHD-friendly newARTprocess that leads to an ADHD-friendly newARTperformance for both ARTists and the receivers of said newART in an ARTistic Research project with lots of unconditional resources that leads to advancement of said ART and/or ARTfield.

Now, that might sound great, but, I argue that any ARTistical process needs the full spectrum of ARTing to be a healthy process for the society as a whole.

Which means, tackling any kind of ART-idea with at least the full spectrum of ART as a base for choosing what methods to use in the ARTistical process and that, with your deadline, will determine how long time you need and can spend on being in a conscious or subconscious Auto-/Perspective-/newART-Process in any of the 8 boxes (even if it means being in, or spending time in, the meaningless and/or harmful boxes).

That and the fact that very few if any processes have huge amounts of unconditional resources, especially in the field of Social Media acting. Even the smallest

amounts of resources are usually conditioned by the audience, the giver of said resources or by the limitations of said platform itself or something else.

And the world is very far from knowing even what an ADHD-friendly ARTistical Process looks like. Adding Social Media and acting to that, makes it even further unlikely that the ARTist now or in the future will be working in an ADHD-friendly way, any time soon...

Until this is the case the ART of the ADHD Social Media Actor will have to be activist, self-naming and self-advocating to nurse¹¹³ the rest of the world into accepting the neurodiverseness as a normal part in any kind of group.

Because ADHD-actors, with all their dysfunctions and co-morbidities, are great new/PerspARTers — the best (White 2019)¹¹⁴ — if given the right resources and being in ARTistical processes that works with their strengths and in ARTistical processes soaked in Berné Browns LOVE (Brown III 2014).

And the ways of Multi¹¹⁵ Social Media will not stop growing. With Web3, AI prompting, AR, VR and bigger and more complex and easy ways to share, comment and live under given imaginary circumstances will be endless. And therefor a smörgårbord for future actors, and all humans, to be ARTing from and about... anything (BasedAF 2023; Bergerson 2023).

Last definition attempt before hand in: The ART of the ADHD SoMe Actor is: To collectively dream within and outside the realm of possibility about living truthfully under given imaginary circumstances (about/in/with/without/for/on/at/etc anything and/or the field itself) — and, this have to relate in a truthful way to the viewers of said ART's per-

¹¹³ I know 'nurse' is just in four of my ART boxes and that it might sound hypocritical, but if it can be done — Like I wish for any ARTistical process too — LOVE and fun is the way.

¹¹⁴ Associative thinking, conceptual expansion, divergent thinking etc.

¹¹⁵ I speak of this whilst defining ART and Social Media acting on my research catalogue page, see link page. Most Social Media platforms are multi social media platforms in the sense that they hold several platforms to socially interact with text message, video chat, VR, AR, voice chat, etc... even sending money now is a social media platform like the Swedish Swish service...

ception of reality in said platform and said platforms' forms, tools and techniques; So, to most effectively be able to live truthfully under the given imaginary circumstances for this set of audience; in an as ADHD activist or/and an as ADHD friendly ARTistic process soaked in Berné Brown's definition of LOVE or/and resulting in an as ADHD friendly ART-experience/product/piece of ART for the now and future receiver as possible.

And when ever it is possible utilising: Fun is the way!

3.2.1 Final Comment

Lots of further research is needed, and in larger quantities. The ADHD relation to the arts might seem obvious because the out of the box thinking (White 2019), hyperfocus, hyperfixation and only being able to follow your strongest passions and interests (Dodson 2022)¹¹⁶ but it can also be because the rest of the society isn't built for ARTing or people with ADHD which makes the field of arts so alluring. And maybe more often than we'd like to admit: also a very all consuming — especially if all the ARTistical processes are based upon neurotypical standards — energy, and worst case scenario death, trap (Preti A, Miotto P 1999; Howard A, Mcmeekin E 2022; Christopher W, Drapeau & Daniel S DeBrule, 2013)).

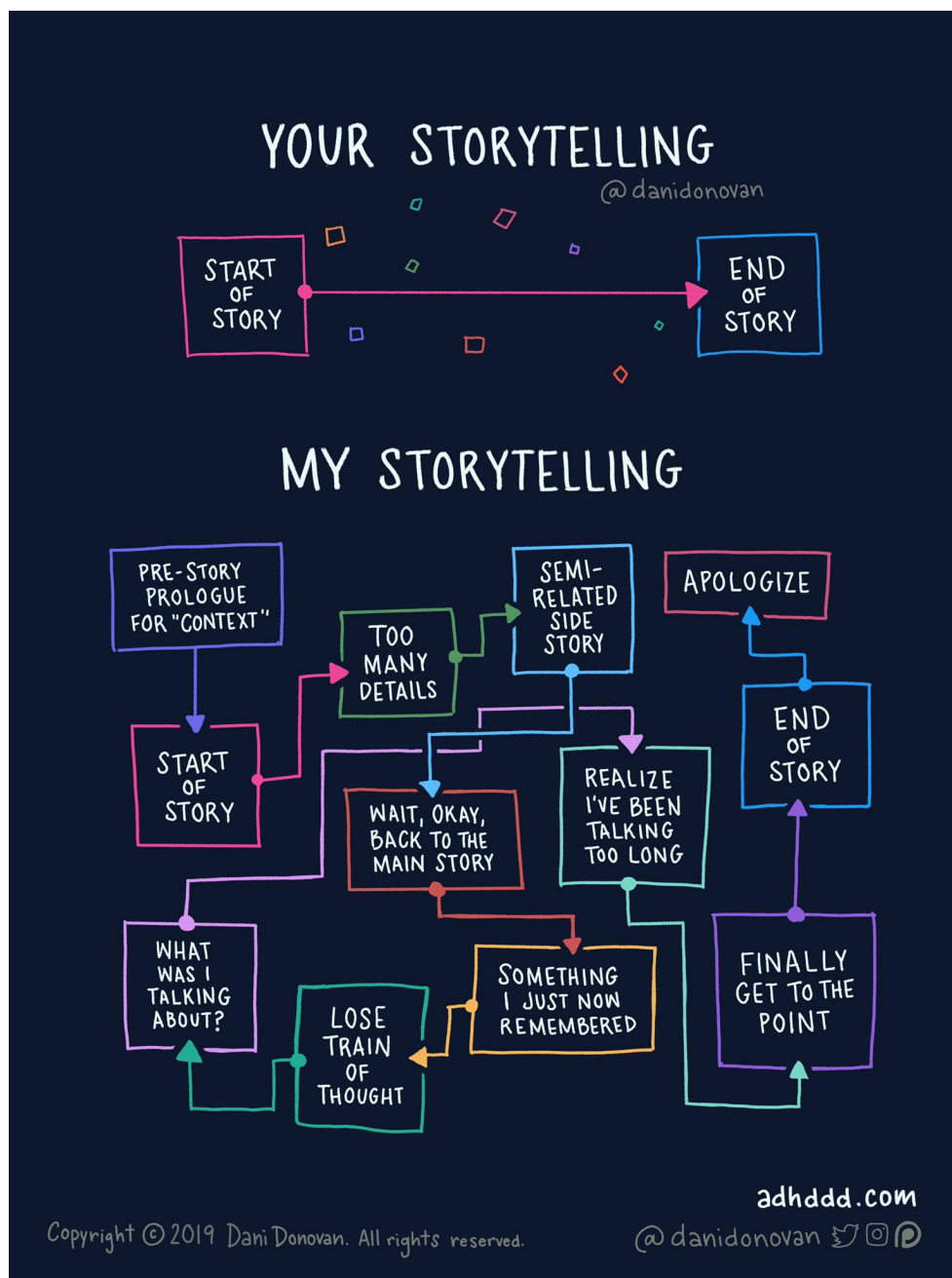
Didn't want to land on a bad note, but this is actually this serious. And, not knowing you have ADHD and being in the arts, even more so. So taking action now in making our ARTistical processes more inclusive and ADHD friendly will actually save lives, especially those that doesn't know they have ADHD and therefore don't even have the standard ADHD awareness tools to combat their invisible dysfunction.

And opening up for finding more inclusive processes, tools and work environments won't just help people with ADHD — It will help all around them and maybe also open up for other invisible disabilities, dysfunctions or/and divergencies to be more included.

¹¹⁶ Secrets of the ADHD brain

Final word: Writing a master thesis as an ADHD SoMe Actor

Short comment about the process: This has been the hardest thing of all for me. Both, I think, because I really want to do “all of the things”¹¹⁷ and I want, a usual ADHD-mistake, everyone to know where everything comes from before I get to the point, and usually get sidetracked on the way, perfectly explained and drawn by Dani Donovan (2019) like this:



¹¹⁷ Common ADHD community saying.

Editing is soooooooo boring. Which means all of the ADHD dysfunctions as an old delivered letter, by the old reliant postal service, delivered to my door step — thank you!

And writing is, actually, very fun and rewarding, especially after spending so much time researching (read me-searching¹¹⁸) for years about ADHD and acting (knowingly and unknowingly).

So, yes... This master thesis is down to 20 pages now, right? RIGHT?? (....)

I might have to go with the ARTistical choice of letting this master thesis also be a work of ADHD ART-documentation, or the ADHD-failure to stay with in the borders even when the borders are for my own good and others' — when I myself don't know my own needs and the tools to ask for to handle my own ADHD mind.

I really hope I someday will get some better ADHD-editing tools. Especially if I go for a higher education program — which I really, really want, now that I understand what ARTistical research is and one way it can be used for!

And, I really want this thesis to spark som ideas and new ways to think about ARTistical processes and ADHD, and I hope the page count won't scare people away — Sorry for that!

¹¹⁸ From the saying “research is me search” first heard by me in the ADHD rewired podcast some years ago.

Appendices:

Links

The research catalogue page

- [Main page](#): Main navigation page.
- [Time line](#): Some of my documentation on a time line to get some idea of the process over time.
- [Master Exposition: The performance lecture 2nd of May 2023 at Stockholm University of the Arts](#):
- [Link to the very long text thingy](#): This is a link that leads you to my work in progress that was sent to my critical friend before my exposition and Q&A with her Ulricha Johnson¹¹⁹ (Johnson uå II) head of Swedish Center of International theatre institute (Johnson uå I). Here you can also read about art and ART definitions and Social Media definitions and acting, ARTist, a piece of ART, etc definitions.
- [The surveys](#): called the “Help me out?” page.
- And there are more pages too, to find and read if you want. Most found from the main page.

My Social media accounts used during my master and my exposition

- [Link to Spatial space](#): (given out during show as a QR code) Documentation and a new link might be found on my research catalogue page or in my bio at instagram if this one stops working.
- [Acromee @ Instagram](#): Includes a link page to other sites in the bio under links.
- [Acromee @ TikTok](#): My TikTok account used during the show and some of my work.
- [Acromee @ YouTube](#): My YouTube account used to reflect on some older things done, “fun is the way” and most videos will also land here when time allows it.

NFT claims from show

[The ADHD Hamlet actor trio](#): 123 claims for the first who get to them via this master thesis; my Spatial rooms or my research catalogue page

[ART definition NFT claim](#): 100 claims for the first who get to them via this master thesis; my Spatial rooms or my research catalogue page

[The secret ARTapple claim](#): This was a claim that was only open during my performance lecture and one day after. 1 claim (by me the last minute to at least have one in circulation).

[The super secret POAP-apple](#) There was also a very secret POAP apple in the show, that only the last 9 who stayed the last got links to (because no one found the secret during the show). At this time almost a month after the show there is still 8 to be claimed... This was the “Come find me where apples fly”-secret.

¹¹⁹ That actually read the whole thing and everything on my timeline, kudos to her <3 And for a great talk afterwards!

Other NFTs

[Executive producer NFT for the short film the Gunslinger](#)

[The ADHD Social Media Actor collective dream with DalIEE](#)

[Broadside ai-prompted dream with FCR NFT Pieces](#)

[FOMO: The best show that never was and ever is](#) on Opensea market place

[FOMO: The best show that never was and ever is](#) on imdb

Short films

[Ukraine and Poland: What Really Happened - the Dumb Swedish Rental Guy](#)

Talked about in the thesis about impulsiveness and procrastination.

[Beating yourself around the bush - Or this is how Tim Urbans dark playground feels like](#)

This clip is on spatial too, but since I talk about Tim Urban in the thesis, this is kind of funny to mention. This is me playing with words. And yes, it is very much a too long clip... But then, so is the process of beating yourself around the bush as an ADHD-actor too... Enjoy or don't, either way: quite true...

Most other clips can be found through my socials pretty easy or at the research catalogue page.

Surveys:

- [Open ADHD-actor survey link](#): open to public for 6 months-2 years from the publication of this master thesis. All answers will also be documented on the Research catalogue.
- [Open art definition survey link](#): open to public for 6 months-2 years from the publication. All answers will also be documented on the Research catalogue.
- Closed art-definition survey [only answers] (closed to Stockholm University of the Arts for 6 months-2 years from this publication) (original link in everyones mail at the university). All answers on the research catalogue page under “HELP ME OUT?” (if possible).

Acknowledgements

Even if I have done most things myself as a social media actor as in: coming up with ideas, researching, rehearsing, shooting, editing, publishing, posting, writing, creating all sorts of web2 and web3-things and Wading through all sorts of creative flows and creative desserts — I have also had a lot of external help.

Especially, and this thank you can't be stressed enough, from my wife, Hanna Bylund, and my parents and also my whole family and extended family who has helped with taking care of the kids, a lot, when my dysfunctional planning skills and not knowing really at what point to ask for help has forced me again and again into "deadline mode" which is fine for smaller work but not for editing larger amounts of data. I blame the ADHD but also myself for not taking my ADHD more seriously and really focusing (ironic, I know) on getting the tools and help I really need to function better in these processes too. Very large note to self to set up this structures in a much much better way for all future bigger works, in time and with external accountability help. Either way, could not have done any of this with out your loving, and rightfully so frustrated, support!

ADHD-rewired's coaching group, with Eric Tivers as main coach, and the whole of ARC32, and especially ARC32.3 and ARC32.3.3 my own smaller group (who named ourselves: ADD focus here). The support from this community saved me several times these last weeks and months of the last semester and probably, read most certainly, from a whole lot more things in the future! Kudos to all of you <3

My lovely class I've spent 2 years with, on zoom and on the floor and some just a few workshops weeks with, that has been very supportive and also confrontative when needed in a constructive way all the way — I got a lot of ADHD aha-moments during classes, workshops and just talking with all of you about all sorts of things. Plus, I also

had great fun with all nine you! And, that, to me, is a very important ingredient of an ADHD-friendly environment <3

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I believe ART is messy and chaotic in it's nature to have the greatest possibility to help create the most beautiful, harmful, meaningful, meaningless, nurturing art as possible - I just wish I was a bit better at that boring part of finishing up those creation processes.

¹²⁰ One of my fellow ADHD rewired coaching group students who wish not to be named, due to not being open about their diagnosis at work - They felt that being named in an ADHD context here could possibly jeopardise their working relationships and even their job. You know who you are - and thank you so much! (And I'll post-credit you in another work when you're working at a more ADHD-friendly place :P)

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