

The ADHD (SoMe) Actor: Thoughts and Replays to Seminars and Workshops

— An examination essay in “The Actor and New Media:
Strategies and Praxis” course

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*Red means not finished yet

Sound and ADHD-acting

a “2” page hand in about Kent Olofssons seminar 30/9 on the Master in fine Arts acting course “The Actor and New Media: Strategies and Praxis”

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)¹ 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 (Lindman 2022) play, because it gives more room for artistic chaotic choice as professor Niklas Rådström² 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 this I also hypothesise helps levelling the playing field, as a neurodiverse tool, in learning the lines. Because having a neurodiverse mind most times also means having a poorer working memory (Bailey 2022) or

¹ Recalled from memory so the setting might not be the same but mental picture is the same.

² Niklas Rådström started his professor ship in storytelling for stage, film and media 1 jun 2012 when <https://www.mynewsdesk.com/se/stockholms-konstnarliga-hogskola/pressreleases/niklas-raadstroem-tilltraeder-som-professor-paa-stockholms-dramatiska-hoegskola-768008> [20221127]

another neurodiverse way of processing /and handling information /text (audio processing disorder, APD Dyschalcia, 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 (Timeblindness, 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 (timeblindness, 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)³ (Stewart 2020) (Stewart 2021) (De Jay 2022) (Kensington 2022) to become more focused on what is said in the song; this is 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

³ Needs headphones to be appreciated fully

screen with hundreds of small Neos 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)⁴ But, here I propose it as more like a focus aid, to quiet the mind by overloading it with more complex information.

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 very sensory pleasing for the ears, the mind and the body (#8dsound #ADHD #ADHD8dsound #panning #bilateralstimulation #adadstimming) like with this EDM edit by Kaivon (kaivon 2021)⁵ — 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 gutt, the nausea, and pain in the eyes...⁶ (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) (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 Ohlby's (Olby 2022) version of the Nadine George Vocal Technique (George 2022)⁷. That creates an orchestra of

⁴ 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.

⁵ 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.

⁶ 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...

⁷ 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

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.

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 — Like I've written about before (Lindman 2022) — 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!

Puppetry, animation and ADHD-acting

a “2” page hand in about Nils Claesson’s seminar 14/10 2022 on the Master in fine Arts acting course “The Actor and New Media: Strategies and Praxis”

During the seminar (Claesson 2022) (using me as an example): It becomes more and more clear how much working memory (Bailey 2022), special interest (Bailey 2022) and hyper focusing (Bailey 2022) on them during talks really puts people off and also creates uncomfortable power dynamics both for the ADHD-person and other people in the room as they both could be read as “manolouging” (Manoluge 2022); “Mansplaining” (Mansplaining 2022) ; a critic towards the lecturer; taking up time with questions that are not of interest to the rest of the class — And not read as ADHD-traits (Working memory/interrupting (How to ADHD 2021) where stoping to wait your turn loses the thing to say and impulsivity hinders you from blurting out, Hyper focus (Bailey 2022), special interest (Bailey 2022),) and another way of sharing information (Info dumping/special interest charing) (How to ADHD 2022) where the heavily sharing of view points and interests is read as empathy and not a hostile take over of the conversation and a me-centring...

Especially at one place during the talk (Claesson 2022) Nils Claesson started talking about the fastness of the story process and dramaturgy of animation because it’s such a precise medium and as with the taking away of one finger from the hands of the characters saves a lot of animation time and also not make the hands look like spaghetti and that the stories are told through images that bares a lot more information than text and can be multi-layered with metaphors and hidden meanings (Claesson 2022) - and Nils Cleasson also mentioned the realism (diskbänksrealism 2022) that much Swedish films fall into (Claesson 2022). Then I started talking about what I picked up as a critic about the Swedish movies that I know⁸ is talked about as the Ingmar Bergman syndrome (Lange 2021) - long theatrical text heavy scenes that also in worst cases are stacked upon each-other telling the same things like two police officers sitting and talking about going to the hospital and then we see them go to their car talking about the hospital and then they are in the car talking about the hospital and then they land at the hospital and goes out of the car... In other words not very cinematic story telling⁹, more like “diskbänksrealism” (diskbänksrealism 2022) and text heavy and theatrical shot scenes with a locked camera position. And that animation and cinema craves or could be a faster

⁸ Anecdotally: been told to me at several separate occasions by film workers in the industry

⁹ Could be awfully good storytelling but not using the mediums own voice (cutting, editing, perspective, panning, zooming, or in any other way move the audience gaze with the story instead of telling it to them in one frame like theatre.

and more precise image telling medium (not to mention Social Media). This I would say was a very precise ADHD-love infodump (How to ADHD 2022), meant to say “Hey I understand what your saying, here is my take on it so that you understand where I come from and what I understand - what do you think about it?”. What happened in the room after was for me super weird because both Nils Cleasson and the class started talking about how wonderful Ingmar Bergman was and how much he has meant to the film industry [paraphrased] (Claesson 2022) - almost like a defence mechanism. Of course that is mainstream knowledge and true but it is also the total opposite of what the first statement of Nils Cleasson and where we were in the conversation before my info dump: talking about animation and how fast and precise animation can be at telling stories (Claesson 2022). You can say what you want about Ingmar Bergman but he wasn’t telling his stories fast, maybe precise and with heavy imagery and metaphors — but far from the level of speed animation both mostly needs and can tell stories. As an example (Det sjunde inseglet 1957) and the first 60 seconds of (Rick and Morty season 1 episode 1 2013) where they’ve managed to introduce the two main characters, a love interest, they have begun their first adventure and threatens to blow up the entire world... The first 60 seconds of “sjunde inseglet” hasn’t made it past the black screen... but even if we go past that and uses the first 60 seconds after the black screen the movie (Det sjunde inseglet 1957) is till very slow in comparison.

From my perspective this becomes almost like a scolding and a power struggle in the class and from the lecturer, as a reaction towards my comment in the moment¹⁰. And I hypothesise that this is a very common miss in communication that really can become a problem between an ADHD-actor and a non-ADHD-director. Because of the power dynamic nature of director and actor at most institutions and theatres...¹¹ Where the Director often feel the need to be the holder of the truth and view at all times. Having a fast ADHD-mind that is capable of zooming out and in very fast and run ahead in the conversation from it’s perspective can be very challenging especially towards an authoritative mind that wants to look at every puzzle piece at the time — Here I also think that the NPF puzzle anecdote¹² comes to a good use where a NPF-mind might need 15 or more puzzle-pieces to complete the same puzzle as a non-neurodivergent mind needs 4 pieces...

I remember when I was in rehearsals for the play (Den Okända Resan 2014) that was a semi devised Theatre piece from the stories of students 7-11 years old and Robert Jelinek’s (the director’s) (Den Okända Resan 2014) writing and some workshops with us actors at Theatre DeVill (Den Okända Resan 2014). And how much I struggled with the ending because it didn’t make sense to me. It made enough sense to the director and the other actors to be able to play and enjoy the story, but for me some puzzle pieces were missing and I couldn’t enjoy the

¹⁰ Totally my feelings and my point of view and not an objective reality of the situation

¹¹ This is from personal experience only, but this is how the power dynamic structure usually is built - You, as an actor, take part in a director’s larger vision and they are responsible for communicating and sharing that vision in an as ART-friendly way possible for them at that time.

¹² Can’t find where I heard this metaphor from, but I am not its creator.

ending as much — so I spent some nights trying to figure it out and then wrote a proposal of a version of the end that made more sense to me to the director via mail. And they all just said OK, like it was no big deal, because it didn't change much from their perspective — Not even sure if they thought it was better, either way it was not enough to fight over. But for me I could breathe again and enjoy performing and rehears the play because it now made sense to me.

So what are some techniques and/or thoughts that can be of use for the ADHD-actor in conjunction to this seminar (Claesson 2022)

- 1) I'm thinking of the invisible strings that are our different Operation Systems(OS)'s and how much they can be in the way when we can't see and talk about them and give the different threads names. Like if we know about the 'NPF-puzzle-difference' and 'the info dumping' (How to ADHD 2022) and 'speech interruption' (in other words interrupting to remember what to say and stay focused in the conversation)' and all the other parts and "programs" of our OS's that can pull our strings invisibly to others then we can take measures in our way of doing communication and way of conducting critique and reactions towards answers/information/play/etc.
- 2) Nils Cleasson talked about how much easier it is working with mime actors and contemporary dancers and circus performers when it comes to animation for him (Cleasson, 2022) [probably because it is much easier to direct them through choreography and body language and not through actions that can be filled with any type of movement as many of the main acting techniques uses as an acting method (with exceptions like Vsevolod Meyerhold (Meyerhold 2022) and Michael Chekhov (Chekhov 2022) for example)]. And here might an acting or at least a rehearsal method lie that is very much shunned by many actors and directors of our time: That one of choreography. Letting someone or yourself not only pull the strings in what to say in text but also how to move. Working as a Choreograph¹³ and also as a stunt performer¹⁴ and also having a degree in Mime acting¹⁵ and also working as an actor for film and having done Mathew Allens Screen acting course¹⁶ plus this year been a guest teacher teaching studio fight¹⁷ for his students — I have very often seen and felt that it helps talking about choreography as "text" with most actors. Because then it's not a problem. As an example: teaching an actor how to hit another actor safely through stage combat¹⁸ is teaching them choreography and it can

¹³ Example: ARV at Dramaten 2022, "Två herrars tjänare" at Teater Västernorrland 2022, "Dagen efter imorgon" Riksteatern i Hallunda 2021.

¹⁴ Känn ingen Sorg 2014, Johan Falk GSI 2007, Springfloden 2015

¹⁵ Graduated 2013 from Stockholm Academy of Dramatic Arts

¹⁶ Graduated 2016 Stockholm University of the Arts: advanced Screen acting course 30 hp

¹⁷ Taught as a subject during my stunt education at Zin-Lit Stunt institute by main teacher Janne Lindqvist from Stuntmakers Sthlm. Fight technique for safely portraying fights on screen.

¹⁸ Taught as a subject during my stunt education at Zin-Lit Stunt institute by main teacher Janne Lindqvist from Stuntmakers Sthlm. Fight technique for safely portraying fights in theatres and live events.

obstruct the way of the “natural” acting of the situation of the scene that is being played. But just shifting the view point in saying that “it is a piece of text/information that needs to be learnt flawlessly like regular text so that you then can start playing with it as a line that can be told through an action of say: “needing your loved one to calm down” or “needing your greatest enemy to yield to save your child”... Then the action of the choreography can be played gently or with brute force or however you want that doesn’t break the information/text/choreography”. And from this point it is much easier to take it to the next level where a hand gesture or a dance move or a piece of space work/mime or a poetic movement can become a line to use as “easy” as a piece of line from a text.

I hypothesise that choreography is a much easier way towards character and playfulness during rehearsals for ADHD-actors not just because it is using much more mental space with controlling more muscles, or by-passing some word and audio processing disorders and Co-existing disorders like dyslexia - but, because it also helps ALL actors up on the floor early in the process and if the process is one that allows for failure and trial then that is one that can create much deeper ART (Lindman 2022) or ART-processes (Lindman 2022) because everyone can earlier in the process see and work with the material and change or make adjustment or fail completely and start over... Theatre, film and animation is something that we see and the actors body is such a big projection surface that its story easily overshadows both text and voice (Brosowski 2012)¹⁹ (“The 7%-38%-55% Rule” 2022)

- 3) Animation and ADHD-acting, as in, being up on the floor doing recordable actions in front of a camera, motion capture camera in a suit or a IR-camera — Might also be easier because of the level of fun, challenge and precise story telling that it takes to film and plan these shots²⁰. But, like all things film and choreography and acting it can also be very draining of energy and large amount of time might go between shots and takes where you as an actor need to be alert and ready at all times to jump in... In smaller projects this might be negligible but hired long term I hypothesise it could have some bad effects like my hypothesis about hyperfocus and theatre rehearsals... (Lindman 2022) But, it could be tested!
- 4) Animate = to breed life into (Claesson 2022) as Nils Claesson talked about animation during the seminar (Claesson 2022), rings very true of many other Art forms and ART itself as I currently define it (Lindman, 2022) maybe a more precise definition of ART-istic process (Lindman 2022) can be derived from the combination of the two like with an ending to ART with “and bring it to life” or “and try to make it real” or “and try to animate it to existence” like:

¹⁹ Paraphrased from a saying heavily used during class about the one frame Coca Cola commercial in cinemas likening that to what the body subconsciously sends out to the audience constantly during a scene.

²⁰ I only have myself as evidence for this during the short times I’ve been in a MoCap suite: it was wonderful.

An ART-istic process is: to try, with any means possible, to dream collectively on your own/together with others/in relation with something other — at and beyond the precipice of your own/the groups/audience/society's/the world's/etc.'s knowledge — and at the same time try to animate that ART into their/society's/etc.'s existence

I very much like this... I'll keep this until I or anyone else can prove it wrong or add to it.

"What is artistic research?"

(Claesson 2022)

also came up as a topic during the seminar (Claesson 2022) and Bogdan Szyber's 'Edu art' (Szyber 2019) was mentioned as a way of talking about art inside the institutions, like everything inside art institutions are creating 'Edu art' (Claesson 2022) as an art-category. And here I see again how much we are in need of a better understanding of art itself because talking about 'Edu art' (Szyber 2019) like this casually (Claesson 2022) I think can hurt all art-fields because what Bogdan says about 'Edu-art' is that it can't be done, that it is less-ART and not ART because of its limitations²¹ (Szyber 2019). As also Nils Claesson says "I couldn't make a movie, I had to realise that the art institutions were not a production company [...] A movie costs 30 millions to make with a lot of different people involved" [paraphrased] (Claesson 2022). And in this meaning Bogdan Szyber and Nils Claesson is right about 'Edu-art' it can't compete on a master or Phd-level with the ART outside... But this is not the purpose of ART-education or ARTistic Research at these levels. If we are comparing it to Physics for an example: the technology-ideas and hypothesis' can be written about, tested with the tools at hand at the universities (and sometimes with help at larger facilities) but building a larger particle accelerator will never happen inside a university at a master or Phd-level it can't even be done during the time it takes finishing the program! Likewise, it can take 10 years to make a movie from manuscript to finished product... So, this is not what should be the main focus of a master or/and a Phd-level ARTistic Research (it could of course very well be as a low budget research or privately paid or funded, but not as rule).

BUT, ARTistic Research at a post Phd-level can very well reach the funding and the co-operation of different universities to build a new "particle accelerator" (as a metaphor).

Coming up with the idea for, or the need for, or the new technique for building the new "particle accelerator" THAT is ONE of the purposes of higher education in the ARTs — And it is super important that ARTists are given the time, the right resources, the opportunity and the privilege of higher education to move the ART of their respective fields forward

²¹ Paraphrased and totally my own read of his ARTistic work, my opinion or ART-read of his desertion you might say instead...

through themselves and their ideas and that those are properly documentable so that the next generation can take one step further up on the latter (or create a new one).

This Nils Claesson also states as he says that the resource of time and place to fail and the need to try new things without a market's need is invaluable to artists (Claesson 2022) [And also the society as a whole (I like to add)].

I believe what is making it so hard for the ART-ists at the universities is that the differences of the fields creates the assumptions that you **have to** create “the new particle accelerator” and write a long thesis and create a huge amount of documentation already at the master or PHd-level - because as an example a playwright, an actor or a dancer or a painter **could** very well create an ART-masterpiece with in the time of the education - We just need to understand that THAT is not the purpose. It can be an ambition, a hopeful result of a well focused research question or as Nils Claesson so elegantly put it “just a start of a quest or an intuitive direction” (Claesson 2022) [that can be the gold mine from where future research questions can be mined]. But, the Artist's ART-istic process (Lindman 2022), ART-experiences (Lindman 2022), ART-istic Research (Lindman 2022) AND Documentation of these for everyone else that wants to know and build upon the knowledge from that documentation or ART-experience or ART-processes in the future, IS (if not THE, then at least a huge part of) the purpose of the Higher Education in the Arts.

So, I still think my definition of ART-istic research holds:

“ARTistic research and documentation must lead to the advancement of knowledge about the ARTist”²²s field that can be understood and/or used by others to create more ART or entertainment in that field“

(Lindman 2022)

²² a “ “ is grammatically added here from now on...

An intermission of more ART-definitions

So, I need to come back to this, because it feels very important for my own understanding of art/ART and in the long run acting and ADHD-acting — Let's call it a (Nils Claesson) hunch (N. Claesson 2022).

Some definitions of ART again:

1. ART is: "to dream collectively on your own/together with others/in relation with something other — at and beyond the precipice of your own/the groups/audience/society's/the world's/etc.'s knowledge" (A. Lindman 2022)
2. An ART-experience is experiencing a moment of ART, for any reason.
3. And ANYTHING made or not made by a humans that sparks an ART-experience — is a piece of ART [Maybe, and most probable, just for that brief moment in time].
4. An ART-istic process is 1: trying to animate* [breath life into] a previously had ART-experience [or idea/hunch] - trying to share or make it real to themselves and/or others for the first time as a piece of ART. Or:
5. An ART-istic process is 2: Trying to put oneself in an as ART friendly place/situation/environment/etc. as possible for one's needs, or better previously said: **“to try, with any means possible, to dream collectively on your own/together with others/in relation with something other — at and beyond the precipice of your own/the groups/audience/society's/the world's/etc.'s knowledge — and at the same time try to animate that ART into your/their/society's/etc.'s existence”**

Example theatre:

There is/or isn't a text written by someone that many already consider to be a piece of ART or just the director or/and the team/ensemble have had/or haven't yet had an ART-

experience about a certain theme (scripted/unscripted/devised or performance based theatre etc.)

Let's just start with the institution script format:

The director needs to share their ART-vision or ART-hunch with the team and ensemble so that they collectively have the same goal about the script OR even more importantly: that their isn't an ART-hunch or previous ART-experience behind the choice of script because it is, as an example, a piece of theatre repertoire that needs to be played for other reasons (Entertainment, politics, history, science, policy, activism, etc...).

Then every single day until premiere needs to be about creating an ART-friendly environment that can lead to NEW ART-experiences and even ART using the ART-istic processes available to the team.

Depending on the difference of the ARTistic-level of the actors and team when it is later performed AND the ART-knowledge of the audience — determines the audiences ART-experience or/and level of entertainment — in other words if it was/is ART or Entertainment.

AND in a way like a painter that shows their art in a museum/gallery the scripted theatre piece after premier is like that to the actors - it is no longer ART or an ART-experience to them. They can continue the work with mastering the set pieces but the material will not be ART it will be in the realm of the known and therefore entertainment for them.

BUT here is the beauty with LIVE-theatre: whilst hopefully enjoying the entertainment of the structure that has been built on stage for themselves - the shared experience, the continuation of the co-presence with the ensemble and the audience and the built set-pieces on and of stage - will create a continuous flow of ART-istic and/or Entertainment processes that could lead to or spark ART-experiences all over again: because everything is moving and never the same... Plus, the world is moving and constantly shifts the perspectives a little at a time.

So, maybe NEW is not always better than DEEPER immersive knowledge, especially not in the ARTs...

- Like a Shakespearian actor who plays Hamlet the 15th production time and suddenly places a word in just the “right” way to convey a deeper meaning for themselves and the audience of that time.
- A painter that after 45 years of painting suns, suddenly starts to cry when they realise that their skill has surpassed all their other knowledge and ART-taste... And the sun is yet again ART for a brief moment in time.
- A ballet dancer that after 60 years (yes 60 :P) of dancing find themselves dancing when standing still, body and mind still creating ballet mirror neurons looking at themselves in the mirror, and the whole form is ART at another level for them, yet again.
- A theoretical physicist looks and counts with the number $1/137$ for the millionth time and suddenly understands the real relational implications pushing the whole field and humanity further...
- Etc... Not by adding something new, just by immersing themselves and understanding themselves in relation to and using the tools at their hands over and over again until the skill of handling itself generates ART for themselves and all other in the field.

I started, and finished, listening to Berne Browns “The Power of Vulnerability this week (w42 2002) and she says a couple of things in her book that totally translate to what I’m trying to do.

- 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” (25;45 min in)
- 2) She also says “If we don’t start defining it we don’t even have a shared vocabulary to disagree” (27;14) 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) Definition of LOVE: “We cultivate love when we allow our most vulnerable and powerful self to be deeply seen and known — and when we honour the spiritual connection that grows from that offering with trust, respect, kindness and affection” (27;30).

Know all these three is so closely related to what I think and try to do with defining ART for myself ‘1)’ and ‘2)’ because, well, exactly that!

‘3)’ because I think her research about vulnerability, and here her definition of love, clings very true with what we always say with in the ARTs — “that without the room and possibility of failure ART has a very slim chance of ever existing”. And what is ‘room for failure’ but another word for vulnerability. And what is the best place to be vulnerable? A place where we are loved. In other words: To have the very best chance of creating ART and ARTistic processes, we need to have a working environment also soaked in LOVE: Because to be in an ARTistic process and creating ART and to be able share that in a room needs us to bring “our most vulnerable and powerful selfs to be seen and known” and to be met with “trust, respect, kindness and affection” along the way.

Because ART, under the right circumstances, is not as rare as we like to think, but it is so much more fragile...

Berne Brown says allowing oneself to be creative is not just a way to practice vulnerability but a human necessity not for us to bottle up resentment and shame. But, that most people have had a moment in their life when someone has shamed them about their ART-practice like “It’s very fortunate that you are smart NN, because that is the worst drawn horse I’ve seen in 20 years of teaching”, or other... And that that creates a shaming ART-block that tells us not to show our “unfinished” projects to anyone or better yet never start them in the first place because they will never be as good as ‘insert a persons name that is better at doing the thing you are trying to do than you” (Perfectionism) (B. Brown YYYY).

The same thing we see over and over again during rehearsals: As fast as a director or an actor is feeling judged, not respected, not seen, not met with kindness, shamed etc. It doesn’t matter how good they are — they become closed, tension is all over the place, they can’t share comfortably any idea, etc. and the ARTistic process isn’t there. It’s a process but the possibility for ART is now very slim. Everyone is working inside their comfort zones, where they know they can perform at a high entertaining level and know their own value — but the step further the one that craves vulnerability, the room for failure, the collective open dreaming beyond is closed.

Now this doesn’t mean that ART can’t be created during awful circumstances - it can. And it is being done more often as a rule than not. But, with great psychological pain and scars as

a outcome. Actors that pushes through a closed and afraid director's process where the director's idea or the play or the actors skills are brilliant enough to create ART for the audience. Or a director and acting ensemble that pushes through a process where one star actor is so afraid and closed that they stay inside their comfort zone and everything outside it is met with violent or abusive behaviour and outburst against all creative personal that forces them to be vulnerable and possibly fail. It is very possible that ART is created, even with such big obstacles... but it is very much likelier without and also very much likelier that the ones in the process that haven't got the economical, social, cultural, etc- power to chose their ART-process quits ART all together like the scolded child drawing a horse...

ART isn't in itself painful, it's one of our basic human tools, like LOVE: It's not just a feeling it's also an act and an experience and a state of mind. A symbios of ALL the right things. But like LOVE you can be in a situation where you only give and act and try to set the right mode for the right state of mind but doesn't get anything back... There is a lot of LOVE and products of it but it's leaking and you hurt yourself by continuing to be in the process... And you slowly lose your own ability to LOVE.

Now I feel like I am really talking about fuzzy things, but it also makes so much sense comparing ART to Berne Browns LOVE. Because it really feels so much more understandable. It's like things just keeps continuing to connect. Pun intended. ART craves human relation to exist and LOVE is the thing that makes human relations happen and hold them together even if it is with a circus rope, paintbrush, computer game world-simulator or a math problem, etc. instead of another life form.

As I wrote in the middle of the last term in "This is a Piece of ART":

"Now, if ART is more like what I'm trying to define here, then ART is more close to what I believe being a human is - and this is also part of what I believe we feel when we go to especially the performing ARTs as an audience, a dissonance between what we live in and have built for ourselves as a society and the complete openness of the sharing between the stage, the audience and the room - we are all one and the same and NOT just individuals part of individual nations. ART comes from the connections of relations of all things NOT from the defining of borders and the claiming of things for oneself. "

(A. Lindman 2022)

As with LOVE, sharing and openness, vulnerability and kindness I think is at the heart of ART too, which shouldn't come as a surprise to anyone. Because ART is at the core of being human almost equally as much as LOVE is...

Laure Andersson in here 60 minute BBC interview says that she isn't a multi media artist, but an artist that just likes telling stories with whatever means necessary (L. Andersson 2022), there is no difference drawing your arm horizontally with a violin or vertically with a paintbrush.

This holds as Story-ART for me and not. Like going back to when we first started telling stories. We have always used exactly what was necessary to tell them. And exactly the right amount to keep us collectively dreaming about the next story at and beyond the precipice of our knowledge. Like movement became dance, sound became song, song became words, words became sentences, became stories, became performances, got written down, became performed again, became paintings, became photos, became film, became social media, became VR, AR etc... We don't stop evolving Story-ART and Story-ART don't stop evolving us... This doesn't mean there is a hierarchical order of what is best... it just means ALL stories have their time and medium, and sometimes a new medium is needed to tell a story and sometimes a new medium let's us tell new stories or old ones in a new way...

But like I tried doing already in "this is a piece of ART" I think there is a difference between Story-ART and Poetic- ART or any other kind of ART out there. So, for me Playing the violin is Poetic-ART as long as it isn't trying to tell a specific story, because it is using the the musical language of the violin itself to create ART or entertainment.

But maybe, and this isn't a really farfetched maybe, Laurie Andersson likes to be in a state of creating ART - no matter what kind. Even if "stories that can make the world a little bit better" might be at the heart of her ARTistic goals.

So back to Acting and ADHD-acting. I wrote that acting is "Using the body in a way that maximises the chances of the audience seeing the Story-Art having an ART-experience trough the story"

Maybe this needs to be revitalised into something more like this:

"Acting is: Using the body and the tools available to maximise the chances of the audience having an ART-experience

Scratch that...

We need to define being an ARTist first... Of course...

Being an ARTist is: Using the body and the tools available to maximise the chances of oneself or/and the now and future audience having an ART-experience

Maybe nothing more, or less?

This would mean being an ARTist as an actor on a normative stage during a normative rehearsal period is not limited to normative acting skills but ANY skills and tools that are available to give the future audience a better chance of experiencing ART through the story collectively being told on stage a.k.a. The future Play/The future Performance.

HOW MUCH an ARTist the actor is ALLOWED to be is then governed by the specific normative rules of said land, acting schools, acting techniques learned by the actor, institutions, the whole field of acting, the workplace and ultimately this specific ARTistic process that is set out to lead to this specific performance at this specific venue.

In other words, taking Laure Andersson as an example, she could be said to be freeing herself of, for her, restricting norms of her ARTistic field. Letting her wander more freely as first a multi media ARTist and now later a Story-ARTist breaking even more normative rules for ARTistic fields.

The same thing that happened for her as a musician with all new platforms that music could be delivered from and started to free herself being more and more an ARTist - I think now many more actors are able to do the same thing. As an actor you can now let go of many normative rules of acting and tell the stories or perform your ART through your own ARTistic processes and own the whole process without theatres, movie companies or other ARTistic fields by just acting on your own social media page like Caitlin Reily (KÄLLA) or any other actor. Turning the whole hierarchal order of VD, Creative director, Producer, Director, Choreographer, Set designer, Hair and make up, Sound designer, light designer, etc... up on end. Letting the Actor be the ARTist that dictates the help needed to perform their idea/concept/ARThunch... And hopefully being able to get money from ARTgrants and State funding to be able to do their thing just as much as any theatre groups, painting or visual ARTists or music-ARTists before them...

Now, being an ADHD-person comes with a lot of neurodiverse functionalities that can be assets in a rehearsal room, if the ARTistic process allows it. Such as:

- 1) Not seeing the box (KÄLLA): This is a common theme among neurodiverse people, that the restricting norms of engagement is harder to stay inside and also sometimes to even see or be aware of. When it comes to hierarchal structures this can become a problem as much as it can be an asset, because the actor-director-relationship — if it isn't clearly defined — can start to dissolve. As, plus extra everything, a high percentage of ADHDers also have ODD (KÄLLA) or struggles with staying “confined”/“restricted” to /focused on one place/one task/etc. This can make being faced with authorial leadership problematic. Example: Director X has an idea and wants to try it, but Actor Y who has ADHD has run the whole scenario in their head already and is starting to think about possible alternatives and suggestions to alter the direction and scene with things that Director X haven't seen on the floor yet. Maybe crossing a lot of ARTistic boundaries saying things like: "If we changed these two words — Everything makes sense", "If the paint was red instead of

blue”, “If I could wear a skirt that would put on 2 more layers that would say exactly what we want”, “If we changed the lighting to a cone, right at this moment that would signal...”, “If I played this as if it was my last meal, that would really highlight my co-actor’s obstacle” etc... These suggestions might be wonderful in a devised, non-hierarchical, ARTist-confirming environment but in an institution where the set-design, choreography, costumes and sometimes even the manuscripts are holy and unchangeable from day one — and the director holds a lot of the power — this can be really problematic. Every single person on Earth is an ARTist, the question is HOW MUCH of an ARTist do we let ourselves be. And in an ARTistic process HOW MUCH am I ALLOWED to be at this specific point in the process. This might sound absurd, that this has to be defined at any given moment — But, as an example, the best processes for me have been where the director is more of an ARTistic process leader. Sometimes holding the reins tight and sometimes very loose and being very specific about why they are doing it in relation to the ARTistic process and the time schedule. “WHY-Q is more important than IQ” is a statement often used about Neurodiverse people (KÄLLA) in school. But, I hypothesise (read I know it to be true in my acting bones) that it is equally or even more important during ARTistic processes, not to trample over each other’s boundaries as persons and ARTists, especially if Autism or ADHD is in the mix. If this is done with LOVE (B.Brown) then I hypothesise that the ADHD-daydreaming-mind (KÄLLA) can really flourish and be an invaluable asset during an ARTistic process because of it’s more ‘not even knowing about the box’- thinking (KÄLLA).

- 2) Daydreaming/Scatterfocus/Associative thinking: Not being present might sound like the opposite of acting, but during an ARTistic process I hypothesise it’s invaluable, because this is what gives the ARTists ARTistic choices, especially in the beginning of a rehearsal period — So, the hypothesis is: Allowing an ADHD-actor having the daydream mind on during rehearsals, not going into hyperfocus, gives room for more ARTistic choices (and also as a great side effect, not burning out the ADHD-actors energy before lunch).
- 3) Hyperfocus: Many ADHD-actors like many ADHDers I hypothesise use their Hyperfocus when acting, leading to more intense immersiveness in the action performed and elongated focus sessions during ARTistic processes that can seem like, from the outside, that there is no end to the working capacity and energy — Pulling all-nighters when it is really needed, staying up on the floor rehearsing a scene for 16 hours without taking a rest or going to the bathroom... This is even more valuable as a freelance ARTist or as a free ARTist. But there is always a cost, and we have to be very careful with this energy, especially if you are an ARTistic process leader: Sometimes this is a good thing and sometimes this is a bad thing — Knowing when to schedule many breaks and keep the ADHD-actor from hyperfocus to help them save energy for the rest of the day/week/ process and when to stop with the breaks and not break the hyperfocus to not lose the opportunity of rehearsing with a deep focus on a specific task.

- 4) Hyperfixations (Källa): Is something that is more common with ADHD as to Special interest(KÄLLA) is more common with ASD. Most easily explained hyperfixations is intense Special interests but only for a very short amount of time: Like someone with ASD can have a Special interest for Cars their whole life and someone with ADHD gets it for 3 days once or several times during a life time. This in combination with Hyperfocus can set off almost Manic-looking behaviours. As an example: I see a Aikido movie and suddenly I want to know everything about Aikido — So, I can't put my phone down for all of my waking hours for 3 days, until I crash. But under that time I learn about ALL the history of Aikido, one kata, 20 martial arts-moves, buy a wooden katana (bokken) and sign me up on intense Aikido workshop week... And on the 5th day (I need 2 days to recuperate doing absolutely nothing) I wake up with watching a video about dark matter... and Aikido is gone... (until next time). Why is this helpful or not helpful during an ARTistic process? Well, let me start with a quote from a two week workshop with Ika Nord (Källa) in Etienne Decroix Mime (Källa) “all time spent on the ARTs is well spent time within the ARTs”. What I make this out to mean is that everything is connected, so spending time understanding one side more of the million sided coin of ART is not just time taken away from you perfecting your side of the ART-coin but also time giving your side firmer borders or/and rounding of the corners to the adjacent sides or a understanding the core of ART itself. What I'm trying to say here with a very long tangent is that having a neurodiverse actor in the ensemble will almost always mean having not just one other perspective on things but probably a thousand more because their lifetime of hyperfixations, might not have given them a deep knowledge about these things but they, have most probably given them insights into a very large quantity of subjects that can spark a lot of associations and topics during an ARTistic process — If, again, it is allowed... And the flop side of this, to spend more coin-analogies, is of course that the ARTistic spark of joy for the specific ARTistic process in the beginning wanes of much more quickly for the ADHD-actor and the struggle to stay interested in the same topic for 8-12 weeks can be very excruciatingly real (not to say being hired 1 year in advance and losing the interest 11 month and 27 days before the process has even begun... (fortunately most ARTistic processes are a lot of fun, so this isn't usually a problem for myself. But, when the process isn't fun and the subject or theme isn't interesting enough to create dopamine in the brain... This is where an ADHD-actor needs to have some serious ADHD-acting tools at hand, not to burn themselves out²³
- 5)

²³ This really needs to be researched if it is the same for all ADHD-actors.

Thoughts about the ADHD-actor and new media - from seminar with Huldugl and video material about Hsin Chien Huang's and Laurie Andersson's works and workshop week with Rodolfo Garcia and Gob Squad

<https://www.youtube.com/watch?v=dUo-dqMriY8>

Laurie Andersson "Art isn't about self expression it's about being curios" [and coming up with questions and answers to poetic or specific ponderings].

Starting with this quote from Laurie Andersson — and my own, after listening to her interview and maybe reading into it some of my own thoughts about ART, interprets it's ending — what new technology gives any age of human society is the possibilities to dream even bigger, creating even bigger ART leaps that pushes all the other sciences forward, in to collision courses and new relationships with each other or/and even creating new sciences.

What this means for the ADHD-actor with social media-acting²⁴, zoom-theatre²⁵, AR-acting and VR-acting, motion capture performance, Deep fake, NFT, etc. We of course just have to wait and see. But, like with other things ADHD what keeps the ADHD-mind starting and going is for example novelty, challenge, interest, fun, passion and a deadline (FOOTNOTE). So, just the fact that some of the new tech is just that 'new' and brings a

²⁴

²⁵

challenge, is fun and easy to use like instagram, tiktok, youtube, etc... Should hypothetically be very ADHD-friendly. Also the fact that the production of a 6 second up to 1 minute clip can be a really short production of a few days to mere minutes. Adding the social pressure to post something every month, week or day might create natural deadlines.

As a backside to the coin the lack of real deadlines and just the 'should' part of posting continuously can create big gaps in productivity and working with your phone can create a very distracting work place not just for persons high wired for short dopamine kicks.

In his book "ADHD"(KÄLLA) Anders 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.

This maybe biological historical puzzle piece in combination with the arts and acting and new media might hypothetically point towards a wonderful place for an ADHD-actor to be working: At the frontlines 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 with the novelty of exploring new technology, with fun and easy to excetcute 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-boxes for getting things done (in maybe an obsessively, hyper fixated hyperfocused manner, but that's what we call 'being an artist', right?).

Talking to Sean and Simon during our workshop week about how they in GobSquad²⁶ work it also hits me that the devised theatre method of "everyone owns the ideas shared in the room" (GobSquad 2022) is deeply biologically human because of how we lived for 99.9999% of our time on earth as a species (KÄLLA), sharing and caring for our tribe and people. And maybe, since ODD and a challenging attitude towards authority is procentually highly coexisting with ADHD, the method of co-ownership and co-creating an ART-piece is not just a more human way of creating theatre but also a more ADHD-friendly way? (Ofcourse, when

²⁶ GobSquad an performance art collective based in Germany Berlin

it works well, as a devised theatre process comes with it's own set of problems and might not work for every occasion, especially when combined with other authorial structures²⁷ ...)

Reconnecting again towards my definition of ART, the GobSquad idea of “ “having a hot bath” to let your brain float/daydream about ” (GobSquad 2022) is totally in line with the definition since it allows room for “Dreaming at the edge....” in their creative process making it in my eyes in combination with the devised co-creating process on the floor, a very ART-friendly environment.

“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” Sean said (GobSquad 2022) during the workshop. And if art is ART (A. Lindman 2022) the ‘being present’ and ‘giving space’ to “the dreaming collectively on your own/together with other)” is a way to create a great room for things serendipitously popping up through the collective theatrical mind on the floor.

The Structure of the Zoom theatre that we used during the workshop (GobSquad 2022), I though might be a very nice way of not only showing the ADHD-mind to an outsider but also could be a very ADHD-friendly way of telling a story with lots of different angles and things happening at the same time telling different or the same stories, not letting the mind wander away in the neurotypical pauses and paces of telling a linear story. (KÄLLA).

Rodolfo devised theatre

ADHD and social media

²⁷ I was in a devised process for Pantomimteaterns play “Mardrömmar” where the communication of the theatre's own leader structure's thoughts did not reach the hired director until the pent up energy exploded through one in the team that sat on two chairs in a very bad way that lead to a complete trust failure between the theatre and the director and team. And the show was canceled 2 weeks before premiere.

ADHD-acting thoughts derived from listening to Anna Pettersson's friday seminar 18/11

On the 18/11 we had a seminar with Anna Pettersson (Pettersson 2022) here are some ADHD-Acting thoughts from it.

Anna Pettersson pratade om några av dessa saker på sitt seminarium med oss:

- 1) Att inte använda texten det första en gör på kollationering utan jobba direkt på golvet och ta vara på skörheten som finns i det rummet (Pettersson 2022)
- 2) Att låta skådespelaren välja att vara med i projektet eller inte (Pettersson 2022) När hon kommer som regissör utifrån till en teater.
- 3) Att ta vara på skådespelarens egna intressen för att få med dem och stå bakom pjäsen och regissörens/teaterns budskap. Skapa övertygade skådespelare (Pettersson 2022)
- 4) Att jobba med skådespelarblicken och kunna välja när en vill vara subjekt och när en vill vara objekt på scen (Pettersson 2022)
- 5) Hierarkier på och utanför scengolvet

Några ADHD-skådespelaranalyser utifrån dessa punkter.

- 1) Att inte börja direkt med texten på en kollationering lyfter bort väldigt mycket prestationsångest för de flesta skådespelarna (Pettersson 2022) och särskilt hypotiserar jag för dem med NPF där det också finns andra problematiker med att läsa en text för första gången inför en massa folk: Arbetsminnet är nedsatt (KÄLLA) och det är därför svårt att hålla vad de andra skådespelarna läser i huvudet samtidigt som en försöker förbereda eller hitta sitt parti i texten. Det kan finnas samproblematik som dyslexi, dyskalkyli, APD, m.m. (KÄLLA) eller bara vanligt dippande fokus/koncentration/energi som gör det svårt att vara i rummet under en kollationering. För att inte tala om att det är så mycket känslor i rummet och ADHD-hjärnan som har svårt att filtrera dessa intryck (KÄLLA) lätt blir överlastad och helt slutkörd.
- 2) Att låta skådespelarna välja att vara med eller inte oavsett om de är stationerade på teatern eller inte, låter ur ett ADHD-skådespelarperspektiv fantastiskt. Eftersom vårt intressebaserade nervsystem (KÄLLA) kan få det väldigt svårt att 'bara göra' något som är viktigt eller för att någon säger åt oss att göra det. Och att få valet att säga nej eller

faktiskt få fundera på om projektet kommer vara hälsosamt för oss låter underbart och lyxigt!

- 3) Detta tillsammans med att ta vara på skådespelarnas intressen, även om det kräver mer från regissören som behöver jobba extra för att planera in det i föreställningen (Pettersson 2022). Så, låter det som att det skulle vara ett mycket NPF-vänligt sett att jobba på särskilt om det i de bästa världar gick att vara flexibel med NPF-nycker som hyperfixeringar (KÄLLA). För om NPF-skådespelaren kan få knyta sina intressen och nuvarande passioner, hyperfixeringar och specialintressen till rollen eller pjäsen så kommer hen inte bara att stå bakom budskapet och kännas mer trovärdig från publikens håll (Pettersson 2022), utan också förmodligen kunna bidra med en otroligt djup sakkunskap eller outömlig hyperfokuserad energi för att utforska och fördjupa pjäsinnehållet/karaktärerna/dramaturgin/etc.
- 4) Där Anna Pettersson beskriver sitt arbete med att jobba med skådespelarblicken, huruvida den är riktad mot sig själv som objekt tittad på utifrån av till exempel en publik eller från sig själv som subjekt tittandes på en publik till exempel (Pettersson 2022), tror jag skulle kunna vara ett möjligt verktyg för att arbeta med ADHD-hjärnan på scen under repetition: Är jag som ADHD-skådespelare utsatt, *ett objekt*, för min hjärnas ofrånkomliga förmåga att ibland ta in hela rummet och kasta in olika korsande tankar stup i kvarten eller är jag sändare av dessa tankar och subjektivt intar hela rummet som en mycket närvarande och delaktig konstnär? Då är det inte ett problem alltid att jag blir splitterfokuserad utan också en värdefull tillgång likt jag skrivit tidigare om konst är ART (Lindman 2022) så är förmågan att vara närvarande tillsammans med drömhjärnan, DMN, en konstnärlig tillgång då hjärnan i det stadiet både är associativ och fokuserad på att utföra en specifik uppgift - Alltså, kan de tankarna som dyker upp under ett repetitionstillfälle (och kanske även på scen/framför kameran) vara guldgruv som inte skall tryckas undan till fördel för det hyperfokuserade (Lindman 2022) skådespeleriet utan ageras på eller läggs bakom örat, eller viskas/mailas till regissören vid tillfälle.
- 5) Hierarkier på golvet, i huset och mellan regissör och skådespelare är någon som kan kännas av mycket hårdare som ADHD-skådespelare pga RSD (KÄLLA) och oftast ett ökat rättspatos (känsla för rätt och fel) (KÄLLA), men också då många med NPF också har ODD (KÄLLA). Detta gör att orättvisor som kanske uppfattas som småsaker av andra känns som stora förtryck eller mycket ojämna förhållande av ADHD-personer. Så, när A. Petterson säger att "det är svårt att vara rättvis som regissör" och att det är "lätt att klampa in i någons känslighet" och att "en är beroende av deras uppriktighet" (Pettersson 2022) Så, tror jag att en också som ADHD-konstnär behöver regissörens uppriktighet och tydlighet än mer. Så, med uppriktighet så tolkar jag nu in fritt här att det också betyder, inte bara tydlig med sin egen kommunikation om en känner sig trampad på utan också, att en är tydlig med sina behov som skådespelare på golvet (vilken typ av kommunikation som funkar bäst, scheman, tider, arbetssätt osv) för detta kan en inte förvänta sig att alla regissörer har utbildat sig i att arbeta med på ett NPF-vänligt sätt.

Som ADHD-skådespelare hypotiserar jag också att det finns en ökad känslighet för regissörens dömande blick, pga RSD/en ökad känslighet för kritik bottnad i alla år av reprimander och tillsägelser (KÄLLA) som en ADHD-person för höra i sitt liv. Och jag menar "blick" för känsligheten är så intränad att inga ord behöver yttras, inte ens när regissören sitter på 12:e bänkraden gömd bakom en nedsläckt salong... Denna känslighet tror jag det är extra lätt att "klampa in i" (Pettersson 2022) som regissör och om ADHD-skådespelaren inte är tydlig med att kommunicera ett kanske vänligare tonläge eller som Anna Pettersson själv pratar om "ett rum där det är tillåtet att göra fel och som uppmuntrar att göra om" (Pettersson 2022) så tror jag att det lätt uppstår spänningar i rummet (som då enbart egentligen bygger på en bräcklig kommunikation). Särskilt svårt tänker jag att detta är om ADHD-skådespelaren inte har en diagnos eller själv är medveten varför eller att den är extra känslig för kritik - Och, det är väl här det i den bästa av världar vore fantastiskt om regissören satt inne på kunskap om NPF och sätt att arbeta med NPF-skådespelare (för en regissör möter tiofaldigt fler skådespelare än vad en skådespelare möter regissörer... och regissören är arbetsledaren och ytterst ansvarig för den konstnärliga processen i arbetsrummet (även om det så klart vore bäst om alla i rummet tog/hade det ansvaret och hjälpte till att skapa ett rum öppet för konst (ART (Lindman 2022))).

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