

SUMMARY

PhD Dissertation

The Logistics of Performing a Role. On the Canon of the Most Important Things

Introduction

The purpose of this doctoral dissertation is to apply the seven fundamental rules of logistics — the right product, the right quantity, the right condition, the right place, the right time, the right customer, and the right cost — to the analysis of the actor's creative process, both in its strategic dimension (preparation for a role) and its operational dimension (the performance and maintenance of a role). Drawing on nearly forty years of stage experience, I have sought to organize knowledge about acting through the lens of logistical discipline — systematizing not only the process of preparing a role, but also the broader management of an actor's professional career. The inspiration for this approach stemmed from my professional experience and observation of how acting styles have evolved over the decades — from the classical patterns of the 1980s, through the experimental and emotionally charged explorations of the 1990s, up to the present day.

Genesis of the Concept

In the introduction, I describe the emotions accompanying the beginning of work on a new role — stress, excitement, and uncertainty, even after years of experience. This reflection leads to a key question: what is acting? Is it a profession, a craft, an art, truth, or illusion? The responses of great actors — Jan Englert, Tadeusz Łomnicki, Marlon Brando, Robert De Niro — reveal the transience and multidimensionality of this profession. In my view, while the metaphysical and artistic descriptions of acting are important, it is equally essential to recognize its concrete, craft-based aspect. I see in logistics a means of bringing order to creative chaos through tools of rational planning, operational optimization, and conscious self-management. The central premise of this dissertation is that acting — like any production process — can and should be supported by the principles of logistics. Structuring the creative process enhances the effectiveness of working on a role, minimizes the risk of errors, improves control over one's craft, and deepens understanding of the entire theatrical undertaking.

Structure of the Dissertation

This dissertation consists of five main chapters: 1. Keys to Achieving Goals - A reflection on established acting methods in light of the author's own stage experience. 2. The Class of 1987 Method - An analysis of the teaching style at the Aleksander Zelwerowicz National Academy of Dramatic Art (PWST) in Warsaw during the years 1983-1987 (the author's years of study), under the guidance of outstanding professors including Aleksandra Ślaska, Tadeusz Łomnicki, Gustaw Holoubek, Aleksander Bardini, Ryszarda Hanin, and others. 3. Collision - Introducing the rules of logistics into the actor's creative process. An attempt to reconcile the inherent fluidity and elusiveness of creative work with the rigorous discipline of structured methodology. 4. The Seven Rules of Logistics in Practical Application - An analytical case study of two roles: Francoise in **Taniec albatrosa** (**The Dance of the Albatross**, dir. Maciej

Englert, Teatr Współczesny in Warsaw) and Barbara in *Miś Kolabo* (dir. Ryszard Bugajski, Teatr TV), interpreted through the logistics framework: - Right Product - the role and performance precisely shaped to meet the audience's expectations, aligned with the director's vision and the author's text. - Right Quantity - balanced integration of character traits without excess. - Right Condition - conscious selection of emotional states appropriate to the dramatic situation. - Right Place - optimal placement of the character's conflict in the narrative structure. - Right Time - attention to tempo, rhythm, and dramatic timing. - Right Customer - awareness of and engagement with the audience. - Right Cost - emotional, cognitive, and physical investment of the actor. 5. The Canon of the Most Important Things - An attempt to capture the actor's internal condition: dreams, hopes, tensions, contradictions, as well as blind spots, obsessions, and personal limits.

Conclusion

This dissertation is a personal reflection on the author's own acting path and an attempt to create a new working system that integrates intuition with rational planning. It proposes a different approach to teaching and practicing acting — not as a realm of creative chaos, but as an organized process based on rules that do not suppress individuality, but rather support and channel it. Creativity and logistics do not need to be in conflict — they can complement and reinforce one another, making the acting profession more conscious, responsible, and effective.