While the publisher has taken all reasonable care in the preparation of these papers, they do not take responsibility for the accuracy of the information contained therein and cannot accept legal responsibility or liability for any errors omissions from the publication or the consequences thereof.

British Library Cataloguing –in-Publication Data
A catalogue record for this publication is available from the British Library.

ISBN: 978-0-901931-16-0

The 7th Art of Management & Organization Conference Papers:

Creativity & Design

Hosted by Copenhagen Business School 2014

Edited by Dr Jenna Ward & Stephen Linstead
Welcome to the 7th Art of Management and Organization Conference

Dear delegate,

The organizing committee welcomes you to 7th Art of Management and Organisation Conference, which seems to be the largest ever both in numbers of participants and number of streams and abstracts. For all of us this event manifests the growing impact of Art and Aesthetics on Management Research and Education since the first conference 2002 in London. Today the Arts inspire critical rethinking of Business Education, and mainstream Management and Organizational Scholars increasingly integrate aesthetic reflection into their Research.

Copenhagen Business School and its Departments of “Organization” and of “Management, Politics and Philosophy”, where many of our early pioneers today have their academic home bases, are proud to host you for another four days of playful and artful collegial exchanges in which borders between Art School, Business School and Art Venues playfully blur. We are happy to greet more than 150 presenting international scholars, as well as performing artists like the Economic Body, Taylor’s Playhouse and BBM.

Welcome also to Denmark, where the beauty of Design existentially mixes, through Kierkegaardian aesthetics, its functionalist welfare utopia with the sublime angst of Nordic Noir.

To facilitate intensive and informal exchange, all but one of the parallel sessions takes place in the 7 rooms of the ground and 1st floor of the Conference Venue: Kilen (“The Wedge” in English). Kilen is situated in the heart of the Municipality of Frederiksberg, within Copenhagen, and there is a Metro Stop adjacent to our Venue (Metro Station: Fasanvej). For the only session outside Kilen, “The Studio Summit”, we have opened the CBS Studio on Grundtvigsvej 25 just less than 15 minutes’ walk from our main Kilen venue.

Last but not least, we extend our special thanks to the AoMO organisation: Jenna Ward, Steven Linstead, and Steve Taylor, who have all been extremely helpful providing a professional conference framework for the Copenhagen AoMO venue.

We all wish you hearty welcome!

Per Darmer & Henrik Hermansen

CBS Steering Committee
Per Darmer
Academic organizer
Associate Professor, Department of Organization pd.ioa@cbs.dk / +45 5124 6260

Henrik Hermansen
Head of secretariat, Department of Management, Politics and Philosophy heh.mpp@cbs.dk / +45 2686 0325

CBS Organization
Ane Lindgren Hassing
alh.ioa@cbs.dk/ +45 2615 3538

Jesper Bjørn
jb.lpf@cbs.dk / +45 2087 1599

CBS Support
Anna Katharina Bierre Anna Frohn Pedersen Kasper Larsen
Lina Vigelyte
Marie Koefoed Sudergaard

The theme of this year’s conference is “Creativity and Design”.
Creativity & Design

7th Art of Management and Organization Conference

Copenhagen Business School 28th-31st August 2014

To maintain continuity, as creativity has always been both a theme and a characteristic of the Art of Management and Organization Conference, the 2014 conference would also like to highlight design, and the interrelation between these two themes. The interrelation will focus upon both the design of creativity, as some kind of structure is often needed to spark creativity (e.g. the Danish filmmaker Lars von Trier), and also creative design, underlining the idea that design is not purely rational but also a creative process in the arts, industries and organizations.

The design of the conference theme has at least the following four purposes:

1. to show how creativity and design can be, and often is, two sides of the same coin
2. to display the diversity of design, from structural design (e.g. Mintzberg, 1983) to improvisation where the interplay between structure and improvisation is highlighted (e.g. Kamoche et.al., 2002) and further yet to seeing design as process (e.g. Weick, 2001).
3. to encourage design industries and those researching them to become a more visible part of the Art of Management and Organization Conference and community e.g. architecture, fashion, furniture.
4. to highlight the creativity of Denmark and Danish design (e.g. fashion, food, furniture, and porcelain)

Diversity of contributions

To uphold the great tradition of the Art of Management and Organization Conference we encourage you to be creative and design all kinds of untraditional performances, presentations, events, exhibitions, tracks and papers to make the 2014 conference yet another creative melting pot of ideas about art, management, organization and their interrelation.

We are interested in all kinds of presentations, performances and papers that help us further develop our understanding, theorizing, organizing, and realization of these relationships as well as new ways of playing with and living them.

The Art of Management and Organization Conference has created a community of praxis where playfulness and seriousness goes hand in hand to lay down new paths and gain new knowledge and spark new ideas and creativity. It is a community where scholars, artists and practitioners are integrated in the common endeavour to explore, enrich and expand the interrelationship between art, management and organization.

This is a publication of the full papers submitted to the 7th Art of Management & Organisation conference themed Creativity and Design. A copy of all abstracts, workshops, performances and keynotes can be found at www.artofmanagement.org

All papers and abstracts were peer reviewed as part of the conference paper selection process.

For more information about the Art of Management & Organization conference and other activities including journal Organizational Aesthetics please see our web and Facebook page www.facebook.com/ArtOfManagementandOrganization

THE ART OF MANAGEMENT AND ORGANIZATION
## Program of Events

### Thursday 28th August 2014

<table>
<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
<th>VENUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.00 - 16.00</td>
<td><strong>REGISTRATION</strong>&lt;br&gt;Refreshments and mingle</td>
<td>Kilen, Atrium&lt;br&gt;Kilenvej 14, Frederiksborg</td>
</tr>
<tr>
<td>16.00 - 16.30</td>
<td><strong>WELCOME</strong>&lt;br&gt;By CBS Dean of Research Alan Irwin and conference organizers; Per Darmer and Henrik Hermansen</td>
<td>Kilen, Atrium</td>
</tr>
<tr>
<td>16.30 - 17.00</td>
<td><strong>ART-BASED EXPERIENCE: AN EXAMPLE</strong>&lt;br&gt;By Krista Petajajarvi</td>
<td>Kilen, Atrium</td>
</tr>
<tr>
<td>17.10 - 18.00</td>
<td><strong>KEYNOTE</strong>&lt;br&gt;by Daniel Birnbaum, Director Moderna Museet, Stockholm</td>
<td>Kilen, Atrium</td>
</tr>
<tr>
<td>18.00 - 19.30</td>
<td><strong>BUFFET</strong></td>
<td>Kilen, Atrium</td>
</tr>
<tr>
<td>19.30 – 20.00</td>
<td><strong>THE ECONOMIC BODY</strong>&lt;br&gt;By Anna-Mi Fredriksson &amp; Dancers</td>
<td>Kilen, Atrium</td>
</tr>
<tr>
<td>20.15 - 21.30</td>
<td><strong>THROUGH THE READING GLASSES</strong>&lt;br&gt;a play by Steven Taylor</td>
<td>Kilen, Atrium</td>
</tr>
<tr>
<td>Time</td>
<td>Activity</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>--------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>8:30a</td>
<td>Registration Information Open</td>
<td></td>
</tr>
<tr>
<td>8:30a</td>
<td>Parallel Sessions (*Separate program for the Studio Summit, see page 14-15)</td>
<td></td>
</tr>
<tr>
<td>8:30a</td>
<td>Free the Coat: Art Initiative in Management + University Education</td>
<td></td>
</tr>
<tr>
<td>8:30a</td>
<td>Curating Realities for Group Creativity</td>
<td></td>
</tr>
<tr>
<td>8:30a</td>
<td>The Disruptive Potential of Arts Based Approaches</td>
<td></td>
</tr>
<tr>
<td>8:30a</td>
<td>Dance: Choreography + Organization</td>
<td></td>
</tr>
<tr>
<td>8:30a</td>
<td>Fashioning the Organization in the Creative City</td>
<td></td>
</tr>
<tr>
<td>8:30a</td>
<td>Art as Process—Process as Art</td>
<td></td>
</tr>
<tr>
<td>8:30a</td>
<td>Spatial Aesthetics and the Experience of Materiality</td>
<td></td>
</tr>
<tr>
<td>8:30a</td>
<td><strong>Coffee Break in Artrium</strong></td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td>Introduction to the winners (announcements)</td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td>Introduction to the winners (announcements)</td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td>Introduction to the winners (announcements)</td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td>Introduction to the winners (announcements)</td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td>Introduction to the winners (announcements)</td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td><strong>Lunch in Kilen, Artrium</strong></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Introduction to the winners (announcements)</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Introduction to the winners (announcements)</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Introduction to the winners (announcements)</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Introduction to the winners (announcements)</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Introduction to the winners (announcements)</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Introductions, Keynotes, Lunch</td>
<td></td>
</tr>
<tr>
<td>13:00</td>
<td>To Create and Curate New Learning Experiences as Part of All Care innovations</td>
<td></td>
</tr>
<tr>
<td>13:00</td>
<td>To Create and Curate New Learning Experiences as Part of All Care innovations</td>
<td></td>
</tr>
<tr>
<td>13:00</td>
<td>To Create and Curate New Learning Experiences as Part of All Care innovations</td>
<td></td>
</tr>
<tr>
<td>13:00</td>
<td>To Create and Curate New Learning Experiences as Part of All Care innovations</td>
<td></td>
</tr>
<tr>
<td>13:00</td>
<td>To Create and Curate New Learning Experiences as Part of All Care innovations</td>
<td></td>
</tr>
<tr>
<td>13:00</td>
<td><strong>Coffee Break in Kilen, Artrium</strong></td>
<td></td>
</tr>
<tr>
<td>15:00</td>
<td>Wilson, No Title</td>
<td></td>
</tr>
<tr>
<td>15:00</td>
<td><strong>Closing of the stream</strong></td>
<td></td>
</tr>
<tr>
<td>15:00</td>
<td><strong>Closing of the stream</strong></td>
<td></td>
</tr>
<tr>
<td>15:00</td>
<td><strong>Closing of the stream</strong></td>
<td></td>
</tr>
<tr>
<td>15:00</td>
<td><strong>Closing of the stream</strong></td>
<td></td>
</tr>
<tr>
<td>15:00</td>
<td><strong>Closing of the stream</strong></td>
<td></td>
</tr>
<tr>
<td>16:30</td>
<td>Break</td>
<td></td>
</tr>
<tr>
<td>18:15</td>
<td>Dinner in Kilen, Artrium</td>
<td></td>
</tr>
<tr>
<td>18:15</td>
<td><strong>Coffee Break in Kilen, Artrium</strong></td>
<td></td>
</tr>
<tr>
<td>18:15</td>
<td><strong>Closing of the stream</strong></td>
<td></td>
</tr>
<tr>
<td>18:15</td>
<td><strong>Closing of the stream</strong></td>
<td></td>
</tr>
<tr>
<td>18:15</td>
<td><strong>Closing of the stream</strong></td>
<td></td>
</tr>
<tr>
<td>18:15</td>
<td><strong>Closing of the stream</strong></td>
<td></td>
</tr>
<tr>
<td>18:15</td>
<td><strong>Closing of the stream</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Friday, August 29**
<table>
<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.30-16.30</td>
<td>INFORMATION OPEN</td>
</tr>
<tr>
<td>8.30-16.30</td>
<td>PARALLEL SESSIONS (<em>Separate program for the Studio Summit, see page 14-15</em>)</td>
</tr>
<tr>
<td>Ks45</td>
<td>Free the Goat - Art Initiatives in Management and University Education - Pierre Guérit de la Mottheux (agen, France)</td>
</tr>
<tr>
<td>Ks54</td>
<td>Curating Realities for Group Creativity - Sarea Friis, Moller (<a href="mailto:dfm@arts.dku.dk">dfm@arts.dku.dk</a>)</td>
</tr>
<tr>
<td>Ks71</td>
<td>The Disruptive Potential of Arts-Based Approaches - Louise Stokey (<a href="mailto:lstokey@fondationarts.ku.dk">lstokey@fondationarts.ku.dk</a>) &amp; Margaret Page (<a href="mailto:margaret.page@ac.uk">margaret.page@ac.uk</a>)</td>
</tr>
<tr>
<td>K143</td>
<td>Open-Stream - Shairn Atkinson (<a href="mailto:shairn@arts.dku.dk">shairn@arts.dku.dk</a>)</td>
</tr>
<tr>
<td>K146</td>
<td>Art of Management - Sustainability - Performance - Hamilton Ague-McClellan</td>
</tr>
<tr>
<td>K150</td>
<td>Design Thinking and Social Justice - Kern I. Miler (<a href="mailto:kern.miler@arts.dku.dk">kern.miler@arts.dku.dk</a>)</td>
</tr>
<tr>
<td>10.30-10.40</td>
<td>Coffee break in Kilen, Atrium</td>
</tr>
<tr>
<td>10.30-10.40</td>
<td>Spaces of Precarious Conditions - Bridging Cultures, Designs and Worldviews - Katarzyna Cieślik, Katarzyna Cieślik</td>
</tr>
<tr>
<td>10.40-10.50</td>
<td>Coffee break in Kilen, Atrium</td>
</tr>
<tr>
<td>12.00-13.00</td>
<td>Lunch in Kilen, Atrium</td>
</tr>
<tr>
<td>13.00-14.30</td>
<td>Integrative Arts-based Initiatives for Enhancing Strategic Design and Business Innovation - Rockwell &amp; Molina, Moscow</td>
</tr>
<tr>
<td>14.30-15.00</td>
<td>Coffee break in Kilen, Atrium</td>
</tr>
<tr>
<td>15.00-16.30</td>
<td>Global User Manifesto - Aikido, Friendship &amp; Peace - Decoding the Synergies of Design, in a Transcultural African Textile - Patrick</td>
</tr>
<tr>
<td>16.30-17.00</td>
<td>Break</td>
</tr>
<tr>
<td>TIME</td>
<td>ACTIVITY</td>
</tr>
<tr>
<td>-------</td>
<td>----------</td>
</tr>
<tr>
<td>8:30</td>
<td>INFORMATION OPEN</td>
</tr>
<tr>
<td>8:30-10:00</td>
<td>PARALLEL SESSIONS (<em>Separate program for the Studio Summit, see page 14-15)</em></td>
</tr>
<tr>
<td>8:30-16:30</td>
<td><strong>K34</strong> Curating Realities for Group Creativity. Satoshi Maeda. (<a href="mailto:ofm.mpp@cbs.c.u">ofm.mpp@cbs.c.u</a>) &amp; (Shimon Hassell: <a href="mailto:s.hassell@cs.c.u">s.hassell@cs.c.u</a>) (10:00 - 11:00)</td>
</tr>
<tr>
<td>8:30-16:30</td>
<td><strong>K36</strong> Open Stream. Per Damsgaard. (<a href="mailto:p.damsgaard@cs.c.u">p.damsgaard@cs.c.u</a>)</td>
</tr>
<tr>
<td>8:30-16:30</td>
<td><strong>K145</strong> Organizing Creativity as Sensemaking. Processual Perspectives on Artistic Projects. Senta Malou Sandoval. (<a href="mailto:sandoval@cbs.c.u">sandoval@cbs.c.u</a>) &amp; Christoph Niemann. (<a href="mailto:christoph.niemann@cs.c.u">christoph.niemann@cs.c.u</a>) &amp; Bente Miler. (<a href="mailto:bente.miler@cs.c.u">bente.miler@cs.c.u</a>)</td>
</tr>
<tr>
<td>10:00-10:30</td>
<td>Coffee-break in Kilen. Atrium.</td>
</tr>
<tr>
<td>12:00-14:00</td>
<td>Closing of the conference and Danish lunch in Kilen. Cantine.</td>
</tr>
</tbody>
</table>
## Contents

LEADERSHIP ARTISTRY: FINDING BEAUTY IN A FRACTURED WORLD ........................................3

*STONETURNER – TOWARDS A NEW DESIGN METHODOLOGY* ..................................................... 5

FINE ART INSTALLATIONS AS EXPRESSIONS OF CULTURAL IDENTITY AND CATALYSTS FOR INTUITIVE BUSINESS MODELS ........................................................................................................ 12

THE POETICS OF ORGANIZATIONAL SENSEMAKING ..................................................................... 22

CITIES AS PLATFORMS FOR CO-CREATING EXPERIENCE-BASED BUSINESS AND SOCIAL INNOVATIONS: AN EXPERIMENTAL APPROACH .................................................................. 40

ORGANIZING LARGE DEVELOPMENTAL-CULTURAL INITIATIVES IN PROJECTIVE CITIES .................. 82

ARTS MANAGEMENT. A EUROPEAN PERSPECTIVE ........................................................................... 109

GENDER, MOVEMENT AND LEADERSHIP ....................................................................................... 120

THE CHALLENGE OF LEARNING FOR THE UNKNOWN: INQUIRY PROCESSES AT A THEATER ................................................................................................................................. 131

THE ARTFUL ORGANIZATION POTENTIATING BUSINESS - REVITALIZING ORGANIZATIONS .......................................................... 158

IMPROVISATION AS TECHNOLOGY IN ORGANIZATIONS ................................................................ 178

DESIGN FICTION AS A MEANS OF CREATING CULTURAL LEGIBILITY FOR REPRESENTATIONS OF THE FUTURE AND THE IMPLICATIONS OF TODAY’S DECISION-MAKING .................................... 181

APPLIED ORGANISATIONAL AESTHETICS. DESIGN, ARCHITECTURE AND ART IN MANAGERIAL PRACTICE ............................................................................................................................ 199

CAN THE BUILT WORKING ENVIRONMENT SUPPORT INNOVATIVE CORPORATE CULTURE: A THEORETICAL FRAMEWORK ......................................................................................... 211

THE ECONOMIC BODY ....................................................................................................................... 222

EXTENDING THE COMFORT ZONE ......................................................................................................... 235

SONATA FORM – TOWARDS SCRIPTING INNOVATION PROCESSES .................................................. 245

CO-CREATION IN THE PUBLIC SPACE: TRANSLATING LOCAL HETEROTOPIAS INTO A JOINT STRATEGY. ................................................................................................................................. 262

AN INVESTIGATION OF THE EFFECT OF ARTISTIC COLLABORATION ON THE BRAND IMAGE OF LUXURY FASHION BRANDS .................................................................................................................. 272

CURATORIAL PRACTICE IN ARTISTIC INTERVENTIONS IN ORGANIZATIONS: INSIGHTS FROM SWEDISH PRACTITIONERS .............................................................................................................. 294

SENSE MAKING: CURATING REALITIES FOR GROUP CREATIVITY BY ENSURING PRESENTATIONAL MEDIA PRECEDES PROPOSITIONAL FORMS ........................................................................... 315
Irish philosopher and poet John O’Donohue challenges us not to simply contemplate beauty, but to move into action: not simply to inspire, but to innovate, implement, and ultimately to have a huge impact on the world. “Now!” O’Donohue says, “Now is the time to invoke beauty!” “Find a way to make beauty necessary. Find a way to make necessity beautiful (Anne Michaels).

Let me therefore extend two invitations to you to return to beauty. The first invitation is at a very personal level and the second is at a level that encompasses the world.

As we are all only too aware, having the courage to see reality the way it is leaves us awash in ugliness, devastated by how much needs to be done if the planet and civilization are to survive. If we are not outraged, it is only because we are not paying attention

But when we look, what protects us from descending into the same rampant denial that so many people use to blind themselves, and thus to protect themselves with apathy? What protects us from being swallowed by anger or depression when confronting the enormity of the challenge – the enormity of the ugliness? Both the anger and depression are completely understandable, but neither is the least bit helpful to the world or to us personally?

John O’Donohue’s response to our predicament? to those of us who are so committed to making the world a better place, and yet find ourselves, at times, overwhelmed by the challenge? Now! “Now is the time to invoke beauty!” - as personal protection and as global strategy. “Now is the time to invoke beauty!”

First Invitation to Beauty: Personal

I therefore invite you to take a moment to re-collect the beauty that is supporting you personally, and thus making global change possible. Take a moment to recollect the moments of beauty you have experienced in just the last 24 hours. It may be something you saw, or heard, or smelled, or tasted, or touched. It may be an idea you heard from a colleague or a random act of kindness from a complete stranger. This invitation to beauty is an invitation to inoculate you against the personally devastating consequences of having the courage to confront the world’s ugliness.

Second Invitation to Beauty: Global

Singer/Songwriter Phil Ochs proclaims: “In these ugly times, the only true protest is beauty.” The aim isn’t simply to reduce ugliness; less bad is not good. It’s to invoke beauty; to fix the world, to make the world
a more beautiful place. My second invitation to you for beauty therefore is not at the personal level; it's at the world level. Ask yourself: What is the beauty you most want to see in the world? What is the beauty you most want to create in the world? Now is the moment to let beauty return you to your highest aspirations for the world, and for your leadership in the world.

Our situation today
shows that beauty demands for itself
at least as much courage
as do truth and goodness
John O’Donohue

Find a way to make beauty necessary
Find a way to make necessity beautiful
Anne Michaels


**Nancy J. Adler** is the S. Bronfman Chair in Management at McGill University. She conducts research and consults worldwide on global leadership, cross-cultural management, and arts-inspired leadership practices. She has authored more than 125 articles, produced 3 films, and published 10 books and edited volumes. She is a Fellow of the Academy of Management, the Academy of International Business, and the Royal Society of Canada, and has been recognized as one of the top university teachers in Canada. Nancy is also a visual artist and has been an artist-in-residence at The Banff Centre. Her paintings and monotype print are held in private collections worldwide.
*STONETURNER – TOWARDS A NEW DESIGN METHODOLOGY*

Spaces of Precarious Condition
— Bridging Cultures, Designs and World Views

Barnabas Wetton & Rikke Hansen

Abstract
This paper contributes with a new methodology that enables designers to detect and visualise the “barely perceived forces” that subtly form the way we act in the world without our being consciously aware of it through internal analysis (recognising emotional response to a given set of conditions) and external observation (by collating large amounts of material) that. It acts as a supplement to classic probing and user-driven observation by requiring the practitioner to act upon the subconscious recognition the emotional impact of his/her insights as a core component of the process.

We maintain that this is becoming more important for the design profession is increasingly being asked to solve problems at a societal level that fall outside the usual parameters of aesthetics and commercial gain.

For this reason we contend that it is one of the primary tasks of a design education to sensitise the designer to understanding the myriad of barely perceived forces that act as constraints and guides to their work. Through this process they are able to become aware of a micro-cosmos of conflicting signals that inform their actions and choices. These signals, that are barely registered at a conscious level because they are “just the way things are” are then remade through aesthetics and organization into “the way things we want things to be”. In this way design is able to live up to its transformative potential.

Using our work with Israeli students at Bezalel Academy (University of Jerusalem) we will exemplify how this methodology can contribute to using design as a process through which intractable political/societal issues can be addressed in a positive and goal orientated fashion.

Stoneturner
“To leave no stone unturned” is an expression in English meaning to do everything possible to find to solve a problem. It is often used to praise careful and highly methodical work with a high degree of repetition. We see it as a fitting title for a new kind of open-ended insightfulness that we hope will foster a new design methodology to compliment the existing range of techniques.

Introduction
This paper contributes to the discussion around design methodologies by explaining a working practice that enables designers to detect and visualise the “barely perceived forces” that subtly form the way we act in the world without our being consciously aware of it through internal analysis (recognising emotional response to a given set of conditions) and external observation (by collating large amounts of material). It acts as a supplement to classic probing and user-driven observation by requiring the practitioner to act upon the subconscious recognition of the emotional impact of his/her insights as a core component of the design process and use these insights to work with intention towards an outcome that pays specific attention to the nature of the sub-conscious findings and how they relate to the wider field being investigated.

We maintain that this approach will become more important for a design profession that is increasingly being asked to solve problems at a societal level that fall outside the usual parameters of aesthetics and commercial gain because it allows for both inclusiveness and leaps of the imagination. We argue that the combined forces of the information revolution and globalisation present the design profession...
with challenges that are radically different from those faced a generation ago. As the burgeoning connectedness of communication continues apace designers must find ways of working in and for markets and environments that are culturally and aesthetically diverse. Further to this it is necessary to consider that self same receptors of the design production are not necessarily the primary goal that is being considered.

For this reason we contend that it is one of the primary tasks of a design education to sensitize the designer to understanding the myriad of barely perceived forces that act as constraints and guides to their work. Through this process they are able to become aware of a micro-cosmos of conflicting signals that inform their actions and choices. These signals, that are barely registered at a conscious level because they are “just the way things are”, are then remade through aesthetics and organisation into “the way things we want things to be”. In this way design is able to live up to its transformative potential.

A new space – The Brejdal/Hirsch conditions
As Anja Brejdal, the Norwegian sociologist puts it the things that are closest to us in our hearts are often the hardest things to express.

Edward Hirsch writes “Poems communicate before they are understood and the structure operates on, or inside, the reader even as the words infiltrate the consciousness. The form is the shape of the poems understanding, its way of being in the world, and it is the form of that that structures our experience”.

The fundamental premise of Hirsch is that the structure of the communicative act has a directly sensed, pre-conscious influence on our understanding that shimmers outside or prior to our conscious awareness. It is the form of the wording that has a direct impact on the way that we experience things. And so it follows from this aesthetics is an underlying structure that is a primary medium through which this emotional as well as rational content can be made tangible. But this can’t only be the case with poetry alone – poetic experience can be just as easily be had in a seemingly random meeting with words without the words in question necessarily being spoken or written as a result of poetic intent.

Kolding School of Design has been involved in a number of projects that try to meet the practicalities of what you could call the “Brejdal/Hirsch conditions” head on. At its core the STONETURNER programme asks its practitioners to make repeated observations of language, objects and actions in public space and through a staged series of analysis become aware of the patterns running through them. By continually having to examine and record a specific pattern or form in the myriad of different situations where it occurs the practitioners report that the underlying cultural constraints that are present and sensed subconsciously then become conscious and clear and start to actively inform their actions and approaches in a design context in a way that is materially different when compared to “classic” user observation because it is driven by a field of tension between inner insights and sensings and the relationship of these insights in relation to the outer world. It effectively takes the insights of Brejdal and Hirsch and reveals the inner workings of the unsayable but nonetheless recognised structure at the centre of the structure under observation.

For the first time in 2012 Kolding School of Design was asked by Bezalel, Hebrew University, Jerusalem to use this programme with Israeli communication students to help make conscious the underlying prejudices of the students in relation to a highly politicised situation in the city, thereby reframing the way they as designers with very specific cultural positions understand the notion of the other – bodily, visually and spatially.

Through images and film the presentation will consist of how this methodology gives the students ways of fundamentally understanding society, its stakeholders and how to drive the process to workable results. We will run through a specific project and thereby show how these teaching methods can be relevant to a variety of situations. The project consist of working with Jerusalem as a politically and ethnically divided city.
Because the design profession is increasingly being asked to work with problem solving that steps beyond simply an aesthetic framing of intentions at the end of a series of decision making processes that are largely outside the influence of the design professional. At its heart this change of practice asks organisations to include design thinking (creating new and innovative ideas and solving problems not limited to a specific industry or area of expertise) much earlier in the developmental chain. From the perspective Tim Brown, CEO and president of IDEO, the object of design thinking is “matching people's needs with what is technologically feasible and viable as a business strategy”. Another of the most important factors impacting on the kinds of tasks facing the profession is problem solving around issues that have their roots at a societal level but with a possible outcome that is aesthetic in its nature. Nonetheless these projects often fall outside the usual parameters of commercial gain.

At the Cumulus Conference 2014 in Johannesburg the Dean of Kolding School of Design Elsebeth Gerner Nielsen spoke of the role of aesthetics in design as a bearer of diverse, disparate and often oppositional forces and for this reason it is best suited to bridging cultural gaps. But in order for this bridging to take place design education needs to make clear and explicit how this new role can be understood and what it should consist of. Therefore we maintain that design can underpin transformational practices when the underlying mechanisms are made visible and tangible to both the practitioners and receptors/users of the ‘designers’ work. We say that design and art practice is about formulating holistic responses to a given situation in order to

a. make sense of a given situation  
b. formulate a response to the issue in question  
c. be sensitive to the needs of the involved parties  
d. is able to form a platform for discussion

The STONETURNER steps

The following section will run through the steps of the STONETURNER programme with the case work from Jerusalem. It consists of 5 stages illustrated in figure 1 below:

1) Each group had to define a theme and area and to take at least 200 images/video.

2) Analyse the findings using a Position diagram. In this method the groups positioned their images in relation to defined parameters in a coordinate system (image 1). This exercise can help visualise and clarify qualities, differences and similarities. The groups had to determine and write four parameters in the Positioning Diagram. The parameters could refer to value, target groups, time frame etc and are usually organised in pairs of opposites.

3) After organising all the findings in the Positioning Diagram the groups had to step back and evaluate in order to define a concept. For this we use the ‘Challenge Framing’ method. Challenge Framing reframes problems as challenges in order to help the groups to focus and move the project forward in a proactive and positive way. This is a very important step because it helps make problem solving much easier. (eg. instead of looking at a drinking bottle as a problem to redesign the task must be framed as a challenge; how can we make a drinking experience easy and delightful?) The different aspects found in the Positioning Diagram were listed and the groups then turned them into challenges by using the sentence: ‘How might we…?’

Fig. 1/ Steps of the STONETURNER process

1) Friis & Gelting, DSKD Method Cards, Published by Kolding School of Design, 2011.
2) Challenge Framing is a part of the Simplex System by Min Basdur, who has explained the approach in his book “Flight to Creativity”, 1995, AC Press
(4) After generating several challenges the group then decided which challenge would be the most rewarding to work with. The groups were asked to do a classic ‘Brainstorm’ – in a limited time produce at least 50 ideas using the following rules building on each other’s ideas rather than being judgemental and to produce wild ideas no matter how stupid they might seem to be. At this stage nothing must be considered “wrong” (image 28).

(5) In the last phase of the process the groups have to chose an idea and make the idea tangible by ‘Prototyping’. This allows the groups to communicate with each other and to move between ideation and evaluation, the whole time moving back and forth as the building process goes on. It could be through sketching, physical models, film, storyboard, pieces of text etc. Once the groups built their prototypes they had to step back and evaluate in order to build their final concept.

At the end of the workshop every group present their final concept.

*How can we map the myriad voices of Jerusalem?*

We recognize that Israelis are caught in a territorial and political battle in regard to the city and Palestine and it was vital to the whole ethos of our work that we were not to take sides. Simply from a design point of view we want to teach the students new ways of looking at and acting upon their surroundings. In the workshop the students were asked to go out in the city and actively and consciously sense its life, movement and environment. What do people actually do? Why do they do it? What kind of representations are communicating specific messages? Through our four days workshop we asked the students to run through the previous five steps in order to develop a final concept.

200 images

Our groups were asked to make repeated images or videos of their observations. One group came back with myriad images of how people were seated in the old town of Jerusalem. Others worked with understanding how to use design thinking beyond the wall to the Muslim sites because the city they inhabited is literally off limits to them as Jews simply because of their religious beliefs. Some looked at uniforms and what actually defines a uniform. Other collections included nutrition and awareness of what we actually are eating, queuing – people stand in queue at the Post Office and the security checkpoint at the bus station.

By analysing and consciously organising these findings pattern recognition then allows the designer to be aware of the cultural and other constraints that subconsciously informed their own actions and approaches.

---

3) Alex Osborn is often referred to as the “father of brainstorming”。“It is easier to tone down a wild idea than to think up a new one” – he said.

The groups were asked to brainstorm at least 50 ideas, how to find solutions that fit into both Jewish and Arabs (image 28). Ideas rise like – what kind of sign system are we talking about? – Could it be typography instead of shapes? Should it be based upon technology? What is the main purpose? By analysing their 200 images in the position diagram (image 1) the consciousness and ability to see movements and patterns will arise. The group defined a “How might we create a sign system that is relevant to the Palestinian and Israeli identities? Questions spontaneously arose such as – what kind of sign system are we talking about? – Could it be typography instead of shapes? Should it be based on interactive technologies? And importantly – what is the main purpose of the signs at all?

The city’s tension was a constant focal point. Is it safe to walk around in the different quarters of the old city5. As a tourist it is something you barely notice but if you belong to one of the major groupings you have to deal with it every day. This was a constant focal point for the group in their idea generation. Can you work with safety in the urban space? Who is the receiver and who is the sender?

The students made a “prototype mapping” by inviting participants to draw on a map with different colours, each representing the different areas and plot where in the city they thought it was safe. Posters with a map of the same old town colourised individually for Jews, Arabs and the United Nations (image 29). (Interestingly, we as teachers had, without knowing, largely been everywhere on the map without any realisation of the invisible borders).

In the Prototyping exercise, the participants were given the option to colour the areas with following colour codes:

- Red = unsafe area
- Blue = Jewish area
- Green = Arabic area

The act of prototyping raised new questions in the group. Could the signage colour system influence our subconscious in terms of nationality? Are the borders in the old city of Jerusalem defined by our subconscious, and not only by political borders? Many issues were discussed and triggered an intention to try to find solutions for the existing sign systems that would be acceptable for both Arabs and Jews. The group took their findings towards a concept by making a suggestion for an app showing an interactive map of the Old City that could warn the user of unsafe areas. An interesting concept but again new questions arose – whose voice is this? Who’s telling you this isn’t a safe area to be in? Who can give public information that everyone can trust?

5) The Old City of Jerusalem has four distinct districts (some larger than others), representing the major religions who have occupied the Old City – a Christian, Armenian, Jewish and Muslim Quarter.

Interactive Map - Old City

Brain Storming of 50 Ideas!

28/ Brainstorming in groups, build upon each others ideas

29/ Prototyping, Co-creation users draw their impression on safe and unsafe areas in the city. The users were asked from their nationality to draw blue for Jewish area, Green for Arabic area and Red if it from their point of view is a unsafe area.

30/ A suggestion for a final concept; An interactive map, telling people about the given situation in The Old City.
We recognise that these are questions that are as good as impossible to answer within such a short time and impossible at any time to give an perfect answer to. For a student not to find a “brilliant” solution is often experienced as a disaster. Nonetheless what the group did gain from this and was a process opened a hitherto closed method of working to a process that is pro-active and grounded in the given conditions. From a teaching perspective this was vital.

Discussion and reflection
When we consider classic user observation the core of these methodologies is about following and understanding users. As a designer one often describes the purpose of the observation (in general terms) to the user in order to find problems in a product or potential ways of approaching a solution and the work is driven by a knowledge of what is being looked for and why in relation to the project. And do interviews while the users are carrying out a task, taking photo, sketch or video in order to remember important issues and insights.

The Design Method Cards developed at Kolding School of Design approach this issue with a card called “The Observer”8) – a method that is used to observe people in real life without any kind of interference. The approach helps to surpass preconceived notions, held by both by the observer and by the observer. Nonetheless both of these methods look at the user in order to solve a problem. The STONETURNER process differs from this by demanding the practitioner does not consciously frame the task in terms of the end result at all and asks that the designer does not know what she is necessarily looking for or what problem to solve is. We call this asking “open-end-questions”.

Secondly we are not necessarily considering the needs or wishes users which the designers have to follow and collect images of. The method is specifically not user-driven and moves the user from a primary to secondary level. The case mentioned before does not look at the users itself but at their surroundings and a field of tension that exists between the observer’s internal emotional response and the theme being observed. It asks its practitioner to be dually aware – effectively observing the observer as well as that which is being observed.

Because this method is so open-ended we consider it particularly suitable for developing new opportunities in complex situations – also because design is not only delivering answers but about asking questions also bounded by the field of critical design7) – a practice that exists in the space between conceptual art, industrial design, and social theory. It focuses on the communication of ideas rather than on the development of mass produced consumer products or services. Critical Designers use the mechanisms of the commercial design world to pose questions and stimulate debate about technological, social and ethical issues. Their designs also challenge narrow definitions and assumptions about the role design and products can play in everyday life. It can be described as design to make you think, rather than to make you buy. According to Dunne and Raby8); it is a societal task to move beyond designing for the way things are now and begin to design for how things could be by imagining alter-native possibilities and different ways of being, and giving tangible form to new values and priorities.

Conclusion
As we see it the STONETURNER method can be a process tool for designers to look closer at society and a more experimental approach to design that emphasizes the creation of objects and interactions intended to reveal and question the normative practices and dominant discourses of the status quo. But the most ingrained ways of behaving are the hardest to change because they are the hardest to see. So, if we are to live up to the full impact of Dunne and Raby’s vision we need to engage specifically with ways of making our own preconceptions and prejudices visible to ourselves without framing them as something that is necessarily negative or unwanted. At its best STONETURNER makes it possible for us to see them for what they are – simply mechanisms and insights that are bound by a set of conditions that were, up to that point, unseen. The methodology attempts to sharpen the designer’s consciousness at the macro level with its focus on overall structure, logistics and flow and connect it to micro understandings with a degree of detailed understanding that demands presence and focus and open insights into the unspoken knowledge we all carry in relation to the societies we are a part of.

References
6) DSKD Method Cards by Friis & Gelting, is a set of method cards published by Kolding School of Design.
7) Critical Design was first used in Anthony Dunne’s book Hertzian Tales (1999).
8) Dunne & Raby use design as a medium to stimulate discussion and debate amongst designers, industry and the public about the social, cultural and ethical implications of existing and emerging technologies.
FINE ART INSTALLATIONS AS EXPRESSIONS OF CULTURAL IDENTITY AND CATALYSTS FOR INTUITIVE BUSINESS MODELS

Monica Biagioli

In this paper, fine art is viewed from a political perspective, as containing potential and, more importantly, having the power of expression that can penetrate the social, economic and political spheres. By projecting a sense of identity and a way of behaving that promotes more concern for the wellbeing of all citizens, fine art can enhance a change towards more democratic values, instead of supporting the individualistic, consumer-based model that has been intensifying over the past decades and has widened the gap between those who have opportunity and hope, and those who do not.

The area of fine art is wide and broad. This paper specifically concerns itself with cultural activity that is organically-evolving, not pre-planned into an overall vision or brand, but created out of a sense of place and a sense of community. This type of activity, more often than not ad hoc and emerging out of a local context, gives expression to a wider filter of voices. Accounting for its worth and contributions to cultural heritage thus becomes an important political imperative if we are to evolve our societal system to a more inclusive and democratic form than the one presently in place in Western societies.

The focus here is on the arts as a catalyst for change; in the form of fine art installations that explore values and behaviours that can favour more intuitive, holistic models and approaches for how we organise our systems in society. The aim is to support and promote those kinds of elements that help foment a more sustainable, equitable system within business activity. This means working at a local level, creating fine art installations adjacent to centres of production so that cross-pollination can take place.

The management question for me is can I design and curate works that go into public space to promote values and behaviours that help move away from a mechanical, efficiency-based model based on bottom-line economic principles towards more sustainable approaches based on a longterm view?

Social value becomes the focus in this approach, with cultural activities expressing and enhancing wellbeing in communities. Social value is defined here as benefit to the wellbeing of communities in holistic terms. There are two dimensions of this research: what kind of cultural activities are they? And how can we measure their effectiveness?

In terms of the project approach, it is useful to clarify the definitions of terms applied here; terms such as holistic, participatory, organic, osmosis, and intuitive. Holistic expresses a concern with complete systems rather than with individual parts: looking at interactions and interdependencies across elements within the systems. Intuitive refers to what is learned or understood from the environment and culture; an area where cultural activities can have a real impact. Osmosis is a process where information is diffused and absorbed via assimilation in space. Through osmosis, the intuitive reinforces innate feelings that people have, without relying on rational thinking and analysis. The organic is a process that occurs in living organisms, responsive to change and accounting for the interconnected whole, so the responses to change are done holistically.
In terms of inclusive, participatory, and equitable, those are key words when considering how to involve people in local communities in these types of cultural and artistic activities; supporting the input of a wider range of voices into the activities. Sustainable is a key word here, always having a view to the future and what requirements we will have to survive in the kinds of ecosystems and communities that we wish to maintain.

The definitions of these words in themselves set up the problem of accountability. How do you measure something that is holistic, intuitive, and impacted by osmosis? It is quite difficult. These terms lend themselves to qualitative analysis, but what we actually need in society is to be able to quantify these factors so that they actually get accounted for properly in terms of how society manages systems and allocates funds and resources.

Actually, the first question is should they even be measured? Are organic activities, expressed intuitively and transmitted via osmosis, measurable? Does it go against the essence of what they are to attempt to measure them?


There is a strong example of ad hoc creative output in the public areas of Hackney Wick, London, a new locus of urban renewal after London 2012 happened close by at the Stratford site of the Olympics. The area has gone through a lot of changes as a result of that. But there is a huge amount of organic activity going on there as well. During a recent Co-producing the Makeshift walk organised by Affordable Wick (http://affordablewick.com/), public space was replete with examples of different designers, artists, and people in the community who are using and applying public space for cultural activities and art-making.
that celebrate the local communities now being overrun by regeneration efforts led by market forces.

Street Interrupted by muf architecture/art (http://www.muf.co.uk/portfolio/street-interrupted-2010) is an area in Prince Edward Road, Hackney Wick where the artist/architects actually cordoned off motor vehicle access and created a street with asphalt and lines but no motor vehicle entry, identifying the street itself as a public space that anybody can use. With a touch of wry humour, the street is demarcated by street benches blocking off the road to traffic. So, the bench as object of public communal activity is deployed as barrier to motor vehicles. The benches are not only symbolic but are physical manifestations of an engagement with public space that is not just functional, but that is a catalyst for social activities, encouraging ad hoc interaction in public space.

Frontside Gardens skatepark (http://www.frontside.org.uk/frontside-gardens.html) is an example of a completely ad hoc project initiated by a member of the community, engineer Andrew Willis, who created a skatepark out of makeshift materials and lovingly has developed this over time. It serves as a great example of an activity that is ad hoc and is beneficial to everybody in the community. Another example is White Post Lane. White Post Lane is quite meaningful to me, because I curated a series of exhibitions and coincidentally in 2008 I was there to document one of the artist projects for that series. It is of historical interest to see how it has developed since then. There are a number of artist live/work spaces there now, even after regeneration. These spaces are ad hoc, and inhabitants never know when they
might have to move out, but people have made the commitment of time, effort, ingenuity and money to take these spaces over and create working communities. Stour Space (http://www.stourspace.co.uk/) is an excellent model of how to move from informal ad hoc to formalised ad hoc space that is recognised by the local council and that maintains operations much the same as in its inception. Stour Space has been there from the very beginning in terms of the redevelopment of the area before the Olympics came to Hackney Wick. It started off as an ad hoc activity that has now solidified into artists’ studio spaces with a very communal feel, integrating the activities that individuals do in their own studios with a communal ethos and responsibility. There are regular activities and frequent tours and visits. The Co-producing the Makeshift walk showed that ad hoc activity in the area is very much still alive, but there is a lot effort that goes into maintaining that, because prices are going up and different types of populations are moving in, and maintaining that type of activity with consistency is a difficult thing to do. This is why it is important to quantify the value of these types of activities, so that they will be respected for their contributions and win the support and funding allocation required to maintain and protect them from the economics-only imperatives of market forces.

The other side of the argument is that trying to capture those types of ad hoc activities, initiated intuitively and expanded through osmosis, is not a good thing. There are urban researchers looking at the potential harm it causes to attempt to quantify activities that are essentially non-measurable. Davisi Boontharm, part of the Measuring the non-Measurable research project at Keio University, Japan (http://colaboradovic.blogspot.co.uk/) spoke at the Mapping Culture Conference in Coimbra, Portugal in May 2014 about mapping urban intensities and the importance of the subjective in that activity. The argument there is that the subjective cannot be specified as data points to be plotted on a graph. The subjective is beyond measured data.
This paper proposes that instead of trying to quantify the entirety of the organic, perhaps the focus can be on extraction of key elements that are influencing everyone’s engagement within a community and how they are impacting, positively and negatively, on social value for the community. Key spaces, communal points, and activities can be plotted as values, alongside economic and political factors, to be considered on equal footing when making decisions for a community. What remains in place in a community and what becomes transformed is guided then not only by economic and political imperative but by social value as well. The alternative is not to account for them at all, which removes value from them and makes them vulnerable to transformative forces driven solely by macro-economic and political needs beyond those of the local communities affected.

Ad hoc activity, generally perceived as non-measurable, can be viewed in this way as having measurable elements. It can be expressed through the textual and the numerical; textual being the subjective experience that is not necessarily translated, and the numerical being elements that can be extracted out and accounted for in terms of allocation of resources. There are experiences that are meaning-making in a quite personal way that can be understood as subjective, and then there are key values in those experiences that will sustain those experiences longterm if they are accounted for explicitly and have an impact on decisions for the future in that community.

That is the main problem when accounting for iterative processes: activities and groupings that happen through osmosis. They are resistant to quantification. People who truly enjoy engaging in those types of activities are resistant to enumerating them, because they do not want to take away those special qualities that are embedded in them through quantification. It is possible, though, to recognise that there are things that cannot be enumerated but still extract out those things that can be, so that support can be gained for those activities on an ongoing basis and their value for community-building be recognised as part of the process. Towards that end there are means for applying quantitative methods to express gains in social value.

It is not a matter of replacing a system that is in place for accounting for impact and value. Instead, it means acknowledging that value is made up of more than just economic worth, and that by adding complexity to the system, we can provide communities with the tools to be more in control of their wellbeing and the way that decisions are made regarding their social make-up.

Aldo Cibic has been developing the Rethinking Happiness project since first presenting it at the Venice Biennale in 2010 (www.rethinkinghappiness.info). During a talk at the Heritage Architecture LanDesign conference in Aversa, Italy in 2013, Cibic emphasised how important it is to build communities that are integrated to natural functions in nature as we move into a technological society that is further and further removed from the natural world. So, it is vital for our sense of humanity that we stay as close
to nature as possible. Instead of retreating into the digital and removing ourselves further and further from nature, he argues for more integration with nature as we move towards a more technological way of communicating with each other. Through that we can reactivate that sensation of being part of a process and encourage more holistic thinking when considering what is best for our communities.


During the Aversa conference, there was a presentation of a LanDesign project envisioning how this could work: communities where activities are embedded in natural space; designed interventions to help people move through and make their place in those spaces; the natural world as main feature, with agriculture showcased for the integral function it plays in our survival. This model embeds cultural and artistic activities not only in the lived spaces but also in the spaces where we grow our food. A key element of this model is engaging people as part of the process so that everyone is inputting into these activities. There seems to be a commonality to this system, lacking strict hierarchies or rules, allowing for ad hoc engagement with the system components, so that different people can relate to different elements at different times. The Rethinking Happiness project approach
is one that creates interconnected nodes and allows people to move through them in more intuitive ways.

Can this be measured? Can the effectiveness of this system be quantified? Can it be translated as social value? Yes, it can. There are a lot of different organisations that have done tremendous work so far in terms of developing systems for accounting for social value. Bhutan established the Gross National Happiness Index. In England, the Social Return on Investment (SROI) has created a guideline of principles for accounting for value which are important to consider. The Sustainable Procurement Task Force set out guidelines on procurement of goods and services to accounts for the social value accrued to the community where those economic activities are happening. That led to the Social Value Act of 2010, which made the guidelines into policy and is now implemented at the local council level.

This paper proposes to develop a more iterative-based model of visualising and enacting collaborative-based activities that embed fine art practice into local production centres. Building on LanDesign principles, the approach could be to foment small nodes of activities that benefit each other, that strengthen each other, and together contribute to the social value of a community. In terms of expressing the community engagement, the outcomes, and the worth of the activities, visual mapping is a powerful explanation and visualisation tool.

Following Cibic’s thinking, people’s actions determine the identity of places, not vice versa. Space is developed out of the needs of those communities that are being shaped. Looking at the meaning-making function of place, there was a series of exhibitions I curated, previously mentioned in this paper, that took place from 2008-2012 and related to the Stratford site of the 2012 Olympics, entitled Sound Proof.

For the first exhibition in 2008, Jem Finer did a performance at the site of construction where he and a troupe of musicians symbolically trumpeted down the wall. At the time we initiated this exhibition, the space was raw and not demarcated in any way. By the time Finer conceived of his performance, the London Musician’s Collective he supported had lost its arts funding and a massive blue wall had been erected around the site. The symbolic meaning of these two actions was not lost on the artist, who made a direct link between loss of support for local art activities and the shutting off of the site from public view. His performance was a direct response to the creation of that wall. The identity of that place was shaped, for me in any case, by the fact that he did this action in response to the wall being put up. It
is in accounting for those types of actions by artists, by designers, by people in the community that place identity can be more holistically determined. Those types of responses can then contribute to the dialogue around the reshaping of places, instead of simply following hierarchical models of decision-making to determine what stays and what gets stripped out.

Visual mapping as an exercise is very much about that. It explicitly conveys what is inside, what is outside, what gets accounted for, what doesn’t get accounted for, what gets centre stage, what gets a smaller part, what does not get mapped at all. And, so, mapping is quite an important function in providing place identity and can be activated in a fine art project. It captures a feel of a place at a particular time and provides indications of how space is currently used and where shifts might be happening. When a space is mapped by an artist or by a citizen, there is the expression of a very subjective view. This can lead to concerns over qualitative versus quantitative and measurable versus non-measurable.

Still, elements from creative works as a whole about a particular site and/or activity can be distilled into key concerns that represent social value indicators for a community. The subjective qualities of the works are independent and unique to each vision, and those can remain textual and opaque; a part of experiencing the work and making personal interpretations. There are, however, clearly identifiable concerns, data points that can be plotted on a graph, that can help make sense of what matters to people about these spaces.

My findings from doing a cultural mapping of the exhibition artefacts of Sound Proof I (2008) showed a serious concern overall for the loss of sense of place of the Stratford site of London 2012, with a fear that the process would landscape out the site’s unique quirks and flatline it into an amorphous space devoid of any distinctive characteristics that could link it to its past. Also, there were real concerns expressed about the impact of global entities such as the Olympics on the health of the local communities that were there before the Games arrived. Who benefits from these massive regeneration undertakings? Accounting for social value of such endeavours can help lead towards decisions that sustain rather than deplete the local communities affected by the changes.

In terms of looking at fine art installations and cultural activity and how they can be catalysts for change, visual mapping is a potentially powerful initial activity. It
becomes a means to engage communities in expressing what is meaningful to people, and can help guide the development of projects in response to those meaning-making places, things and activities, so as to reinforce the social value of them to us in our lives.

References:
Street Interrupted. muf architecture/art. http://www.muf.co.uk/portfolio/street-interrupted-2010
Stour Space. http://www.stourspace.co.uk/
Measuring the non-Measurable. Research project at Keio University, Japan. http://colaboradovic.blogspot.co.uk/
Rethinking Happiness project. www.rethinkinghappiness.info

THE POETICS OF ORGANIZATIONAL SENSEMAKING

Andrew Armitage

Abstract
Poetry and its use in the workplace has seen a growing interest in recent years, being used as a way to help those who work in organisational settings to explore and tell their stories through consciousness raising accounts that speak directly to them or through the works of others to enable people to make sense of their own particular situations. Poetry does not rely upon the strictures and formal structures of conventional literary work and storytelling, and those who write or read poetry engage in the world in a way that allows their voice to be heard as an “authentic self”. This allows metaphor, and memories to be explored as individuals come to terms with their situated reality, which can only be spoken through the private and particular language of poetry. This paper first discusses the use of poetry in the workplace, before presenting two examples of auto-ethnographic verse to engage with organisational reality. It will then offer some implications for doing organisational research of the self, and it will conclude that poetry provides an alternative way to explore the hidden worlds of organisational leadership that often are ignored or remain silent in the milieu of normal conversations, and storytelling.

Key words: Sensemaking, poetics, toxic leadership, silence

Introduction
Organisations are places where two cultures exist; the official cultural norm’s propagated by organisational customs, working practices, and behaviours, and a culture of silence that operates at the margins and subterranean strata of an organisational (see, for example, Greenberg and Edwards, 2009). It can also be argued that those who work in modern day “industrial factories” are confronted with cultures of imposed compliance that modify individuals’ behaviour so they can be “fitted into” the dominating capitalist discourses of profit maximization, the objectification of the workforce, and to be indoctrinated into the taken for granted organisational rhetoric (Windle, 2006). However, to counter these powerful discourses others have attempted to bring the poetic into organisational contexts as a way of sensemaking in order to elicit alternative realities, and as a means to challenge the values of scientific management and employee oppression (see, for example, Oresick, 1991; Coles and Oresick, 1995). As such, poets view the world intensely and in their own terms; they hear with finely tuned ears, and feel the intensity of sensory perceptions in images. Poets vividly reproduce the physic states
they have directly experienced; their imagination freely fashions a reality that moves beyond the confines of the taken for granted (Strati, 2001). Bolton (2001:104) notes that ‘poetry enables us to access what we need to express in an uninhibited manner – it goes to the heart of the subject in way traditional prose cannot as it ignores the formal convections associated with academic writing’. Poetry, argues Weston (2001:6 citing from Kant, Critique of Pure Judgement) has the highest ranking of the fine arts, using the products of the understanding, where the imagination is utilized, to reorder experience as Heaney (2006) notes:

‘it creates, as it were, another nature out of the material that actual nature gives it’ and so makes it possible to strive toward something that lies beyond the bounds of experience, and hence to try to approach the exhibition of rational concepts (intellectual ideas) and thus [these concepts] are given a semblance of objective reality’

This given, poetry it can be argued is a way to explore our deepest feelings, intimate experiences, thoughts, ideas and insights and allows us to roam and meander through our conscience awakenings, as Faulkner (2005:15) notes:

‘The partiality of a story should also be recognized through poetry, point of view is conditional while presenting what we may call narrative truth. The facts as presented should ring true, regardless of whether events, feelings, emotions, and images “actually” occurred [And] poetry should transform by providing new insight, giving perspective or advocating for social change’.

Poetry is a form of writing that allows thoughts to flow as grammar, spelling and prose form are broken; it is the lyrical and imaginative function that enables poetry to produce insightful images and metaphors to reproduce reality in a language we can express, and like storytelling, poetry belongs to the ‘realm of the aesthetic rather than the functional’ (Bolton, 2001:104). It will be argued poetics is an oft overlooked and novel approach to explore organisational realities, before presenting poems that illustrate how they can inform a Weickian perspective of sensemaking. It will then then offer the implications for organisational practices, before concluding that poetic narratives are required if we are to unlock the “pluralvocalities” of organisational reality.

Sensemaking and poetics
Poetry provides a way to conceptualize and make sense of organisational settings; sensemaking that acts to direct the human condition, and allows us to interpret our mode of existence, arriving on the scene after as we have experience our momentary encounters of our “present self”, each being unique and personal to the self; sensemaking is where the historical-past conjoins what has been experienced in order for us to make sense of the present, which becomes simultaneously the present-future. Bachelard in his analysis of poetry calls this a multitude of
contradictory events enclosed within a single instant, being the vertical dimension of time that presides over the poetic instant. Making sense of sensemaking is therefore the reflexive turned reflective way of experiencing the world, and it is only via this continuous movement that we as human beings can escape our immersion in the historical of what has been so we can objectify and distance ourselves in order to make interpretations of our situated reality. Bachelard notes that this can only be achieved through poetics as ‘Poetry is instant metaphysics’ (1939/2013: 58), where poetry delivers ‘all at once, the vision of a universe and the secret of a soul – an insight into being and objects’ (58). Whilst the use of poetry has been used to describe how people feel emotionally about their working environments, and places that hold a historical attachment to their being, it is still an underused mode of engagement within organisational studies.

Weick (1995) has used the concept of organisational sensemaking to focus attention on the largely cognitive activity of framing experienced situations and to create shared awareness and understanding of different individuals' perspectives and varied interests. Weick argues that identity and identification are central as to how people think they are placed in their context, and what shapes how they enact and interpret events, where retrospection provides the opportunity for sensemaking and affects what people notice. People enact the environments they face in dialogues and narratives; as people speak, they build narrative accounts, as it helps them understand what they think, organize their experiences and control and predict events. Sensemaking is a social activity in that plausible stories are preserved, retained or shared, and the audience for sensemaking includes the speakers themselves (Currie and Brown, 2003: 565), this is ongoing where individuals simultaneously shape and react to the environments they face. As individuals project themselves onto their environment and observe the consequences, they learn about their identities and the accuracy of their accounts of the world. Individuals extract cues from their context to help them decide on what information is relevant and what explanations are acceptable; these provide points of reference for linking ideas to broader networks of meaning. Furthermore individuals foreground plausibility over accuracy in accounts of events and contexts where conflicting interests are ‘inhabited by people with multiple shifting identities’ (Weick 1995:61). Each of Weick’s aspects interact and intertwine as individuals interpret events. Their interpretations become evident through narratives, whether written and spoken, which convey the sense they have made of events (Currie and Brown, 2003).

As Weick notes ‘sensemaking is an activity or a process, whereas interpretation can be a process but is just as likely to describe a product’ (1995:13). Morgan et al (1983:24) states ‘Individuals are not seen as living in, and acting out their lives’ in relation to a wider reality, so much as creating and sustaining images of a wider reality, in part to rationalize what they are doing. They realize their reality by “reading into” their situation patterns of significant meaning’. As such, Weick defines
sensemaking as ‘an ongoing accomplishment that takes from when people make retrospective sense of the situations in which they find themselves and their creations’ (Weick, 1995:15). Furthermore, sensemaking can be viewed and understood as invention, and argues that the artefacts it produces include language games and texts, whereas interpretation is seen as discovery. In response to the foregoing an exploration as to how the use of poetry to interpret Weick’s concept of sensemaking will be made; as such it will bring the poetic lens to bear upon his perspective of organisational life. In bringing Weick’s concept of sensemaking within the poetic lens of organisational life, this paper will use poetry to explore organisational settings to illustrate how his concept of sensemaking can be used to interpret an individual’s reality.

Poetics is a realm where the imagining consciousness creates and gives life to the poetic imagination, and it is a journey to explore reality using what Gaston Bachelard (1957) in *The Poetics of Space* called “deep phenomenology” as a method to explore and express the poetics of how we conceive and move in lived and imagined space. Bachelard in his book *The Poetics of Reverie* notes that ‘Poetry nourishes within us reveries which we have not been able to express’ (Bachelard, 1960: 159) whereby we produce and draw upon memories and poetry to invoke images of lived space, enabling us to reveal and express the unfolding and enfolding life force of our “imaginative function”, this being a silent reality of our inner life world. Silence has a poetry and language particular to itself, and as Bachelard (cited in Gaudin, 2005: 25) eloquently notes ‘There are also poets of silence who start by shutting off the clamour of the universe and the roar of its thunder. They hear what they write as they write, in the slow measure of a written language. They do not transcribe their poetry, they write it’. Bachelard provides a methodological path for the poetic imagination to explore alternative realities, where nothing is stable, and everything is in flux, and it is only through the phenomenological method, and engagement through our imagination and reverie that we can hope to access an authentic reality. Furthermore, poetry can be defined according to its ability to provide insight through linguistic negotiation as a literary text that presents the experiences, thoughts and feelings of the writer through a self-referential use of language that creates a new understanding of the experience, thought or feeling expressed in the text, and is a process of cognitive and emotional insight (Hanauer, 2004). As Ted Hughes (1996) notes ‘Maybe all poetry, insofar as it moves us and connects with us, is a revealing of something that the writer doesn’t actually want to say, but desperately needs to communicate…so it leaks out obliquely, smuggled through analogies….but we’re actually saying something we desperately need to share’. What follows are examples of auto-ethnographic verse as a means to engage with organisational life and as a way to unpack situated reality, where poetry provides an alternative method of enquiry to inform contemporary management practices.

**Organisational poetics: Tales from the field**
George (2000) has argued leadership is an emotionally laden process being entwined with the social influence process where the leader’s mood can affect group and team dynamics where the ‘Physical proximity between leaders and employees isn’t always possible. But mental or emotional proximity is essential’ (Groysberg and Slind, 2012:4). Lipman-Blumen (2004) has explored the leader-follower relationship where the leader abuses their power to the detriment of those they are leading. She notes that a deep psychology is at play, suggesting that leaders need to feel safe and special in their community. Kellerman (2004) also suggests that toxic leadership has several different elements, amongst which are intemperance where the leader is devoid of self-control, being callous and uncaring, ignoring and disregarding the needs, wants, and wishes of individuals, operationally rigid, inept, discriminatory, aggressive and corrupt and criticize colleagues and avoid or dislike to be asked searching questions. Furthermore, according to Price (2005) toxic leadership has implications for ethical behavior in the workplace. He has suggested that the reason toxic leaders behave unethically is because they willingly go against what they know to be wrong, arguing that a cognitive account for the ethical failures in leaders provides an alternative analysis of the toxic leader. Leaders are aware that certain behaviors are morally required but become mistaken as to whether these apply to them in a particular situation, and as such make exceptions of themselves. Toxic leadership refers to leaders, who, by virtue of their dysfunctional personal characteristics and destructive behaviors, inflict reasonably serious and enduring harm not only on their own followers and organisations, but also on others outside of their immediate circle of victims and subordinates. Flynn (2003) describes a toxic leader as a ‘manager who bullies, threatens, yells, and whose mood swings determine the climate of the office on any given workday, forces employees to whisper in cubicles and hallways. The backbiting, belittling boss from hell’. Lipman-Blumen (2004) notes that toxic leadership is not about “run-of-the-mill mismanagement”. Toxic leaders create situations and events that shape workplace affective events, for example, giving feedback, allocating tasks, and resource distribution, and is a source for employee emotions in the workplace, both positive and negative alike (see, for example, Goldman, 2009).

The poems presented address toxic leadership and have been performed by the in either a classroom or workshop situations to colleagues or students. They express an auto-ethnographic narrative through verse of working life, and the exploration of existential themes, and illustrate experiences and encounters to reveal ‘personal insights into broader cultural issues’ (Furman, 2007:3). Stewart (2003) notes that those who use artistic methods as a research approach do so to uncover how they record, interpret their position from an insider’s perspective and experience (cited in Pace, 2012). This is exemplified by Furman (2004) has used auto-ethnographic poetry as a narrative reflection of his personal experiences in his exploration of his relationship and the impact that his father’s cancer had upon him (Pace, 2012).
Bartleet (2009) and Ellis (2004) have noted that auto-ethnographic studies are typically evocative first-person narratives written reflexively exploring an individual’s personal experiences and their interactions with others as a way of achieving wider cultural, political or social understanding and should not silence the researchers self in the research context (Ellis and Bochner, 2006). Others have also used poetry in the research process (see, for example, Richardsdon, 1997; Leggo, 2008). According to Pace (2012:1) ‘Autoethnography is gaining momentum as a research method within the creative and performing arts, partly because of the opportunity it provides for writers, artists, performers and others to reflect critically upon their personal and professional creative experiences’. Whilst it is not possible to generalise from auto-ethnographies, Ellis (2004:194-195) asserts that ‘generalizability is possible by those reading these accounts as they determine if the story speaks to them about their experience or the about lives of others they know’.

Sledgehammer Blows
This poem reflects the frustrations of working in organisations that are led by autocratic leaders. These types of people suppress, use and abuse colleagues to their own advantage, but are shy in taking difficult decision, rather leaving this task to other people, and picking fights with those they know are too weak to fight back. The autocratic leader invests all decision-making powers in themselves, and is not prepared to listen to any suggestions or initiatives from subordinates. This poem is such a case in point; it is hard hitting and damning, being directed firmly and squarely at the bullying management practices that shut out the voices of the “silent led”. The first stanza sets the scene of a violent environment, and whilst the flying fist and sledgehammer blows might be a verbal metaphor, for some this is a physical reality. The character of the “boss” in question is not an appealing one, as the poem describes in graphic terms how the leader is behaving and affecting those they lead, as evinced in the second stanza. The graphic language in the fifth stanza describes how leadership is being conducted in the organisation.

Sledgehammer blows from a flying fist,
Authority stamping to prevent log jamming,
Like a shit house door a last line of defence,
And whip like tongue that causes offence.

Like an untold story yet to unfold,
Making snake like postures when you walk,
With eyes like small-holes in the snow,
Bastardising truth you spin so well.

You make and break for paltry gain,
And like dross on hot metal cast,
You discard those not needed,
We may as well spit into the wind.

Desolate and empty are your thoughts,
Imagination took its hour of leave,
The day they gave out human graces,
Humour escapes your comprehension.

Pushing and shoving in whore like fashion,
Flapping like a scab on a weeping sore,
Looking for someone somewhere to blame,
Always ready to name and shame.

Bemoaning always that you are right,
But wouldn’t stand toe to toe in a fight,
You’d soonest put your granny in your place,
To fight all your fights and do your dirty work.

If you can’t get your way you’d rather spoil,
Every creative move with cunning guile,
As you stamp to kill every bright idea,
With sledgehammer blows from a flying fist.

**The Oppressor**
The modern work place is alive with those who promise so much but failed to deliver in the eyes of those they claim to come a rescue. The next two poems illustrate the use of metaphor to say the unswayable, yet express deep rooted anger at the oppression of those who manage and treat their colleagues as mere objectives of playfulness. The Count is what might be classed as an “Punk poem” from, and about the workplace – notice the subtle use of the word count in the final line of the poem, and its metaphoric use with more robust language that might be often heard in the private language of individuals who might talk more freely about their demise over a cup of coffee. This poem is full of anger at those who bully, and push others around in the workplace. The first stanza alludes to disappointment and incredulity at those who promise so much but do not deliver, despite being ‘Inconsequential in your machinations’ (Stanza 3, line 1) and being ‘losers, grabbers, and takers’ (Stanza 4, Line 1). The poem is based in contemporary reality of working life, and the use of metaphor features much, as a way to describe and vent the poet’s anger. In stanza 5, allusions are to a silent room, this being a metaphor for those who work in organisations, and in line 2 ‘a virginal martyr’ is used to describe how some do not care about the dignity and humanity of those they are in charge and lead. The seventh stanza is longer than the others, here the poet turns his anger in to a rant, again the use of metaphor features heavily to describe in more vivid tones what he thinks about those ‘who came in disguise’ (Stanza 1, Line 1).
You were the one who came in disguise,
Speaking prolixity that sealed our demise,
But we are the ones who took the brunt,
Of things undelivered not going to plan.

Oblique inequity is your theatre of vice,
To conceive your devious schemes and lies,
You call us all wasters and degenerates,
Deserving recipients of cruel reprehension.

Inconsequential in your machinations,
We feature not in deliberations,
All your pronouncements are denials,
Filled with contemptuous tones of reprisals.

You call us losers, grabbers, and takers,
And agitators and trouble makers,
You suppressed our spirits and dignity,
And bent us to your proclamations of rigidity.

You speak in fables of deceitful intent,
Sold us a dream and kicked dirt in our faces,
Gave us hope but suffer your disgraces,
Of repugnant and disdainful imputations.

Now you shout aloud to a silent room,
You are my sacrifice a virginal martyr,
It’s you I despise and will slaughter,
You don’t exist there’s no compromise.

But though we know your devious ways,
Your name escapes words to define,
Some call you brash and some call you cold,
A boozer, cruiser, a first class mover,
A twenty four carrot schmoozer,
The slippery slug in the yard,
The tin foil man of many parts,
A tongue as sharp as a razor,
The one who possesses a steal like heart,
But I have a name that’s really sublime,
To adorn your demur arrogant lines,
A name to be proud that takes first place,
An accolade of noble grace,
Given the foregoing, it might be argued that oppressive cultures pervade organisational life, and can cause many employees to experience loss of voice and employee silence (see, for example, Milliken and Morrison, 2003; Greenberg and Edwards, 2009). This is compounded as those in leadership roles may perceive that they have more to lose than those they lead in terms of reputation, loss of control, the challenge to their authority, and their right to occupy leadership roles. Van Dyne et al. (2003) define silence as an employee’s motivation to withhold or express ideas, information and opinions about work-related improvements. This can result in organisational secrets that create estrangements as well as false companionships, distort perceptions and ‘exacerbate other pathological processes unrelated to the content of a particular secret, because secrets generally function to keep anxiety at higher energy levels’ (Friedman, 1985:53). Silence can be intentional or unintentional where information is held back by employees (Tangirala and Ramanujam, 2008). However, many employees choose to remain silent because they do not want to share information that could be interpreted as negative or threatening. Employees typically remain silent about conflicts with co-workers, disagreements concerning organisational decisions, potential weaknesses in work processes, illegal or dangerous behaviors, and individual and personal grievances. Their silence keeps management from receiving critical information that would allow their organisations to improve or address problems before they have adverse effects (see, for example, Tourish and Robson, 2006). This raises a fundamental question: How can trust be engendered within working relationships, given that organisational rhetorical and axiological assumptions objectifies those who work in organisations? The forgoing might suggest that leaders have to engage in personal relationships and promote dialogue, as Groysberg and Slind (2012:4) have noted they need to ‘initiate practices that foster cultural norms that instil a conversational sensibility throughout their organisations’ and this can only be possible ‘By talking to employees, rather than simply issuing orders, leaders can retain or recapture some of the qualities - operational flexibility, high level of employee engagement, [and] tight strategic alignment’. This has implications for “the “silent led” as evinced in the previously presented poems when dealing with people’s experience as to how a leader impacts upon their emotional wellbeing and feelings and voicing these to those they are led by is not an easy dilemma to solve. For example, how would someone approach a leader as demonstrated in the poems “Sledge Hammer Blows” and the “Oppressor”? Revelation of selfhood through poetry to unlock the silent culture of organisational life entails the dialectical movement of reflection and reflexivity of conscious thoughts and feelings of an individual within their situated reality. According to Roebuck (2007) reflexive and reflective practice can be described as a process of inquiry which
facilities appreciation and understanding of contextualised views, a deeper learning experience, the development of ideas, and the conditions for actual change.

As Glass (2001:21) notes human beings inhabit, and are inhabited by, the structures, institutions, social relations, and self-understandings that comprise a people's culture, and that the 'practice of freedom, as critical reflexive practice, must grasp the outward direction, meaning, and consequences of action, and also its inward meaning as a realization and articulation of the self'. Poetry can be likened to the process of conscientization where the poet discovers 'aspects of meaning in the real world experience addressed by the poem that he had not been aware of prior to the writing itself' (Hanauer, 2010:15). Paolo Freire used the concept of conscientization as a means to unlock the silent culture of an individual's situated reality, and as a means to gain authentic knowledge and reality of the world. Freire notes there is no indivisible solidarity between humans and their world, and no dichotomy can be made between the two, and that 'Authentic reflection considers neither abstract man nor the world without men, but men in their relations to the world' (Freire, 1972:54), and that 'we are not only in the world but also with the world' that is we are 'essentially related to it' (Freire, 1972:51).

Ethnographic verse is by its very nature a personal possession, one that can only be (re)created by the author to express what is important to them, not only as they write, but also in the moment they read and share sometimes difficult episodes with others, and might be difficult to broach using traditional narratives. Writing poetry gives individuals the opportunity to engage with others in narratives that go beyond the mere spoken word; it allows the spoken verse to come alive, take on a deeper and different meaning. Poetry empowers individuals whereby those who produce their stories attend carefully to context or setting to offers fresh perspectives on established truths, providing a way to explore hidden worlds that might often go unsaid in the milieu of normal conversation, and when exchanging stories. Poetic encounters to be authentic therefore require individuals to engage with their surroundings, and "converse" with their social, cultural and political contexts before they embark upon writing, and collecting stories through poetry. These engagements to be credible and authentic should have the signature of the poet explicitly imprinted in the story. This can only be attained when the poet dialogues with their social, political, and cultural contexts, and are prepared to explore "depths" of their conscious activity in a meditative manner.

Auto-poetics, like auto-ethnography differs from the traditional ethnography in that it embraces and foregrounds the researcher's subjectivity rather than repressing it. Those who write, and share such works are afforded the opportunity to engage with others in narratives that go beyond the mere spoken word, by allowing the spoken verse to come alive, and take on a deeper, a different meaning and character. It is through poetry that we attain a sense of freedom to express the inexpressible, and to utter the unspoken; it is a place of aesthetic playfulness where the silence of inner
consciousness and feelings can be broken. This allows any subsequent “drama” to unfold which rings true, and has the foundations of authenticity, and an aesthetic dimension embedded within its narrative. This sense of freedom gives individuals the space to express subconscious ideas and feelings that are in want of challenge (see, for example, Braud and Anderson, 1998).

Poems can therefore be seen as a space for self-realization, one that brings together the silence of reality with images and it is in this way ‘a poem can be understood as revealing a snippet of human experience that is artistically expressed as in a heightened state’ (Leavy, 2009:64). Producing poetry is, and does require a different “mind set” and writing style from that of a story, which is a familiar mode of expression for many people. It requires a deep embedded relationship based on trust between the researcher and researcher, and as such this can only be undertaken when other parties are comfortable to talk about this type of data generation. Individuals can attain a state of hope and freedom, where they can express their inner feelings in words and a language that have emotional meanings. Poetry is the road that individuals travel to “become” and reach an aesthetic freedom of thought, and oscillates between poetic language and “what really matters” in order to communicate something that seems important to the individual, and gives the individual permission to partake in reverie, and the recognition the domination of organisations that reside within a modernistic value system and diminishes individual worth.

The foregoing raises questions as how we might undertake poetic practice if those who are silenced feel they cannot voice their concerns in fear of retribution by the organization. As such, sharing poetics dependents upon to what extent organisations are to (a) provide open spaces for dialogue groups to flourish, and (b) “cultures of safety” voices of concern can be aired (see, for example, Zander and Zander, 20012). First, how can trust be engendered within organizational settings given that their rhetoric, axiological assumptions and discourse objectifies those who work in contemporary work settings? Second, how can individuals attain their full potential for the benefit of their professional and personal fulfilment, and organizational community? Third, how can leader’s access and work with those who have concerns and have valuable contributions to transform their own, fellow employees, and organizational culture?

Cunliffe (2002:1) claims that ‘we create our social realities, meaning, and selves in embodied and situated dialogue’. And that ‘the premise that language is metaphorical and sense making a multiply constructed, dynamic embodied practice’. Cunliffe (2002) suggests social poetics offers a way of exploring how, in the flow of our embodied dialogical activity we relate to our surroundings and make sense of our experiences. And that ‘Embracing a radically reflexive stance, social poetics elevates everyday imaginative ways of talking, for example, metaphors, storytelling, and gestural
statements’ (Cunliffe, 2002:1). As Deetz and Simpson (2004, p.141) note ‘The struggle of our time is to build practices of working together, this is the hope of a dialogic theory of communication’. Freire (1970) used “reading circles” as part of his dialogical process, so individuals can voice those issues belonging to what he termed “silent cultures” and to provide what Zander and Zander (2000, p.174) have coined the term “environments for possibility”, allowing individuals to problematize their lived reality within their dialogue groups (Montero, 2000:134).

Armitage (2010:15) in has called for the lost paradigm of sentimentalism, where dialogue creates a place ‘of free play, a collective dance of the mind that has immense power to unleash human creativity that respects human dignity, morality and freedom of thought’ and once begun it can open the way to significant and creative change by revealing a coherent purpose of shared meanings’ (see, for example, Bohm, 1996a and 1996b). As such, this “collective dance” enables organisational learning to take place in response to the rapid change of business and organisational environments. Senge (1990) claims that creativity founded within dialogical practices is essential to individual and group learning, for creating a shared vision of organisational life, where ‘The discipline of team learning starts with dialogue, the capacity of members of a team to suspend assumptions and enter in a genuine “thinking together’ and it is ‘The discipline of dialogue involves learning how to recognise the patterns of interaction in teams that undermine learning’ (Senge, 1990, p.10).

Learning organisations are communities of both explicit and implicit knowledge networks and the structural complexity, expansion of technological developments both external and internally to organisations requires that effective and transparent communication is essential if they are to embrace knowledge-based operational approaches, and if organisations are to successfully understand and utilise the creative potential of their employees, in order to develop shared meanings across organisational cultural boundaries (Armitage, 2010). Friedman (1985:52) who uses the family systems theory in his seminal work Generation to Generation advances the idea of the self-differentiated leader who has the capacity to separate themselves from surrounding emotional processes, have the capacity to obtain clarity about their principles and vision, have the willingness to be exposed and be vulnerable, have the persistence to face inertial resistance, and the self-regulation of emotions in the face of reactive sabotage. As Friedman (1985:52) notes ‘Family secrets act as the plaque in the arteries of communication; they cause stoppage in the general flow and not just at the point of their existence [and] has ramifications of its existence for the emotional process of the entire family…. where secrets function to divide a family, as an avalanche would a community’ (Friedman, 1985:52). This requires organizational learning environments that support transformational engagement and to recognise the power relations underpinning the social context they inhabit (Thanem and Wallenberg, 2009). Organisational members will have already developed different
types and forms of relationships between one another, and with their organisation. There may be a pre-existing hierarchy or a felt need to protect one’s colleagues, team or department, and ‘There may be a fear of expressing thoughts that might be seen as critical of those who are higher in the organization or of norms within the organizational culture’ (Armitage, 2010:14). Careers or the social acceptance of individual members might appear to be threatened by participation in a process that emphasises transparency, openness, honesty, spontaneity, and the sort of deep interest in others that can draw out areas of vulnerability that may long have been kept hidden (Bohm, 1996b). As such, organisational dialogue needs to commence with an exploration of the doubts and fears that participation will entail. The creative potential of dialogue allows a temporary suspension of any organisational structures, relationships and power bases as their inherent, predetermined purposes and goals that are seldom questioned (Armitage, 2010). As Bohm (1996b:130) notes ‘In participation we bring out potentials which are incomplete in themselves, but it is only in the whole that the thing is complete’. However, he goes on to note that ‘It is important to communicate and have a dialogue, to listen to each other and everybody. Listening, and sharing these views, then perhaps we can go beyond them’ (Bohm, 1996b:132).

Conclusion
We are now living in a changing economic environment and we radically need to define new ways of working with each other. Organisations to be sustainable entities need to unfreeze the potential of individuals that lays dormant within organisations. This is what is called a “critical” turn whereby personal stories can allow self-discovery and the recognition of the individual within the organisation. However, this is not a signal for organisations to capture the creative process through poetry, and to use this for instrumental purposes. If organisations objectify the creative and innovative process, they overlook the imperative that creativity can be rescued to a defined set of processes, but rather it must be recognised as an activity of consciousness. This can only be realised if individuals are given not only a space for aesthetic consciousness, but also the “time” space to play and explore. This is a question of human development that facilitates contemplation and the dwelling on a problem that allows individuals to conceive, and re-interpret personal and organisational issues and problems in a different way; a way that leaves organisational rhetoric behind – a place of “rhetorical forgetfulness”. It is only by dwelling and staying awhile in one place that an individual can see things differently – in a new light, from an alternative perspective – this is the seed bed of creativity, it is when imagination starts its work to fuse an individual’s concrete reality with the re-conceptualisation of problems. Poetics and organisational life, whilst not the usual way of defining ourselves and others in organisational settings, does provide an alternative way to explore hidden worlds that might often go unsaid in the milieu of normal conversation, and when exchanging stories.
References


Pelias, R.J. (2004). *A methodology of the heart: Evoking academic and daily life*. CA Walnut Creek: AltaMira Press.


CITIES AS PLATFORMS FOR CO-CREATING EXPERIENCE-BASED BUSINESS AND SOCIAL INNOVATIONS: AN EXPERIMENTAL APPROACH

Betty Tsakarestou & Karl Heinz-Pogner
With contributions from: Lida Tsene & Zozeta Miliopoulou

Abstract

The core principle of co-creation is engaging people to create valuable experiences together while enhancing network economics (Ramaswamy & Gouillart 2010). A central element of the transition to co-creation is the ability to develop and manage effective two-way communications and information systems (Leavy 2011). The power of co-creation is applicable anywhere along the value chain and to any type of industry (Leavy 2011). Co-creation can apply to any business, large or small whose customers have experiences and interactions. Moreover, customer engagement can take many forms, from face-to-face meetings involving a handful of people to web-enabled, large-scale social interactions involving many thousands (Leavy 2011, Ramaswamy & Gouillart 2010). We are interested in expanding these concepts to all parts of society (e.g. the triangle market, (welfare) state, and civil society).

Finding solutions to address societies’ challenges remains a concern for governments, cities, businesses and social innovators. These solutions emerge out of changes in technologies, advancement of knowledge as well as of the emerging model of the collaborative and sharing economy and networked peer local and global communities.

This paper presents the outcomes of the Athens Co-Creation Workshop 2012) a collaborative initiative of two universities: the Panteion University; Athens and the Copenhagen Business School / Co-Creation of Experienced-Based Innovation Consortium (CCEBI); Copenhagen.

Our main question is: How can co-creation and experience-based learning and innovation in Living Labs, across diverse sectors, organizations, institutions, companies and startups, help cities becoming platforms that facilitate networking, collaboration and innovation? Our main challenge is to explore such an opportunity regarding the city of Athens.

Creating a human ecosystem reflecting all powers and involved stakeholders in such an endeavor, the workshop organizers and participants, following a co-creation and
design thinking methodology, formed “ad-hoc” networks of reflective practitioners and researchers, experimenting with responding to the challenges set by the participants (the challenge “owners”).

The paper presents the outcomes of applying co-creation and design thinking to solving the challenges presented by the Impact Hub Athens, a global social business incubator and co-working space that was testing its concept and business model as it was preparing its local launch in Athens; by working with challenges of branding Athens and using storytelling about Athens, and by testing the launch of the corporate university lab of Korres, a Greek skincare brand that has scaled up internationally.

Given the different approaches to the notion of the co-creation of experience, we discuss the results of those co-creation sessions in terms of (a) the methodology applied, the participants’ experience of collaboratively solving a problem connected with a solution-space, (c) the lessons learned from the cases about emerging into a shared language, discourse, and action around the concept, and (d) the potential of co-creating on the basis of experienced-based learning and of innovating as a model for sustainable cities (and markets).

1 Co-Creating cities as platforms for experience-based innovation

1.1 Co-creating our cities: What is at stake?

Finding solutions to societies’ vital, sometimes even ‘burning’ challenges remains an important concern for cities, governments, business and social innovators. The challenges and solutions emerge out of changes in technologies, advancement of knowledge as well as of the emerging models of the collaborative and sharing economy and networked local and global peer communities. The emergence and development of those communities, eco-systems, and networks can in our humble opinion be fostered and advanced by means of co-creation and experienced based learning / innovation as a solution creating and knowledge producing method.

1.2 Why focus on (big) cities?

All these urban and regional developments are driven and catalyzed by new Internet and mobile technologies including the Internet of Things (IoT; web 3.0), the semantic web, and cloud computing. They have also been related with the political, social and economic agendas emphasizing and prioritizing the innovation-driven economies and ‘open-data’ policies (Mulder 2013) to address the most urgent problems and challenges in terms of envisioning and implementing new economic and business models and models of participatory citizenship, that are sustainable, social innovation-led, participative, open and accountable. G. West’s model also demonstrated a crucial way in which human built cities break the patterns of biological life: as cities get bigger they generate ideas at a faster clip (Johnson 2011: 10).

One of the major ‘tasks’ for cities is: in order to become smart, they must take on organizing and initiating large-scale participatory innovation processes for creating applications, that will run and improve every sector of activity, city cluster, and infrastructure. “All city economic activities and utilities can be seen as innovation ecosystems in which citizens and organizations participate in the development, supply, and consumption of goods and services” (Schaffers et al 2011: 435).

Cities’ dynamics and evolution have been discussed in the context of the ‘Experience Economy’ (Pine 1999). Many European cities, Athens included, have for decades being ranked low on innovation and knowledge economy in OECD reports. To counterbalance this ‘innovation deficit’, cities like Athens have invested in sectors of the Experiential Economy such as tourism and in branding themselves as global event-organizers (e.g. the Athens Olympic Games in 2004). Cities are perceived, as “experiences in themselves or they may constitute parts of experience products” (Lorentzen 2009).

Even though small also cities are considered as potential global competitive players in the Experience Economy too, Claude Fisher concludes from his own research (contrary to the ideas advanced by Louis Wirth (1991) in his seminal book ‘Urbanism as a way of life’), that “big [italics by the authors] cities nurture (innovative) subcultures much more effectively than suburbs or small towns” (Johnson 2011: 160).

Big cities’ innovators, local authorities, researchers or grassroots urban reformers have been experimenting with co-creation methodologies and LivingLabs in order to “foster innovation in real-life contexts”, i.e. in an open and user-driven innovation setting and context, bringing together stakeholders and partners from diverse professional, social, experience and knowledge
backgrounds (e.g. Rotterdam). The key challenge is to ‘tap’ on the ‘rich experiences’ and inspirations of all the involved participants in a co-creation LivingLab, with the vision to co-produce and co-create their cities and use the results “to inform social innovation and policymaking” (Mulder 2012).

The central theme of the Athens workshop “Co-creating cities as platforms for experience-based innovation” has been inspired and was conceived as an active LivingLab, on the one hand, part-taking in the global debate and development that focuses on cities as the loci of innovation and exploring, on the other hand, offering a living experience to all participants with what co-creation could mean. Last but not least, the workshop wanted to explore LivingLabs’ potential of experience-based innovation for collaborative city transformation, enabling an open, participatory, sharing and responsible civic culture.

As an epicenter of economic, social and cultural turbulence, Athens seems to be a hothouse for evolving innovation in many business sectors. This aspect of the city (a constraint?) was to be captured and enhanced. On the other side, the LivingLabs at the same time take an approach different to the crisis-driven analyses and discourses: Inspired by Clay Shirky’s (2010) radical thinking, LivingLabs elaborate on the “cognitive surplus” as the key feature of the “connected age”, where open source, open code technologies and the willingness of people to devote generously more time into sharing their creative endeavors, create a much bigger ‘abundance’ than the social and economic scarcity models can provide. The Athens Co-Creation workshop aimed as well to trigger as well to explore the in situ dynamics of the participants as co-creators of abundance (see Kotler & Diamandis 2012), expanding their potentials of creating shared value instead of focusing and competing on how to negotiate and take their ‘share’ of limited resources.

The “core principle” of co-creation built on experienced based learning (see http://www.cocreatech.dk/) is “engaging people to create valuable experiences together while enhancing network economics” (Ramaswamy & Gouillart 2010). The power of co-creation is applicable anywhere along the value chain and to any type of industry (Leavy 2011). Co-creation can apply to any business, large or small whose customers have ‘experiences’ and interactions. Moreover, customer or citizen [sic!] engagement can take many forms, from face-to-face meetings involving a handful of people to web-enabled, large-scale social interactions, involving many thousands (Leavy 2011, Ramaswamy & Gouillart 2010). Our paper discusses the outcomes of the Athens Co-Creation Workshop 2012 (http://www.cocreatech.dk/?page=athens_workshop; 05.10.2014), a collaborative initiative of two universities: the Panteion University, Athens and the Copenhagen Business School /Co-Creating Experienced Based Innovation
Innitiatve: Copenhagen (http://www.cocreatech.dk/?page=home) in order to contribute to answer the question

How can co-creation and experience-based learning and innovation in Living Labs, across diverse sectors, organizations, institutions, companies and startups, help cities becoming platforms that facilitate networking, collaboration and innovation?

2 The Athens Co-Creation Workshop 2012

In order to answer this question, we explore how the Athens Workshop contributed by its design to creating a human ecosystem reflecting all powers and involved stakeholders in such an endeavor, by following a co-creation, experience based learning and design thinking methodology when working in “ad-hoc” network/s. These random groups of reflective practitioners and researchers experimented in developing responses to the challenges ‘thrown into the arena’ of a co-creation space by the ‘challenge owners’.

In the era of globalization, a big challenge for cities is the question, how to use co-creation, experienced-based learning and design thinking for innovation in order to create future markets (of products, services, concepts, ideas) with a focus on innovative sets of products, policies, strategies, alliances, services and models; how to distribute spoils of innovation in a more equitable manner across borders (see: http://www.cocreatech.dk/?page=home; 05.10.2014).

“To do that, co-creation does not presuppose the preeminence of knowledge, but a need for shared experience around a locus where work of the solution will occur. More specifically, people involved in a CCEBI [Co-Creating Experienced Based Innovation] process need not be from the same knowledge domain, but need to share an experience around a locus that might ideally enable them to focus on solutions from their own vantage point. […] Thus co-creation presumes experience as the locus for innovation and the driver for creating new markets, meaning individuals should share a common experience around a locus that they will use to work on the solution set. Hence co-creation shifts the focus from the preeminence of knowledge around a solution set to the preeminence of experience” (Copenhagen Business School (CBS), Copenhagen Institute for Futures Studies (CIFS) and the Co-Creation Camp (2012): Co-Creating Innovation for Sustainable Future Markets; Co-Creation Workshop, June 18th-19th 2012; http://www.cocreationcamp.com/cocreation/copenhagen 05.10.2014)
In the remainder of our contribution, we are going to present the potentials and challenges of applying the co-creation, experience-based innovation and design thinking approach to cities as platforms for social, technological and commercial innovation by reporting the outcomes of the four different cases. All four workshops/LivingLabs are based on challenges presented by leading city stakeholders, such as (1) the Impact Hub Athens, a global social business incubator and co-working space that was testing its concept and business model as it was preparing its local launch in Athens, (2) City Tales as collaborative comics storytelling and (3) testing of the concept of a molecular approach to Athens City Branding and (4) the company Korres, a Greek producer of skincare products with international presence, testing its “Korres UniLab” concept.

The four cases will be explored in regard to the question of how co-creation, experienced-based learning and design thinking can contribute to foster and support

- the meeting of different knowledge systems,

- the opening and expanding of problem and solution spaces around a shared locus,

- participation and involvement,

- and developing and managing effective two-way communications.

We will investigate these questions by the following four workshops and projects:

Case 1: Co-Creating the Impact Hub Athens’ business and communication model

Case 2: Co-Creating workshop on city tales: Collaborative comics storytelling

Case 3: A molecular approach to the Athens city-brand

Case 4: The Korres Uni Lab challenge
Aiming at developing the concept of Co-Creation of Experienced Based Innovation further, we discuss the results of the four cases in terms of (a) the methodology applied (b) the participants’ consensus around a problem space connected with a solution-space and (c) the lessons learned on trying to form a shared space, language and discourse around the concept of co-creating experienced-based models as a general option for shaping sustainable cities and markets. Taking about markets, we talk about markets in a broader sense: as markets (‘agoras’) of ideas, social innovators, institutions and corporate players.

The Athens workshop took place on November 22\textsuperscript{nd} – 24\textsuperscript{th}, 2012. The sessions consisted of short plenary discussions leading to challenges. In this way the participants were both presenters (of their own challenge) and co-creators providing responses to the challenges they or others set, working in random groups, experimenting with different methods.

A diverse circle of approximately 50 participants, all central stakeholders in innovation, creativity, education, research, and business, such as social impact grassroots and institutional actors, representatives of the Municipality of Athens and of the arts and cultural sectors were invited to experiment and collaborate in a two days long intensive workshop. The co-creating participants were students, professors, executives, start-uppers, volunteers and public sector leaders; a wide variety of backgrounds and skill sets created a great potential for disruptive solutions and fruitful ideas.

A whole eco-system of people engaged and delved into different organizational challenges, as co-creation emerged, “putting their collective intelligence in good use” (Kokkinakis & Lamprou 2012), paving the way for experimentation and intensive work, gathering the city’s important co-creating agents under a new networking and creative environment.

2.1 Four cases of designing and organizing LivingLabs
2.1.1 Case 1: Co-creating the Impact Hub Athens’ business and communication model

The initiative

The Impact Hub Athens is a local network that is globally connected, bringing together people who take solution-oriented actions for a ‘better world’. The main objective is to create virtual, physical and social infrastructures, enabling and scaling up high impact initiatives in order to solve social challenges. Impact Hubs make up a global network of people, places, and programs as a rapidly expanding, diverse global network of over 7500+ people in 63+ locations (Kokkinakis & Lamprou 2012).

The founding members of the Impact Hub Athens are part of the (global) Impact Hub Network since 2010, having working experience from the Impact Hub Vienna and the Impact Hub Madrid for more than 2 years. They were working with different communities around subjects like youth entrepreneurship, environment, social innovation, and mobility. These experiences gave them a holistic picture and grounded knowledge on the design specifications, the learning qualifications, the environment and the requirements of the services in order to take the decision to start up the Impact Hub Athens in autumn 2012.

The Impact Hub in the making: Adopting a co-creation/ design methodology

Starting in autumn 2012 the Impact Hub Athens co-founders, adopting a design methodology, conducted individual, semi-structured research interviews with
more than 30 key players in the ecosystem. The interviews were aiming at identifying market needs, opportunities, and impact potentials in order to assess the viability of the Impact Hub Athens and design a proposal that would address those effectively.

During this process in November 2012, the co-founders participated as forces for social transformation in the city at the mentioned Athens co-creation workshop organized by the CCEBI network and the Panteion University.

The challenge

To test their business and communication model, the Impact Hub’s co-founders introduced the participants to the Impact Hub community’s core values, mission and collaborative approaches in terms of building community, addressing social challenges, achieving social impact and leadership in shaping the newly founded and emergent social entrepreneurship ecosystem in Athens.

They asked the participants to co-create a more meaningful context for their core value equation:

entrepreneurial ideas x [inspiring spaces + vibrant community + meaningful events] (collaborative practices) = impact

The co-creation challenge was framed around the key question:

How could the Impact Hub Athens launch and embed a culture of transparency, simplicity, community, creativity, active participation, and collaboration in the city of Athens’ emerging and vibrant social and innovative ‘tech’ startup ecosystem?

The results

The co-creation harvesting has provided feasible suggestions and a concrete action plan by creating a common multilevel understanding of the market
potential and problem space. More specifically the founding members of the Impact Hub Athens used the feedback and outcomes:

a. in a feasibility study

b. to develop the business and communication model of the Impact Hub Athens

c. to cross-validate the main value proposition and the collaborative community model based on trust through peer-to-peer dynamics and programs offered

d. as a communication test of and evaluation procedure for future projects – like testing and evaluating the projects of launching a Social Impact Award or introducing the concept of Social Impact Investments through stakeholder workshops and open-seminars.

The key values of the Impact Hub Athens were further elaborated and discussed within the co-creating teams as well as during a plenary session, reaching a shared and more concrete meaning and understanding of the following values:

• Transparency and Simplicity: being clear on practices and value exchange

• Hosting: accompanying, creating connections, generating content out of community needs/dynamics

• Self-management: proactively engaging with space and change; operate within and on IT-ownership

• Active Participation: engaging with the Impact Hub Athens’ activities, initiatives and community.

• Creation/Collaboration: putting quests on the table and solving them/acting together

• Sharing: giving ideas network expertise clear gives and gets, under the spectrum of collaboration (Creative Commons)
Co-creative/participatory leadership: Emphasis on collaborative practices

From November 2012 to August 2014, five community events have brought together the Impact Hub community to collectively create and deal with key opportunities for the Impact Hub, suggest solutions and create new collaborations between the members. More than 23% of the events hosted at the Impact Hub have been organized by members, 6 projects have participated in international gatherings and opportunities, 28+ job opportunities where realized through Impact Hub Athens' network and 7 solution oriented workshops based on members' business challenges took place in the course of this time.

The Impact Hub community consists today of a diverse team of professionals, doers and entrepreneurs, social innovators, ‘creatives’ and citizens with an urge to engage. Furthermore, it is supported by a local network of senior advisors from across Europe, all coming from such diverse fields and sectors as education, technology, environment, culture, tourism, responsible citizenship, and ethical consumption.

The Impact Hub Athens’ co-founders perceive that their role in this ecosystem is to facilitate connections for value creation and connect this ever-growing community with an international dynamic network of social innovators. In this sense they have shaped a community in the city of Athens, where co-creation and experienced-based learning can take place, but at the same time, they have used the potential of experienced-based learning and co-creation to (co-)create this community.

Discussion of the learnings from the case

This case shows that fostering eco-systems and communities in cities actually can play a substantial role in co-creation and experience-based innovation across diverse sectors, organizations, institutions, companies and startups, becoming platforms that facilitate networking, collaboration and innovation.
The Impact Hub Athens’ case illustrates shows that – in order to achieve this - it is crucial that managing the initiative or its co-creation processes means first and foremost creating a space, where co-creation and experienced based learning can take place during the focused interaction of the participants / members.

The case further demonstrates how important ‘pilots’ and ‘first movers’ are for the dissemination and adaption of the concept. Those do not disseminate the concept by promoting it in talk, but in action. This is important because it might be that co-creation cannot be taught – but it can be learned (in experiencing it).

Furthermore, the Impact Hub Athens as the localized version of a globally implemented idea can stimulate the discussion, if not only communities are co-created as a locus and space, where different knowledge systems come together (e.g. knowledge based on rational thinking and knowledge based on experience), but also the co-creation itself can be co-created.

2.1.2. Case 2: Co-Creation Workshop on city tales: Collaborative comic storytelling

Introduction
Comics are a narrative genre that combines two different forms of expression, namely words and pictures (Jenkins 2006, McCloud 1994). During the creation of a comic story you might work alone or you might have to work with others as a team (script writer and penciler, inker, letterer etc.). The creation of comics, nevertheless, is always a co-creation process. No matter if you work alone, or you work in a team, you always interact with your audience and the external environment. During the Athens Co-Creation Workshop, a storyteller and the Public Relations, Art and Educational Director of Comicdom Press, a nonprofit organization dedicated to comics, used comic storytelling as a tool to foster team work and creativity (Tsene et al. 2014, Gottschall 2013, Dallacqua 2012). Inspired by the Athens Co-Creation Workshop’s main theme (Co-creating cities as platforms for co-creating), the workshop facilitators asked the participants to create short comic stories inspired by their cities and to experience and reflect on co-creation through their collaborative work.

The challenge

Although the initial challenge of the particular session was to collect the participants' perceptions toward their cities, the most important challenge was to observe if they could work as a team, in a short period of time, in order to produce the final product: the comic story.

In comics we often meet teams of superheroes. In superhero teams people from different and diverse backgrounds and with different (c)abilities work together towards a common scope. The Fantastic Four, Avengers or X-Men are some of the most popular superhero teams. What makes them so successful? And how can we be inspired by superhero teams in real live? If we take for example Avengers or X-Men, we can see the main characteristics of a successful team, as well as the stages of the development of a group turning into a team.

“But, a group of individuals does not necessarily make a team. Teams customarily have members with complementary skills and generate synergy through a coordinated effort which allows each member to maximize his/her strengths and minimize his/her weaknesses. As in The Avengers, team members must learn how to be of assistance to one another. They help one another realize their true potential and create an environment that allows everyone to go beyond their limitations” (The building of a Superhero Team, http://www.venturestreet.com/articles/The-Building-of-a-Super-Hero-Team-1444; 01.08.2014)
The participants have to think creatively and to agree on the way they would visualize their stories main characters, landmarks etc. in order to overcome the barrier of the different drawing styles, and to agree on highlighting common issues through their stories, although they come from different cities.

The methodology

The workshop applied the collaborative comic storytelling methodology, where participants form small teams in order to co-create their comic story. Each team had to write the script and then transform it to a comic story, following the instructions by the facilitators of the workshop. The challenging part of the creation of the story was that each member of the team had to draw at least one panel of the comic. This methodology reassures that all participants take part in the drawing session and have to find a way to collaborate so that their story looks like has been created by a single person.

The results and outcomes

If we attempt an analysis based on our observations during the session, we can come to the following conclusions:

a) All teams went through the typical stages of a team building and collaborative process (see Suzy Thorman and Kathy Mendonca’s team building toolkit (http://hrweb.berkeley.edu/files/attachments/Team-Building-Toolkit-KEYS.pdf ;01.8.2014).

Forming: in the forming stage, team members are getting to know one another, and understanding the team’s purpose and their roles.

Storming: in this stage, politeness begins to wear off and creative dissension occurs over basic issues and operating procedures.

Norming: when team members recognize their differences and have dealt with them, they move on to the following stage where they explore how are they going to accomplish their goal.

Performing: this is the final stage of team development. A high performing team is exactly this: a highly effective, problem-solving unit.
b) Regarding team work and collaboration, most of the teams scored highly to the mentioned skills. They worked well as teams, discussed a lot on their scripts and took collaborative decisions.

c) It was rather interesting to observe the climaxing of the engagement to the project. In the beginning most participants were a bit tight, but as the session was developing, they started to loosen up and to participate more. In the end, when they had to present their work all teams appeared extra enthusiastic.

d) All participants seemed to enjoy the session and shared a common co-creation experience.

The stories produced during the session became part of the ‘The City Speaks’-exhibition in Thessaloniki organized by British Council.

Learnings from the case

Techniques or methods like collaborative comic storytelling can stimulate not only teambuilding processes, but also via disruption or ‘Verfremdung’ (Brecht 1964 [1949] open up for spaces for other than rational thinking based knowledge systems to come in play.

The contributions to the exhibition ‘The City Speaks’ gave different stakeholders / citizens with very different backgrounds a voice across a diversity of sectors, organizations, institutions, companies and startups, by becoming a platform that facilitates networking, collaboration and innovation in the city. At the same time the collective stories, that were told, gave the citizens (!) the opportunity to bring their experienced-based knowledge about living in the city into the discourse, where really much (their life and citizenship) is at stake.
2.1.3 Case 3: A molecular approach to the Athens city-brand

Introduction

With networks being a prevailing model for the interpretation of social and marketing phenomena, advanced branding models utilize basic network structures to picture and strategize complexity. Especially in the case of cities, such models and this metaphor might be more suitable to tackle the multiplicity of stakeholders, target groups, points of competitive advantage and key messages than other (traditional) models that build on the conduit metaphor and a ‘push society’ (see Dinesen 2008).

The challenge: Creating the Athens city brand molecule

During the Athens co-creation workshop participants were briefly introduced to the underlying principles of ‘molecular (also defined as complex or network-structure) branding’ and were asked to explore the Athens city-brand by creating network layers whose nodes represent persons of interest, points of interest, relevant brands and calls for action. By combining their individual network maps, the participants were able to contribute to a multitude of topics that might help promote and improve the Athens city-brand, revealing the endeavor’s complexity, the risk of simplistic approaches and general place branding challenges.

Methodology
The participants were divided in small groups. Each group worked for a different stakeholder category for 10 minutes. All groups presented their approaches in the form of network diagrams; these diagrams were combined into one comprehensive network map to shape a multiple / composite brand identity of the Athens city-brand. The facilitator collected all diagrams in order to develop them after the workshop, eliminating overlaps and searching for unique insights.

Observations and outcomes

The participants quickly grasped the idea of ‘composite’ brands and tried to insightfully approach the point of view of different stakeholders, among which were: citizens, tourists, entrepreneurs, artists and scientists. Their work was co-operative and co-creative, involving brainstorming and a lot of mental mapping. The most interesting outcomes and suggestions around nique selling propositions are the following:

Athens should build a more up-to-date profile, stressing contemporary art, activities and trends developing in the city, rather than addressing tourists with an old fashioned antiquities approach.

Athens can be promoted as an ideal venue for conferences and workshops especially during the spring, early summer and autumn, because of the weather. Athens could expand the tourist season by promoting such opportunities.

The place branding of Athens should not convey the idea that visitors ought to come because prices are lower in times of crisis, but create higher expectations in terms of value for money.

Night life in the city of Athens is rich and should be well promoted, to the youth as well as to intellectuals.

The brand logo of the municipality should become more modern, minimalistic and symbolic of the city’s character and its multifaceted characteristics.

A ‘message’, a narrative, or communication offer should be co-created (with visitors and other stakeholders) to underline the opportunity of the experience of the complex, creative city character of the brand in order to be able to be attractive for different stakeholders (not only tourists).
Learnings from the case

Co-creation has at least the potential to disrupt conventional or traditional expectations to and notions of branding as a sender-centered endeavor. This concept is becoming challenged by the transformation of the push society into a pull-society (Dinesen 2008) by the so-called new (especially: social) media, where brands and brand communities exist because of the co-creation of the brand together with the consumer (Broderick, MacLatren & Pei-Ya 2003) or “prosumer” (Toffler 1980, Kotler 1986).

Co-creating the brand proposition (like in this case) on the basis of a network approach can handle complex stakeholder networks including a variety of citizens (!), whose identity is at stake and in the center of the brand. Such an approach can perhaps better avoid a gap between a proclaimed image (created at the desk of an advertising agency for the administration or political management of a city) and the lived identity of the city and citizens.

1.1.4. Case 4: The Korres UniLab Challenge

Introduction

The Korres skincare brand (http://www.korres.com/) was founded in 1996 as the first homeopathic pharmacy in Athens by the pharmacist George Korres.
Today it has turned into a brand with a global presence, investing in research, new technologies, environmental and social sustainability and building partnerships with Greek Universities, and producers associations and cooperatives.

The founder of Korres considers his company as an intense training school for all new Korres team members. Together with the Global Communications Director, the founder joined the Athens Co-Creation Workshop with the aim to evaluate and further develop a newly formulated project, the Korres Uni Lab, and tap into the creative ideas of the top-level and multi-sector expertise of the workshop. He also wanted to experiment with the methodology of co-creation itself, as it seemed to be highly connected to the company spirit and culture.

The challenge: Developing the Korres UniLab

Mr. Korres and his team, having the opportunity to give frequently guest lectures at many Greek Universities and having earned a strong reputation - both locally and internationally - as an innovative and environmentally friendly business, recognized an untapped opportunity in the constant demand of students to gain real-life experience. The students are asking for experiencing everyday work settings, research labs, business creativity and innovation challenges and are eager to engage as participants in these challenge settings, where they can bridge the perceived gap between research and theoretical knowledge and the implementation and use of their knowledge and skills in an organizational business context.

The core idea of the KorresUni Lab has therefore been to invite student teams from six Greek university departments to work during six months together with Korres executives and researchers in three interconnected projects: the development of new products, the global Korres concept store, and the development of a digital strategy.

The guiding questions for the workshop participants, which task was to ‘test’, evaluate and develop the idea further, have been:

How attractive and meaningful could the UniLab be both for interested students and the Korres executives and researchers?
What creative ways could be introduced to select the interested students to participate to Korres UniLab?

How could the selected students add value to the program and contribute with their knowledge from the university to introducing and implementing innovation in the three selected areas at Korres?

How could the UniLab at the same time enable the participating students to expand their skills, creativity and experience, and thereby gain new knowledge from the corporate world and from the professions for their academic learning at the university.

Methodology

During the workshop, the two Korres representatives undertook the roles of workshop facilitators, engaging meaningfully with all participants, keeping detailed notes. According to the workshop organizers’ observations, all participants seemed fascinated by the chance to contribute and the impression that their ideas were appreciated by one of the most respected company leaders.

In contrast to other sessions of the Co-Creating Athens, the participants did not form distinct small working/ co-creation teams but preferred to work altogether as one big ‘think-tank’ group.

Outcomes and results

The representatives of Korres shared with all participants at the end of the co-creation session, how impressed they were by the quality of the ideas and insights that were co-created in such a time-limited but intense creative workshop setting. They also considered this type of methodology as a method to stimulate more and faster innovation in terms of ideas as well as in terms of implementation.

The Korres Uni Lab has been designed, organized and implemented in 2013 and 2014 adopting several of the ideas that emerged and were elaborated during the Athens Co-Creation Workshop. 400 students from the invited universities applied for participating in the UniLab. The applicants come from the University of Athens, Department of Pharmaceutics, School of Medicine, School of Engineers, Department of Communication, Media and Culture of Panteion University, and from the Athens University of Economics and Business. 40
students were selected on the basis of the production of a creative video, where they were teamed with architects and graphic designers to collaborate during the UniLab.

According to Korres’ own statements in the media and social media, and by testimonials of the participating students, it seems that Korres Uni Lab is achieving its main goals for all parties involved. This has led to the prospect to continue in the next years and to the ambition to launch new products and implement digital communication ideas and approaches that have been developed in its context in the near future.

Learnings from the case

Co-creation developed its full potential in Athens. A fast pace, a welcoming atmosphere and an eager spirit emerged out of the challenges, while participants adapted quite easily and followed the pace. Combining different backgrounds, skills and strengths, they co-created unexpected solutions that can be put in action, and they created innovative ideas that are able to disrupt markets and provide new opportunities in new globalized cultural economies.

Co-operation and co-creating of new ideas, concepts, even (communication products) seem to be a way to react on the different role of consumers as co-producers of products, services and new markets in the 21st century pull society.

The Korres case also demonstrates the potential of co-creation to mobilize different knowledge systems and not only different expert knowledge/s and different fields of experience or different fields of expertise (as in project teams). Members of different Communities of Practice (Lave & Wenger 1991) and Discourse Communities (Swales 1990) can work and talk together (Pogner 2012) across different boundaries of public institutions, private companies, startups, communication agencies, citizenship, administration in a combination of test stand and think tank.

Those co-creation labs can also be used to develop new ideas and concepts of co-creation, but also to assess and evaluate them – and to disseminate them.

This case also demonstrates clearly a kind of a HAIKU –paradox. In order to bring the different creative skills and knowledge systems into play, you have to disrupt the ‘normal’ way of saying and doing things. But at the same time you
have to give a kind of frame (like the HAIKU genre gives a rigid structure for a poem) for defining and solve the challenge.

3 Conclusions

Our main question was: How can co-creation and experience-based learning and innovation in LivingLabs, across diverse sectors, organizations, institutions, companies and startups, help cities becoming platforms that facilitate networking, collaboration and innovation?

The cases contribute to the answers to this question by stressing that LivingLabs have to be designed in a way that they enable the participants to bring different knowledge systems (their rationally structured knowledge as well as their experienced based knowledge) and their different talents, gifts and skills into play. LivingLabs like the Athens Co-creation Workshop use different methods and techniques of disruption and ‘Verfremdung’ (Brecht 1964 [1949]) to open up for creativity and out-of-the-box-thinking. When it comes to innovation (both social and commercial) very often these techniques are used to come to the collective definition of and discourse about the definition and solution of ill-defined problems (Schön 1983). When co-creating these ‘problems’ can be turned into problem spaces (opening broader solution spaces), where communities, groups of ‘stakeholders of the city’ (CITY’zens) come together sharing an experience around a locus that should enable them to focus on solutions from their own vantage point.

The art of fostering co-creation lies in the challenge to balance the structuration of the processes with the openness and open-endedness of the approach. If the balance tips too much into the direction of structure and perhaps even control, co-creation is in the danger of becoming colonized as an extension of the R&D department of a company or public institution with a result of a depowerment of the citizens instead of an empowerment. If it tips too much to the openness, the involvement and participation of some (crucial) stakeholders will vanish quickly.

If LivingLabs should be able to help cities to becoming platforms that facilitate networking, collaboration and innovation, they should be facilitated by a co-creation and design thinking methodology that helps ad-hoc networks of reflective practitioners (Schön 1983) and researchers to emerge and supports the participants / stakeholders in experiencing responding to challenges they ‘have thrown into the arena’ themselves.
The different cases contribute to this endeavor by providing ideas, tools and techniques and experiencing these ideas, tools and techniques:

– How to engage people to create valuable experiences together while enhancing network economics (Athens co-creation workshop)

– An emerging model of collaborative and sharing economy (Impact Hub Athens) and networked peer local and global communities (Impact Hub Athens, the comic storytelling, Korres UniLab).

– How to develop a co-creation and design thinking methodology (Athens co-creation workshop)

– How to foster and nourish (cultivate?) ad-hoc networks of reflective practitioners, researches, stakeholders (Molecular branding: citizens as owners of the brand/community).

– The main technique for letting co-creation happen seems to be (co-)creating space for it.

In the course of the investigation of the cases not only answers to the main questions became visible, but also a lot of new important questions popped up.

The approach of co-creating experienced-based learning and innovation in LivingLabs with the focus on cities opens up for the following challenges and questions

– managing innovational creative processes as co-creation has elements of a paradox: in order to set creativity and new ideas ‘free’, one sometime has to stage / organize spaces (even rules?) as frames in order to focus on the challenge at hand

– the approach can open and limit problem and solution spaces at the same time, it is both enabling and constraining

– Is co-creation a “genre”? And if it, is a genre of what?
The crucial role of disruption seems to be obvious; but how is it related to co-creation?

Techniques for letting co-creation happen: is it (co-)creating space for it?

Can one co-create the tools, techniques, and enablers together with (all) the participants?

Does it make sense to use the concept ‘concept’ in the context of experience-based learning?

Future research should furthermore collect data (in LivingLabs and / or other settings) in order to analyze both the discourse and the construction of co-operation and co-creating as an innovation technique in order to get more insight into

How to facilitate focused co-creation and experienced-based learning together with knowledge creation?

How to nurture participation and involvement?

(How) can the principle of Challenge-based learning be transferred / translated to other settings?

How is the meaning of ‘co-creation’ negotiated, co-produced, co-created?

How do people co-create?

When do people co-create?

How do people co-create co-creation?

Free-riders tend to proliferate in social/ organizational environments that have embedded collaborative cultures and practices. How do we deal with free-riders disrupting the co-creation processes within the sharing communities of practice (the ‘collaboration paradox’)?
– A very crucial question: who ‘owns’ the processes and the results / outcomes?

Bibliography


Leavy, B. (2012): Collaborative innovation as the new imperative-design thinking, value creation and the power of “pull” strategy & leadership vol. 40, no. 2, pp. 25-34.


The building of a Superhero Team, (http://www.venturestreet.com/articles/The-Building-of-a-Super-Hero-Team-1444; 01.08.2014)


COLLABORATIVE COMICS STORYTELLING AS A TOOL FOR FOSTERING LEADERSHIP SKILLS

Lida Tsene & Betty Tsakarestou

Abstract
Comics is a narrative form that combines two other forms of expression, words and pictures. During the creation of a comic story you might work alone or you might have to work with others as a collaborative and co-creation oriented-team, building on diverse backgrounds, knowledge, experiences and skills (script writer and penciler, inker, letterer etc). Comics creation is nevertheless a co-creation process. Either you work alone, or you work inside a team you always interact with your audience and external environment. We use comics storytelling as a tool to foster collaboration, teamwork and creativity.

In this paper we will describe the methodology of collaborative comics storytelling as having been applied to:
- elementary school children with a focus on creativity
- companies and leaders with a focus on team building, brainstorming, collaboration and creative problem solving

We will also present and discuss findings of an ongoing research regarding the dynamics of the medium of comics as an educational tool promoting leadership skills (creativity, team building, collaboration, creative problem solving).

Key Words: comics, storytelling, co-creation, creativity, leadership, collaboration

Theoretical Framework
We are living in the social media era, where the terms of collaboration, cooperation, networking and open source have a new meaning and define a brand new culture. This new culture of social sharing and dialogue might be the answer for a renovated educational system, as well as for lifelong learning programs. Students, educators, institutions, businesses and other peers create together an educational program that combines formal school knowledge with informal self directed knowledge. In this paper we argue that we need to rethink the current educational system and move away from “the institutionalized logic of the school as factory, to the network logic of the
learning community”\(^1\). By introducing the social media culture in the whole learning process and using innovative and creative educational materials, such as comics, we can build a learning dynamic network that provides not only knowledge but also culture. We also argue that the art based approach in leadership education is gaining ground, as leaders today are facing more complex challenges and crises and need to be prepared to cope with them with more flexible and creative ways (Adler, 2006). Olivier (2001) believes that the arts have much to teach managers about creativity, imagination, vision, communication and dealing with insecurity\(^2\). The duty of art is to handle human problems that are not possible to tackle with cognitive and rational methods (Broch,1982)\(^3\). In that context, and under the scope of the rising startup culture, more and more researchers relate entrepreneurs to artists\(^4\) and business schools tend to teach entrepreneurship and innovation skills through arts\(^5\), while companies hire artists in order to reinforce their creativity departments (Adler, 2006).

Comics, according to many scholars and educators do not tell the stories of creatures with supernatural powers, but they also have this supernatural power to transfer knowledge. Their relationship with education begun near 40’s, but it was in the late 80’s where comics started to be considered as an educational tool\(^6\). According to many researchers comics can strengthen “students’ understanding of literary devices such as point of view, themes, symbolism, allusions, morals, tone and mood, flashback, and foreshadowing”\(^7\), as well as reading comprehension and understanding (Gavigan,

---

1 Futurelab, Towards new learning networks, Bristol, 2006
4 According to a survey conducted by Kevin Daum in 2005 of several chapters of the Young Entrepreneurs’ Organization (an international organization of 6,500 entrepreneurs under the age of 47, who have started businesses that have revenues of greater than $1 million) revealed that 15 percent of the members surveyed have training in the arts, or a hands-on artistic track record.
5 For example, Baylor University Theater Department and the school’s Entrepreneur Program have created a program where business and theatre undergraduates work together, as if consultants, with local entrepreneurs, helping them with business plan development and the practical execution of start-up enterprises. In addition, Baylor recently created a unique portfolio study allowing both business students and theatre students to develop skills in arts/business/entrepreneurship through a series of core courses combined with internships as stated to Daum, K., (2005), Entrepreneurs: the artists of the business world, Journal of Business Strategy, Vol. 26 Iss 5 pp. 53 - 57, Emerald Insight
6 In the late 80’s n 1980 three books changed the way public opinion perceived comics: Frank Miller's Batman: The Dark Knight Returns, Alan Moore's Watchmen and Art Spiegelman's Maus. Those comics (or graphic novels) validated the fact that comics are a very rich narrative medium able to discuss not only fictional but also serious issues.
Although comics appear to have established their educational role, their use in teaching leadership and collaboration has been poorly discussed (Krusemark, 2014). However, the few researches on the topic validate the possibilities of comics to impact leadership skills.

Comic stories, most of the times are fictional, and fiction, “can serve as case studies to enable learners to raise critical questions in personal terms. Badaracco (2006) concluded that raising critical questions enables business executives to reflect on themselves as leaders. He argued that fiction can be treated as case studies and examined in depth as a means to learn about oneself and leadership”. On the other hand, popular entertainment “introduce characters, contexts, and challenges that textbooks cannot (Fraiberg, 2010, p. 98), while business and management textbooks are limited to “a typical case study method,” which focuses on applied knowledge rather “paradox, ambiguity, and contradiction” that is offered through fiction.

In addition, comics have certain “super powers” that make them an efficient educational-learning tool that also can be applied to leadership training and skills:

1) Storytelling
“The universe is made of stories”, not atoms, poet Muriel Rukeyser claims, underlying the power of storytelling in human lives. On his behalf Walter Fisher (1987), argues that all humans are naturally storytellers and that we all “experience and comprehend life as a series of ongoing narratives, as conflicts, characters, beginnings, middles and ends”. It is true, that stories are a powerful tool, a trojan horse (Guber, 2011), that can sneak any message into human minds. According to scientists, “a story is the only way to activate parts in the brain so that a listener turns the story into their own idea and experience. Stories are not only an effective inspirational, educational or persuasive mechanism, but also a way for people to understand the world and to construct or reconstruct social reality (Didion, 1979, Berger, 1979, Zipes, 2011). For other scholars, stories and storytelling have a a broader effect. According to Hannah Arendt,
“storytelling is a strategy for transforming private into public meaning” (Jackson, 2002), putting stories in the heart of public dialogue and public space. Can storytelling act as a catalyst to a more coherent and participative society? Jonathan Gottschall in his book, The Storytelling Animal, (2013), argues that stories encourage social behavior as we are keen to produce and consume moralistic stories. And he continues, claiming that “stories accomplish the same evolutionary function as religion: defining groups, coordinating behavior and suppressing selfishness in favor of cooperation”\(^\text{12}\). Today storytelling is a great tool for organizations and leaders as “storytelling is useful in far more situations than most leaders realize. The five most commonly used are probably these: inspiring the organization, setting a vision, teaching important lessons, defining culture and values, and explaining who you are and what you believe”\(^\text{13}\). Comics are stories and can be used as an efficient storytelling tool as most of the creators apply storytelling techniques that can be studied. One can deconstruct and construct again the plot of a comic story and see in depth the pros and cons of a good story.

2) Visual literacy
Comics are a visual medium and human beings tend to respond to visual communication sometimes better than to the verbal communication. In a study comparing comics to text, Sones (1944) found that comics' visual quality increases learning\(^\text{14}\), while “Duncan and Smith (2013) stated that the increase in comics use in academics addresses the need to teach different literacies that correspond with the multimodal culture of today’s world, a culture that uses “textual, visual, and aural stimuli simultaneously to communicate its message”\(^\text{15}\).

3) Collaboration
Comics according to McCloud (1993) is a medium that allows audience to become a “willing collaborator”, as the reader is asked to fill the gutters between panels, co-creating the story with the writer. In addition, one has to imagine sounds or other effects that cannot be implemented in order to reconstruct meaning in the comic story which is actually a story full of wholes (Groensteen, 1999/2007). On the other hand, comics creation is a collaborative process as well. During the creation of a comic story you might work alone or you might have to work with others as a team (script writer


\(^{15}\) Krusemark, R. (2014), The Role of Critical Thinking in Reader Perceptions of Leadership in Comic Books, retrieved from [https://dspace.creighton.edu/xmlui/handle/10504/49898](https://dspace.creighton.edu/xmlui/handle/10504/49898)
and penciler, inker, letterer etc). Comics creation is nevertheless a co-creation process. Either you work alone, either you work inside a team you always interact with your audience and external environment.

4) **Critical thinking and creativity**
In relation to the collaborative relation between the comic creator and the reader, comes also critical thinking and creativity, as the reader “invests his or her own intelligence, imagination and emotion”\(^\text{16}\) during his or her participation to the reading process.

5) **Strong leader figures and excellent team examples**
In comics we often meet leader figures and teams of superheroes. For example, Batman and Iron Man are two of the most popular comic characters. Behind their masks one will find two powerful businessmen, Bruce Wayne and Tony Stark that often face leadership challenges. If we study them we will find all the characteristics of a contemporary entrepreneur\(^\text{17}\). On the other hand, Fantastic Four, Avengers or X-Men are some from the most popular superhero teams. What makes them so successful? And how can we be inspired by superhero teams in real lives? If we take for example Avengers, or X-Men we can see the main characteristics of a successful team, as well as the stages of the development of a group turning into a team. “But, a group of individuals does not necessarily make a team. Teams customarily have members with complementary skills and generate synergy through a coordinated effort which allows each member to maximize his/her strengths and minimize his/her weaknesses. As in The Avengers, team members must learn how to be of assistance to one another. They help one another realize their true potential and create an environment that allows everyone to go beyond their limitations”\(^\text{18}\). Comics can allow us not only study a case but at the same time “to enjoy the experience of the case study, which will allow an interpretation that wants not only just an answer, but also an ability to question the moral and ethical actions occurring in the story”\(^\text{19}\). Furthermore, one can examine better the characteristics and leadership acts, revealing meanings between the lines and panels of a comic story or comparing to their real lives and experiences, as according to Badaracco (2006), “literature, unlike reality, gives the reader a chance to view the leader of a novel “from the inside””.

---

\(^{16}\) Krusemark, R. (2014), The Role of Critical Thinking in Reader Perceptions of Leadership in Comic Books, retrieved from [https://dspace.creighton.edu/xmlui/handle/10504/49898](https://dspace.creighton.edu/xmlui/handle/10504/49898)

\(^{17}\) Kilroy, J., (2012), Better Entrepreneur: Bruce Wayne or Tony Stark?, accessible at [http://www.entrepreneur.com/blog/218299](http://www.entrepreneur.com/blog/218299)


\(^{19}\) Krusemark, R. (2014), The Role of Critical Thinking in Reader Perceptions of Leadership in Comic Books, retrieved from [https://dspace.creighton.edu/xmlui/handle/10504/49898](https://dspace.creighton.edu/xmlui/handle/10504/49898)
Cases and Methodology
Below we will discuss two different cases where we have applied collaborative comics storytelling. We will describe each case and we will also present preliminary findings of our ongoing research, for each case. We adopt a qualitative approach as we aim to explore in depth if, and under what circumstances, comics can be used as a tool for fostering leadership skills. We apply participant observation during the workshops we perform.

- Comics in elementary schools
Since 2008, in collaboration with Comicdom Press\textsuperscript{20} we are performing educational workshops for elementary students using comics storytelling. The workshops take place in schools, museums and libraries all over Greece. In this paper we will present the results of our participant observation during the workshops held on October-December 2011 in Herakleidon Museum. Twenty children participated in the workshops divided on two groups based on age. One group aged between 5-7 and a group aged 8-11. The participants were both boys and girls, from different areas of Athens and with different economical and social background.

The variables we observed during the workshops were formulates as such:
- reaction and participation to the activities of the workshop
- what do they gain from this participation: creativity, imagination, memory retain, visual communication-storytelling, collaboration
- collaboration inside the classroom
- seek of knowledge by themselves going back home
- acting as content creators and not only content consumers
- discussion through their stories wider social issues or issues of their interest

As mentioned before, the research is at its first level and the results presented below gives us a preliminary framework for further examination and cross checking.

The workshops:
The workshops are designed in order to introduce to children the dynamic language of comics and to train them to creative thinking and content creation. In the beginning of the workshop a storyteller tells a story, while a comic artist draws live the story in a comic format. Then, we ask children to try and tell the same story using less panels than the ones drawn by the comic artist. Through this exercise we discuss the concept of “creative economy” on a story and how can we decide which parts of a story are the most important. After that, the children get to know the basics of a comic: panel, gutter, balloons etc. The final goal of the workshop is children to be able to create

\textsuperscript{20} Comicdom Press is a Non Profit Organization dedicated to the promotion of comics. See more at: www.comicdom.gr and www.comicdom-con.gr
their own comic story. We use several exercises in order to show the how comics storytelling works and we try to teach them that in comics you don't have to be a great artist but you have to be able to communicate your story.

The results:
During our participation we concluded the following:
• the children were participating vividly to all the activities working either alone, or as a team
• they also brought their own input about what they were learning
• when the got home they were working on similar exercises that we were giving them (we were giving them the exercises not asking them to work on them but just in case they wanted to do it) and they were bringing to us what they had done home. Some of the children created their own comics at home and brought them to us in later courses
• they remembered all the things we have discussed during the workshops and the parents told us that during the week (between the two sessions) the children discussed with them at home what they have learned
• they found this learning process enjoyable and playful and they said that they wished all their school courses to be like that
• they learned how to represent their thoughts and stories with clarity
• they created really creative and different stories each time
• they admit it was nice that they could produce their own stories
• they understood the meaning of storytelling and using stories in order to learn, remember, or explain something (they were reproducing the simple games we are doing using storytelling to their schools)
• they discussed a lot issues of wider social concern. A very good example is that many of the children chose the financial crisis in Greece as the main topic of the comics they produced at the end.

Those are some of the admissions we made during this research. Although we are at the beginning of our research and those results cannot be considered as final or representative we can say that they lead in interesting points for further research. The most important is that children using the power of pictures were able to produce their own creative content individually or in teams and that comics could be a tool in order to engage creativity and collaboration. During the particular workshop we didn’t observe clearly any strong leader figures, but we did observe leadership skills such as motivation, collaboration, creative thinking and problem solving.

• Comics in corporate environments
Another activity, in collaboration with Comicdom Press, is team building activities in corporate environments with the use of comics. Here, we will present observations from the team building session we performed for the employees of a company in the
field of green energy, based in Greece. The participants were 78 employees of the company coming from all the different departments and levels.

The workshop:
Inspired by superheroes we created the company’s Green Legion, a superhero team that has to save mount Pindos. The members of the Green Legion are employees of the company that have superpowers strongly connected to each department’s skills (provided by the HR Department). We created 10 superheroes based on the departments of the company. Then, we gave to each employee a superhero card, different from the one that corresponds to his/her department. We, then, formatted 8 teams and we asked them to collaborate in order to think a story based on the given scenario and then visualize it. The stages of the workshop are described below:
• short introduction to the comics language
• team formation
• team members introduce themselves by sketching their “real” position within the company
• teams decide on a name and are asked to create a short comic based on the origin of their team name
• teams work on a script based on the scenario
• teams discuss on the script
• teams visualize the script in comics format
• the script is divided to panels that equal the number of members of each team
• each member draws a panel until the story is completed
• each team presents its story to the rest of the teams
• the participants vote for the best story

The results:
Regarding team work and collaboration, most of the teams scored highly to the aforementioned skills. They worked well as teams, discussed a lot on their scripts and took collaborative decisions. At this point, we have to underline the fact that there was one team that applied a voting procedure during the decision making process (when they had to pick a name). From this fact and by observing how all teams worked we can conclude that there is a good team work spirit within the company and/or that employees are willing to work together.

In addition, most stories were based on good allocation of powers and their excellent use. In some stories we observed the fact that powers and skills were used in a successive way, kind of a simulation of the way the company works. Also, there were stories that apart from the skills and powers of the team members also, engaged powers from external sources (for example in the story named “Myrtilo” apart from the team’s superpowers, they brought in all the good recipes from around the planet). Only in one story the focus was on one person/superhero as leader of the team. If we
may comment that, we could say that most of the employees understand the importance of teamwork and value it more than “the power of one”.

Another remark that applies to the collaboration and team work skills is that during the final presentations, team members were very supportive towards their spokesperson. There were cases, that during the presentation the whole team was standing up supporting and encouraging their representative. There was only one team that exhibited low enthusiasm and supportive spirit during the final presentation.

From our observation, we can also highlight the following remarks:

- **competitiveness**

  We observed high competitiveness between teams. They constantly asked if there would be a prize or a winner after the conclusion of the session. Also, during their final presentations and voting teams were really competitive.

- **leadership**

  Though, all teams performed really well in team work and collaboration, we observed some strong leader- figures within the teams. Their impact in their teams was pretty obvious during the whole procedure. The fact that the teams worked so well, proves that those leaders were effective and inspiring.

- **creative problem solving**

  As mentioned previously, all teams came with a clever and creative idea in order to solve the problem posed by the scenario. This observation, leads to the assumption that when they work together they can co-create and face, in the best way, challenges and problems.

- **self confidence**

  Most of team members and teams as a whole appeared self confident. During their presentations, they seemed to believe and support what they were proposing. Some teams also suggested that their proposed solutions were feasible and could be really applied.

**Proposed Activities**

In order to offer a better understanding of the use of comics as a creative tool fostering leadership skills based on an experience, we propose the following activities:

---

21 The activities are part of the manual “Developing and enhancing leadership skills for young managers in times of crisis. An innovative training package for European young professionals” co-authored by D. Iordanoglou, N. Leandros, B. Tsakarestou, L. Tsene, K. Ioannidis (2013), funded with the support of European Commission.
• Creativity
We are living in the era where the terms creativity and innovation have become crucial to almost every aspect of our lives. In order to stand out and add value we need to come up with creative ways of solving problems and producing solutions. Here are some nice tips on creativity from “five very funny people”. In comics universe there is a common practice creating stories based on existing characters but with a “what if” twist. For example, what if Superman suddenly lost all of his powers? We will borrow this technique in order to practice in creative problem solving. Think of a problem or challenge you might face in your professional field. Tell the story of “the problem” in comic form (outline the problem, sketch the main characters, have them arrive at some solution). Put the first comic aside. Then ask “what if” questions: what if the character wasn't limited by this? What if he could fly? What if he had superpowers? Draw a simple comic story based on each option and see where it leads you. Compare the stories with the original story and then try to replace each “superpower” you might have given to your character by real powers and creative thoughts. Do this 3-4 times if possible.

• Collaboration
In comics we often meet teams of superheroes. People from different backgrounds and with different abilities work together towards a common scope. Fantastic Four, Avengers or X-Men are some from the most popular superhero teams. What makes them so successful? Pick a superhero team (Avengers, Fantastic Four, X-Men etc) and describe each member (abilities, character, contribution to the team etc). Try to find out why and how the team works successfully. Notice if there is a team leader and write down his characteristics as well Find and present examples. Then, apply your findings to real life team members and describe the perfect team. Finally, create your own superhero team. Each of the member of your group has to draw and describe his/her superhero. All members should decide collaboratively what is the purpose of the team and which is the role of each member. Give your team and characters names and present them to other teams.

c) Leadership
An important skill for a leader is to be able to inspire his/her team. A leader must understand the power of a great story. A good story can motivate, inspire and ignite action. We will take as an example Professor X, leader and founder of X-Men. Xavier's students consider him a visionary, he is respected by various governments and trusted by several other superhero teams. The character is considered to have been inspired by Martin Luther King and according to Business Week, Charles Xavier is listed as one of the top ten most intelligent fictional characters in comics. Professor X gathers all the characteristics of a good leader, among them, inspiring others. Here is a characteristic video: http://www.youtube.com/watch?v=qUj2ejinjaRU You can also read more on Professor X here: http://en.wikipedia.org/wiki/Professor_X. Spot and
write down examples how and if Professor X manages to motivate others. Analyze the way he does it. Find other leaders (from political, economical, cultural or other sector) and spot their defining moments. Compare the stories, gather the motivation techniques they use and write a short summary (collaborative activity). Then, become Professor X and write a short inspirational speech in order to motivate your team protect the society from racism and create an equal environment for all. Present your findings and speech to other team members. (each team member should write each own speech)

Conclusions
If we would like to summarize all the above, we could argue that comics can be an efficient leadership and collaboration training tool. Our risk and fast changing society demands a flexible and more innovative educational and lifelong learning system, in order to prepare students, young and more experience professionals to adapt easier to the new ecosystem of global crisis and digital economy. Arts based teaching programs are gaining ground as “teach us to judge in absence of rules, to appraise the consequences of one’s choices and to revise and then to make other choices (Eisner 2004)”22. In addition the startup process, whether you are a tech entrepreneur, or a social or cultural, is very much alike with arts production. According to Daum (2005), “in both cases an idea is formed and must be researched in detail. The artist/entrepreneur must extrapolate and explore all the possibilities that can stem from the original idea. Once the idea is developed and articulated, the artist/entrepreneur must recruit a team of helpers to mold the idea into a physical reality. The execution process must be done with extreme frugality and efficiency, since both artists and start-up entrepreneurs typically begin with limited resources. This makes philosophical alignment and effective internal communication critical in the transformation of vision to creation. A shared culture and vocabulary plays a big part in the success of the endeavor”.

What can comics teach future leaders? On what skills do they impact on? In our research, we presented the results of the use of comics as a learning tool, in elementary school students and in corporate environment. Creativity, collaboration, team work, storytelling skills, content production and co-relation between comics/fiction and real life scenarios are some of the lessons comics can teach us. However, we need to analyze further the data we collect during our workshops in order to be able to draw more concrete conclusions. Overall, the results of our study indicate that comics can be used as a learning tool for leadership and collaborative skills, both inside and outside the classroom.

---

References


Fisher, W.R. (1987), Human communication as a narration: Toward a philosophy of reason, value, and action, University of South Carolina Press


Iordanoglou, D., Leandros,N., Tsakarestou, B., Tsene, L., Ioannidis, K., (2013), Developing and enhancing leadership skills for young managers in times of crisis. An innovative training package for European young professionals, funded with the support of European Commission


ORGANIZING LARGE DEVELOPMENTAL-CULTURAL INITIATIVES IN PROJECTIVE CITIES

Nils Wåhlin

Abstract

For over 50% of the global population, living, working and playing takes place in cities. In recent years, organization scholars who study cities have become interested in the way organizing is translated into on-going actions and how these actions are assembled in the city context. They have noted that organizations perform organizing, strategizing and designing, directing the attention of readers to on-going movements in and around organizations. This paper describes city development as a situated practice and proposes a conceptual vocabulary comprehensive enough to incorporate the complexity of such strategic endeavours as the performing of a ‘city of culture’. Our group of researchers followed the materialization of a large developmental-cultural initiative, attempting to understand how organizing and strategizing were shaped in the context of this initiative. As a way of analysing on-going actions, we refused to treat the city as a stable and separate entity; rather, we saw the city as a meshwork: heterogeneous assemblies emerging on its terrain. Public and private initiatives worked in tandem, in concert and contest, and were repeatedly translated into projectified practices. Projectifying and projecting city development is thus an attempt to shape and form what can be called projective cities. A projective city comprises multiple projects, multiple arenas and multiple forces – entangled together.

Keywords

Projective cities, meshworks, culture-driven growth, narrative dualities

Introduction

Organization scholars are increasingly interested in the ways in which organizing and strategizing are intertwined and practiced in large development efforts (Bengtsson et al., 2007). This is especially apparent among strategy researchers who take a practice approach. In their recent overview of strategy-as-practice research, Vaara and Whittington (2012) emphasized the need to widen the range of organizations studied – to city administrations, for example – and the connection between these organizations and broader cultural and societal issues. Consistent with that
perspective, scholars such as Carter (2013) favour a research approach called Strategy, Organizations and Society (SOS), which emphasises the view that strategy scholarship should develop the capacity to explain complex strategic issues.

Yet even earlier studies of cities have noted problems relating to the study of activities, from the time a strategic decision has been made to the time the actual event occurs. It is difficult to follow the appropriate chain of translations within large cities (Czarniawska, 2010). One way out of this difficulty is to examine how these translations are conducted within what can be conceptualized as ‘action nets’ – a complex notion founded in the sociology of translation theory, but tailored specifically for organization studies (Czarniawska, 2008). In line with practice-based studies, the goal of such studies is to connect the on-going organizing and strategizing of actions with the emerging networks.

I attempt in this paper to put this goal into practice, by raising the following questions: How can the intertwined practices of organizing and strategizing be explained in city development processes, and how can we conceptualize a vocabulary that is comprehensive enough to incorporate the complexity of a project with the magnitude of a Capital of Culture initiative?

This paper begins with a brief explanation of how the intertwined practices of organizing and strategizing can be viewed as nets of action. Multiple translations occur in this process, which necessitates the turning of one’s attention to the difficulty of disciplining large organizations in a common plane and into a given institutional order. It continues with an outline of a theoretical framework that illuminates the paradoxical character of cities and the enabling and constraining effects inherent in each attempt of organizing and strategizing. The research setting and the methods used for data collection are then described, with special emphasis on the use of narrative repetition and narrative dualities. This section is followed by a depiction of the context of the field study: the Capital of Culture initiative. I then turn to the data analysis, by iterating between field observations and the theoretical lens employed, finally reflecting upon the implications and offering conclusions and suggestions for further research.

Practices of organizing and strategizing

Complex practices of organizing and strategizing are enacted and re-enacted on a day-to-day basis and result in nets of actions. A net differs from a chain in that it is not unidirectional; the concept of an action net is meant to minimize a priori assumptions concerning the networks in existence and to permit the capture of both actual and virtual interactions that connect actions undertaken in distant places and times (Czarniawska, 2004). Compared with the network concept, which assumes that connections exist before actions occur, the concept of action net reverses this
assumption with the suggestion that connections between and among actions are used to construct the identities of actors in a multidirectional way. The concept of action net is further related to the suggestion that ideas and practices travelling in the global economy are translated into local circumstances – a process called *glocalization* (Czarniawska & Sevón, 2005), which is similar but not identical in different contexts. Action nets are often an expression of a localized global.

Knowledge of translations from the global to the local is still limited, as noted, for instance, by scholars who studied change in regional identities in the Øresund region, situated between Denmark and Sweden (Berg & Löfgren, 2000; Berg et al., 2002; Sahlin-Andersson & Sevón, 2003). Such studies have revealed difficulties in the evaluation of managerial performances, caused, not the least, by the fact that the term ‘performance’ has had dual meanings in its etymology and in its daily use. Does the term refer to performance as in factory output or to performance as in a theatre? In the case of cities, it is both: The citizens evaluate organizational efficiency and managerial attempts to orchestrate the performance of important events (Sevón, 2004).

A similar difficulty has been noticed in studies of large cities, conducted within the SOS framework (Kornberger & Clegg, 2011), and demonstrating how strategizing is translated into people’s values in city management. An example is the City of Sydney’s strategizing for a green, global and connected city by 2030: *Sustainable Sydney 2030*. Kornberger and Clegg claimed that performative strategizing – strategy formulation that functioned as enactment of the suggested city image – encouraged the citizens to ‘think big’, but also legitimized the city’s strategic actions as an articulation of the public will. The dominant vocabulary, however, excluded some discursive structures and included others, which can be seen as a way of exercising power (Clegg, 1989). Consequently, the way in which strategies shape urban space through their performative power is notable, but they are also inextricably interwoven into what Kornberger and Clegg (2011) referred to as ‘wicked space’.

Viewing the city as an action net infused by glocalization practically demands that the traditional, territorial city discourses are complemented with additional discourses. Such discourses, often multidisciplinary, do not always work harmoniously with each other, however (Kornberger & Clegg, 2011). This is not merely a difficulty experienced by the researchers describing the situation. Actual strategic attempts to embed a city into a common plane and in a given institutional order generate many difficulties. Although there is always a formal organization called ‘city administration’, the city consists of a variety of other organizing efforts that must be taken into account (Czarniawska, 2013). This is why it is difficult to speak of a city strategy in a traditional way, as something that a city ‘has’. It is better to speak of *strategizing*, emphasizing the aspirations of contemporary cities to become ‘laboratories’ – places that enable (but also constrain) the sphere of actions in which
designers and users, urban planners and citizens, ideas and needs meet, clash, and become translated. Strategizing in this sense differs from organizing as traditionally understood (introducing an efficient order); the two should therefore be viewed as complementary practices that are co-created and are to be considered in their interplay.

One concept that carries a promise of incorporating this complex situation is the term *meshwork*, possibly an overarching metaphor permitting entrepreneurial self-organizing and even anarchistic organizing (Scott, 2012) to cohabit with strategies and hierarchies (Czarniawska, 2013). Organizing and strategizing are not only about sorting activities into homogenous groups; they have also to deal with the existence of heterogeneous elements that cannot be homogenized in a planned way. As anthropologist Manuel De Landa (1995) put it, the metaphor of a meshwork can help people to think not only of their homes, but also about the home of their homes: the city.

**Cities as meshworks**

The meshwork metaphor was mentioned as early as 1991, in Henri Lefebvre’s book, *The Production of Space* and was extended by anthropologist Tim Ingold (2007), among others. But Lefebvre’s view was later criticized for prioritizing the separation of spaces rather than studying their usefulness. By relying on a performative approach, Beyes and Steyaert (2012) have suggested the term ‘spacing’, a conceptualization which sharpens readers’ awareness of ‘provisional spatio-temporal constellations that are in process, alive and unstable’ (p. 53) and attracts attention to everyday creativity, experimentation and transformative processes. This extended awareness would hopefully be one of the effects of framing cities as meshworks.

It is not by coincidence that strategy researchers think along these lines. Influential scholars with roots in strategy-as-practice studies have recently issued a call for papers stressing the need for greater transparency and inclusion in strategy processes (Whittington, Hautz, & Seidl, 2014). In this call for papers, conventional notions of strategy have been challenged by the label ‘open strategies’, which rejects the traditional conviction that strategies must be exclusive and secretive. This articulation also extends the scope of investigations across the private and public spheres of activity, thereby challenging the dominance of economic theory in the field and demonstrating its broader utility to civil society (Carter, 2013).

Still, extending the notion of strategizing and organizing into the field of city management is not an easy task, especially when cities are conceptualized as meshworks. This overarching concept is used in its metaphorical sense in this paper, illuminating tensions, ambiguities and paradoxes embedded in the meaning of the term (Czarniawska, 2013). The meshwork metaphor highlights the complexity of
organizing, creating an awareness of the limits of each strategic effort to prescribe actions. Nobody can fully understand how the system works in its totality, even if the vocabulary of strategy promises that, at least in its classical meaning. Because there are always unintended consequences that cannot be planned by top strategists, ‘organizing from below’ needs to be considered. The ‘flat’ view of an action net assumes just that and reflects on the way on-going actions become materialized. Citizens do not always follow the expected trails along cartographic and spatial designs; rather action nets become both disconnected and connected where trajectories of people and things crisscross.

To deploy Latour’s (2005) term, citizens can be said to live in the two-dimensional world of a ‘flatland’. But this ‘down to earth thinking’ is always challenged by our ‘will to form’ (Burrell, 2013), as we as human beings aspire to move into a three-dimensional world. This world may be depicted in a topographic mode that continually needs to be restored through a series of reconstructions that continually reassemble the social (Latour, 2005). Again and again, one is reminded of both the enabling and constraining influences on all attempts at organizing. Cities are, in that sense, no exception, especially when their emergent and paradoxical character is considered.

Opening up the definition of strategy by admitting its paradoxical character seems to be a fruitful path. Even scholars in economics entertain such a notion when they speak of ‘creative cities’ (e.g. Andersson, 2011). Assuming some kind of ‘art of structural instability’ (p. 28), these scholars address the multivariable options in creative processes. By recalling the figure of the Necker cube, they translate city development into a designer’s problem, while emphasizing its instable and ambiguous nature. Myriad sketches forestall the completion of every design, and the appreciation and use of paradoxes seem necessary in this process. Organizational scholars approaching organizational architecture (Burrell, 2013) express similar thoughts. Burrell’s aim is to move beyond the two-dimensionality of much organizational thinking and to present a more complex three-dimensional model – the ‘cube’ (p. 116). Consequently, in the never-finished business of city development, organizers and researchers struggle to frame organizational attempts, moving between two- and three-dimensional models. Oscillating between these 2-D and 3-D perspectives, theoreticians and practitioners zoom in and zoom out, applying abductive logic to embrace the complexities that lie ahead. In order to include these iterations in the picture, I suggest in this paper an additional layer of interpretation under the label of ‘projecting cities’.

**Projecting cities**

Moving between 2-D and 3-D models, the urban designers struggle with complexities and contradictory needs as a consequence of economic, social, cultural and
environmental concerns addressed by different stakeholders. Economic concerns often dominate, creating both enabling and constraining conditions. In response, sociologists speak of ‘a new spirit of capitalism’ (Boltanski & Chiapello, 2005).

Considering how comprehensive is Boltanski and Chiapello’s account of modern society, it is difficult to do their work justice in this paper; I rely on only a few of their thoughts in my translation, as directed by the purpose of this paper. Their focus on ‘activities’ fuelled particularly by a management vocabulary, is significant, however, in outlining the situation in contemporary cities. By breaking with Bourdieu’s thinking of clearly distinctive power spheres, Boltanski and Chiapello opened the doors for some form of ‘mesh’, giving the citizens back the ability to reflect critically on their own situation. New forms of social, artistic, and later, ecological critique are outlined following this path (Chiapello, 2013). This ‘sociology of critique’ can be easily related to an individual work situation that becomes more ‘projectified’ (Lundin & Söderholm, 1995), in line with recipes generated in management texts. Projects – temporary assignments in flexible networks – are one way of accomplishing tasks in an effective manner that satisfies the entrepreneurial initiatives and economic concerns that are gaining importance. This perspective is invading all spheres of society and seems to blur the boundaries between business and public domains in a new spirit, indeed. Cities are undoubtedly a good example of this phenomenon.

From the perspective of organizing as connecting actions into nets, the project type of organizing is but one example of a variety of organizing efforts, despite its present prominence. If projects are regularly assembled into programmes or portfolios, action nets can be assembled into various connections among actions converging into ‘weaves’, while still maintaining their multifarious character. Departmentalization into projects is, in fact, a reduction of complexity, which promotes a certain form of energizing and focused action pattern. Thus by deploying the notion of projective cities, the paper suggests an additional interpretation of the word ‘projective’. Inspired by architecture scholars, I once again turn to the issue of design and its three-dimensional intervention in urban contexts (Lee & Jaccoby, 2011; Altés & Lieberman, 2013).

It is usual to highlight specific cities in order to consider their sophisticated architectural landmarks and iconic buildings. But these spaces do not always become urban parklands for future generations; they often become isolated islands, separating form and function and serving only esoteric tastes. In addition, commercial forces drive cities to mimetic behaviours, shaped mostly by consumerism that limits aesthetic concerns: Every city must have shopping malls that encourage the purchase of goods and services in ever-greater amounts. In the new spirit of capitalism, a novel ‘romance between culture and commerce’ seems to emerge. ‘Culture-driven growth’ becomes a mantra coined by globalization and diffused worldwide; the spheres of culture and commerce can now be understood as mutually beneficial (Roberts,
2012). These worldwide shifts place cities and their management and organization under considerable pressure, as they seek to attract talent, increase city rankings and become economically and civically habitable places for the flexible, global and entrepreneurial project manager. These shifts force huge investments in buildings and infrastructure, densified in city centres, particularly by spectacular architecture projected in contemporary cathedrals of culture.

Although these phenomena are similar among cities, local translations do appear. Considering the multidirectional flows of action in meshworks, performative glocalization does not always follow predetermined routes. Rather it assumes different shapes, based on historical circumstances and the multifarious options available in each context, in which designers and users, urban planners and citizens, ideas and needs meet, clash, and become translated, as actions need to be connected. The designer’s dilemma in projective cities is to find a proper path and creative solutions, while simultaneously considering the enabling and constraining forces. Energizing projects and projections often become solutions, but they are not always successfully implemented. The developmental efforts of projective cities require sensitivity to the citizen’s need for fair treatment and justice (Boltanski & Thevénot, 2006) and, not least, receptivity to substantial social, cultural, or ecological critique (Chiapello, 2013). Even if the co-creation between culture and commerce can provide new creative practices, the tension and the antagonistic relationships between these two spheres of activity remain. Consequently, these dual prerequisites must be considered as I now turn to the empirical context and local translation of a large city development initiative: the Capital of Culture project developed by the European Union.

The city context

This longitudinal study investigates the materialization of an urban strategy within the context of a developmental-cultural initiative. Since 1985, the European Union has designated an annual Capital of Culture to highlight and create awareness about the richness and diversity of European cultures, to bring people from different European countries into contact with each other’s cultures, to promote mutual understanding and to foster a feeling of European citizenship (European Commission on European Capital of Cultures, website retrieved January 13, 2014). Previous studies have shown that the event provides a valuable opportunity to regenerate cities, raise their international profile, enhance their image in the eyes of their own inhabitants, provide new vitality to their cultural life and raise their international profile, thereby boosting tourism (Åkerlund & Müller, 2012).

In 2014, the European Capital of Culture (ECoC 2014) was awarded to Umeå, Sweden – the most northerly city to receive the designation – and the community put a great deal of effort into preparing the landscape and the infrastructure of the
The programme is much more than a series of festivities. According to the application (‘Curiosity and passion – the art of co-creation’ (City of Umeå’s application, 2009)), the programme aspires to create a new cultural infrastructure, using the ‘open-source strategy’ method to support sharing, evolving, and the mutual shaping of new ideas and cultural expressions. The goal is to create new means of expression in various art forms, which serve to materialize the political vision of ‘participatory democracy’, in which citizens should be empowered in the development of society through co-creation within emerging cultural projects. The strategy calls for the active involvement of all Umeå’s citizens, organizations and institutions, as well as actors from other cities and regions. The project organization will ‘open up cultural codes’ in order to translate and redefine culture in the eyes of its citizens, thereby providing a basis for new expressions and possibilities. The organizers emphasize that certain cultures arouse curiosity and create spaces that nurture innovation, energize the everyday life of the people, and become a driving force for the long-term sustainable development of society (City of Umeå, Strategies for Capital of Culture year 2014, website retrieved January 13, 2014).

In order for this strategy to materialize, the City of Umeå has planned to create a physical infrastructure that will enable myriad cultural projects to emerge; over 300 projects are registered in the start-up phase of ECoC 2014. The city has formed a joint venture with the University’s College of Fine Arts, the Institute of Design, the School of Architecture, the Humanistic Laboratory (HumLab), the Arts Museum, the Creative Industry Incubator, and a private property owner whose business strategy is the development of the city; all these partners are committed to developing a ‘cultural campus’. The cultural campus and its buildings are part of a larger plan for the on-going development of the city, which includes improvement of the quay area with attractive parks between the cultural campus and a new cultural centre building under construction, labelled ‘The Cultural Weave’.

Those constructions belong to the developmental phase of the city’s long-term strategy to expand demographically and to fulfil the city’s cultural and regional ambitions. Unlike similar investments in large cities, these designs by internationally renowned architecture firms will have a greater impact in shaping this small city, as the on-going constructions cannot help but leave a clear mark in the townscape and in the life and work of the citizens. The expectations are now high that these buildings will create a space where a kaleidoscope of interaction can pave the way for certain critical practices, to reach their peak during the city’s Capital of Culture 2014 programme and beyond. A co-creation between citizens and organizations is expected to emerge in the constructed spaces, materializing what the management team calls the ‘open-source strategy’. Our group of researchers is currently (2014) investigating these emerging actions, observing how people translate, enact and materialize the city’s ECoC 2014 strategy in their everyday practices.
An ethnographic study of narrative dualities

We are studying everyday life changes during the operation of this initiative, using an ethnographic approach (Wåhlin, Kapsali, Näsholm, & Blomquist, 2013). Our approach draws upon anthropological studies of urban cultures (Hannerz, 1996) and approaches, which have been used in studies of the creation of the Øresund region between Denmark and Sweden (Berg & Löfgren, 2000) and in the organizing of big cities (Czarniawska, 2002; Kornberger & Clegg, 2011). The data collection consists of first observing and shadowing key strategic actors throughout the duration of the initiative (Czarniawska, 2007), followed by extensive interviews with people involved in the emerging action nets and the manifestation of these nets in projects and projections.

As a first step in reporting the process, this paper provides an historical account based on interviews, observations, documents and media accounts during the start-up phase of ECoC 2014. The main purpose in this phase was to show how narratives are acquiring repeated and convincing plots (Dailey & Browning, 2014) and are communicated by mediating a narrative infrastructure (Fenton & Langley, 2011). In the process, the tensions grounded in what Dailey and Browning called ‘narrative duality’ – sameness and difference – are revealed. Thus a critique is presented, as expressed by the interviewees, but also articulated in extensive media coverage. We used focus group sessions, our media archive and complementary media databases to sort critical remarks concerning inclusive and exclusive mechanisms, tensions between cultural and commercial interests, and disagreements between city officials and politicians (see e.g. Näsholm & Blomquist, 2014).

As a second step, we scrutinized the most disputed architectural landmark of them all: the cultural centre called ‘The Cultural Weave’, which will be completed during the Capital of Culture year. This building by the riverside promenade has been designed by the renowned Norwegian architecture firm, Snøhetta, and co-constructed with Sweden’s White Architects. It can be considered the centre of the narrative infrastructure of the ECoC initiative and an example of an overarching action net comprising cultural activities and projects, which will reach their peak in ECoC 2014 and extend far beyond. This intervention in the public space can be viewed as a socio-material assemblage (Orlikowski & Scott (2008), in which people and artefacts exist in relation to each other, illustrating that the social and the material are inherently inseparable (Wåhlin, Kapsali, & Blomquist, 2013). The study of emerging narratives is a way to explore how the social and the material are constitutively entangled (Leonardi & Barley, 2010).

Data collection and methodology
This paper reports our data collection from late 2012 until the inauguration and initial phase of the Capital of Culture year during spring 2014. The dataset includes 57 interviews conducted in an open-ended and semi-structured way (Silverman, 2011) and ranging from 60 to 90 minutes. A total of 48 interviews were tape-recorded and completely transcribed, and we made extensive notes during the other 9 interviews. Interviews were conducted with politicians involved in the development of the city strategy, the European Capital of Culture initiative and the applications to the European Union, and with extra-organizational actors such as real estate owners, architects, designers and institutional representatives. Table 1 summarizes the type of data collected.

Table 1: Data collection

<table>
<thead>
<tr>
<th>TYPE OF DATA</th>
<th>Duration (h)</th>
<th>Ocassions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interviews: Face-to-face, Tape-recorded</td>
<td>47.17</td>
<td>48</td>
</tr>
<tr>
<td>Interviews: Face-to-face, Notes</td>
<td>6.55</td>
<td>5</td>
</tr>
<tr>
<td>Interviews: Skype, Tape-recorded</td>
<td>1.35</td>
<td>1</td>
</tr>
<tr>
<td>Interviews: Phone, Tape-recorded</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Interviews: Phone, Notes</td>
<td>0.2</td>
<td>1</td>
</tr>
<tr>
<td>Focus group sessions with project owners and participants, Tape- and video-recorded</td>
<td>20</td>
<td>10</td>
</tr>
<tr>
<td>Observations of Events: Notes, Photos (some tape and/or video-recorded), Conversation with visitors</td>
<td>27.66</td>
<td>16</td>
</tr>
<tr>
<td>Observations of Meetings: Notes, Photos, Power Points, (some tape and/or video-recorded), Conversation with participants</td>
<td>20.75</td>
<td>12</td>
</tr>
<tr>
<td>Observations of Presentations and Press Conferences: Notes, Photos, Power Points, (some tape and/or video-recorded)</td>
<td>7.75</td>
<td>7</td>
</tr>
<tr>
<td>Observations of Workshops: Notes, Photos, Power Points, (some tape and/or video-recorded), Conversation with participants</td>
<td>22</td>
<td>3</td>
</tr>
<tr>
<td>TOTAL</td>
<td>154.43</td>
<td>105</td>
</tr>
</tbody>
</table>

Interviews with politicians covered such themes as their vision for a strategy for the city, the goals of the initiative and stakeholder involvement. In line with the narrative approach applied in this study (Czarniawska, 2008; Fenton & Langley, 2011), the
politicians were asked to tell their version of the story about the way the initiative emerged and how the overall organization took shape in the municipality. Interviews were also conducted with the management team of the Capital of Culture initiative. These interviewees were also asked to articulate their view of how the initiative evolved and became organized in the various phases of the development procedure. More specifically, they were asked to outline their role in the application process and in the programme formulation of ECoC 2014. The managers were also asked to draw their perception of the organizational chart, and were asked what they saw as the core values underlying the initiative and how they defined these values.

Observations were made during meetings of the political Capital of Culture committee, management meetings, programme presentations, press conferences, workshops and other meetings and events. Our data also include a number of materials: the two applications (City of Umeå, 2008; 2009), jury statements (European Council, 2009a; 2009b), urban planning documents, websites and documents from architectural firms (Henning Larsen Architects, 2013; Snøhetta Architects, 2013; White Architects, 2013), committee protocols, Government Bills (Proposition 1974:28; Proposition 2008/09:158; Proposition 2009/10:3), the City Between Bridges website (Umeå, 2013a), the programme book (Umeå, 2013b), the Umeå 2014 website (www.umea2014.se) and an extensive media archive.

In order to reveal the narrative dualities in the different phases of the development process, we conducted 10 focus group sessions – 2 to 4 participants per session – with cultural practitioners who have implemented or will implement programme activities. Our special interest here was in the participants’ experiences of the project application procedure and their communication with the ECoC project office. Our informal, impromptu meetings with the management team also provided valuable resources, allowing us to make sense of the dualities addressed. Finally, since the beginning of our project at the end of 2012, we have collected media articles both in paper form and through databases. In fact, many of our interviewees made reference to formulations in the local press. It was obvious that many of the tensions articulated in those articles were those of cultural practitioners, making their voices heard by a larger community.

The logic of discovery required us to follow an abductive principle, moving from the field to the desk and back, step by step, refining the emerging interpretations (Czarniawska, 2014). The first step consisted of producing a ‘thick description’ from the repeated narratives – as saturated as possible without a loss of complexity (Dailey & Browning, 2014). This iteration helped to shape a plot, which would serve as a narrative infrastructure (Fenton & Langley, 2011). The second step consisted of revisiting the main plot, but with the goal of a closer examination of the divergent aspects, expressed as narrative dualities (Dailey & Browning, 2014). This opened our eyes to the complexity of such a large development initiative and stimulated efforts
to refine the theoretical framework, in order to capture analytically the complexity of a project with this magnitude. Consequently, the following description starts with a closer examination of the convergent aspects visible through narrative repetition. Next, the divergent aspects illuminated as narrative dualities will be revealed. Finally, the theoretical framework is revoked in order to provide the basis for the conclusions.

How the initiative evolved

Since 1974, when a government bill (Proposition 1974:28) was passed by the Swedish government to stimulate local investment in cultural activities, the City of Umeå, as part of its urban strategy, has been making a greater investment in culture than has the average Swedish municipality. The local politicians saw cultural investments as a significant way for the city to grow, and gradually increased investments in cultural institutions and initiatives. The establishment of the university in 1965 significantly influenced Umeå’s continuing growth and raised the demand for a cultural infrastructure that could increase the city’s attractiveness.

For the first time in 1999, the City of Umeå considered applying for the European Capital of Culture year initiative. The mayor was impressed by the effect of this initiative on other European cities, and she suggested that Umeå should consider applying as well. A new city manager had just been recruited, and he took the initiative to begin outlining a vision. He created a forum comprising the management heads of all city departments, who had undertaken annual environmental analyses and provided the politicians with that information. In dialogue with the politicians, an action net began to take shape. Politicians and city officials visited previous ECoC-cities in order to evaluate the strengths and weaknesses of various strategies within different contexts.

After over 40 years of political discussion about the relationship between culture and city development, a Capital of Culture initiative came to be seen as a significant step forward. After a great deal of internal anchoring, City Council decided, in a near-unanimous 2005 decision, to apply for the candidacy. The city manager, an economist by profession, admitted that ‘he saw himself as a society builder with culture-driven growth as his mission’\(^\text{23}\). Included in the long-term strategy, which extended to 2050, the vision of city development through cultural activities had to be translated into a strategy that was unique enough to allow Umeå to compete with other cities. At least ten cities in Sweden were conducting similar feasibility studies at that time, and the competition was tough.

Translating city development into the ECoC application procedure

\(^{23}\) All interviews reported here have been translated from Swedish to English.
The politicians and the management team had many open meetings and seminars with citizens, cultural practitioners, associations, artistic institutions, and businesses to discuss how to continue with the application procedure. A long period of negotiation followed, based on feedback from these meetings, during which decisions were made about the themes to be given priority. Eleven people representing seven political parties were involved in the negotiation, and they tried to lay their political differences aside for the sake of the common good. As the discussion continued, the group agreed to rely primarily on eight themes that would serve as an umbrella for the application; they are outlined in the first phase of the application procedure in Appendix 1. They also decided to rely on their own resources; no external consultants were to be hired, and the team should become a temporary project organization – as small as possible, but enhanced by the utilization of management expertise in city administration. For that reason, many officials assumed double roles. The city manager was also the head of the project team, for example, and the person responsible for communication in the team was also head of information in the city.

When the Swedish government organized a competition to designate the Swedish city that could apply for the ECoC-year 2014, four cities, including Umeå, passed the first round and proceeded to develop applications following EU guidelines. A political steering group was established in Umeå, with the task of developing the application, and the city manager coordinated these efforts according to the requirements for proposals stated by the European Parliament and the questions set by the European Council panel. The steering group once again emphasized the opinion that external consultants should not be used. As the city manager declared, ‘we should do it ourselves’. Early in the process, the Northern dimension arose as an important aspect, as Umeå was to be the most northerly ECoC city. The steering group emphasized that the Northern dimension should not be understood as the periphery of Europe, however, but rather as an extension of its heart. Thus a heart became a symbol for the project, and was later materialized in the form of heart sculptures scattered all over the city. Umeå had to be ‘projected’ as a part of a larger context, and presented in that spirit. Working in close partnership with counties in the northern part of Sweden thus became a key endeavour.

The steering group rejected the management team’s first version of the application, which was, in fact, a rejection of its own proposal. Although many interesting themes were described in it, the mayor said that it was not focused enough: ‘I tore the application into pieces, pointing out that the application should not be a pamphlet filled with buzzwords’, she said in an interview. Additional staff was needed, and two new project leaders were recruited: one external person with experience within the cultural sector and one head of information – enrolled internally – to work with the city manager to develop the application. The development procedure started again: The developers were told to go back to the roots, to the main idea, to

---

94
the heart of the project. The idea of co-creation – that all citizens should be involved in culture and city development – became the core concept.

In 2008, the European Parliament established a pre-selection panel to be held in Stockholm at a meeting organized by The Swedish Arts Council, to select for the second round two of the four candidate cities that had proceeded to the full application stage. Applications from Umeå and Lund were considered to be strong, because culture was prominent in their economic and development strategies. The panel noted, however, that Umeå must now reduce the number of slogans and focus more on the main concepts in their application. As interesting as the panellists considered the Northern dimension concept to be, for example, they believed that it needed to be closely linked to the Sami culture and the Sami people – the most northerly indigenous people of Europe. But the initial theme, Curiosity and Passion – The Art of Co-creation was accepted as a guiding strategy (City of Umeå, 2008).

Outlining short-term and long-term objectives

During the second application round, greater emphasis was placed on the curiosity and passion of the citizens – how they could be enlisted into the Capital of Culture programme. Short-term objectives were translated into a more detailed programme, and long-term objectives outlined how cultural investments would contribute to the growth plan of the city up to 2050, with 200,000 citizens as the goal figure. The eight seasons recognized in the Sami culture, as shown in Appendix 1, were used to organize the programme activities and to demonstrate the importance of the Sami community. Every season was connected to the Sami heritage and was ascribed a particular meaning. Many open meetings were organized around these seasons under the label ‘open-source development’, by which various aspects of the project were discussed. Eight theme coordinators organized reference groups with varying degrees of local, regional, national and international representation. This approach resulted in hundreds of people being involved in the action net that formulated the preliminary outline of the programme. A colourful process map illustrated all these thoughts with an explicit explanation of how the Capital of Culture year would be organized. Consequently, a more focused picture emerged – one that reduced the number of sprawling ideas in the first application.

In September 2009, the Swedish Arts Council conducted the final selection procedure. The EU’s final selection panel stated that both Lund and Umeå responded well to the report from the pre-selection panel and that both bids were interesting, although the two cities had chosen very different approaches. Umeå had the clear intention of making the city and the North of Sweden more visible in Europe and had used culture as a central element in its regional development strategy. Lund’s vision was to connect art and science and to create closer synergies between the university and society. Considering that the two main criteria in the European call were the
‘European dimension’ and the need for collaboration between ‘citizens and cities’, Umeå’s application was chosen. The final selection report also gave recommendations on how Umeå should prepare for 2014 (European Council, 2009b).

Intensive work began after the nomination. The political steering group was transformed into a political Capital of Culture committee, which reported to City Council, and a five-member project management team was formed. The city manager became the director of the project. The artistic project leader became head of the city’s culture department and later assumed the role of artistic director for the Umeå 2014 project. A great deal of networking occurred, and the idea of ‘open-source development’ was further discussed. The idea was to make the project a platform for the sourcing of small local initiatives and projects from individual culture professionals and other citizens. The project team handled the small projects according to certain routines, and a website and a project application procedure were developed. Well in advance of 2014, a simplified procedure called The Cultural Boost was introduced to encourage the development and testing of small projects and cultural initiatives from citizens. Applicants could obtain 20,014 SEK to develop activities that may or may not end up forming part of the programme or eventually become large projects.

Large projects were presented to the political committee for selection. The initiative givers involved such major cultural institutions as the opera; the theatre organizations; art and design museums; and festival organizers in music, dance, art, photography, film and literature. Their ideas were then translated into activities that could be included in the programme. Especially promoted were activities between genres that redefined the notion of culture, thereby raising the curiosity of the citizens. The project team adopted a wide definition of ‘culture’ and challenged what could be called an elite culture view, by inviting all citizens to express their point of view.

The selection of projects to be presented to the committee was undertaken by the project team, based on criteria that translated the strategic goals of co-creation and open source into the application: innovativeness, cultural development, co-creation, equality, availability, diversity and sustainability. The selected project activities resulted in the preliminary programme released in January 2013 (Umeå 2014, 2013). As the artistic director told us,

*The programme included 254 activities that we can stand for right now. The political Capital of Culture Committee decided on 90 of them, and 50 received resources from the Cultural Boost. Many are organized as recurring activities connected to the eight Sami seasons.*
Each phase of this development process included many tensions. Which activities should be given priority? How should the balance be achieved between bottom-up initiatives from citizens and more top-down initiatives from the management team and politicians? The rationale of using projects as a coordinating mechanism energized actions, but also excluded some actors. Freelance artists were not used in the project application procedures, for example, and in one of the focus groups, one of them told us, ‘We see how money flows around, but we rarely see that this money is awarded to us performing artists…rather, to a large degree, it is designated to cultural organizations with developed project routines’.

**Narrating dualities in the projective city**

Even if the application procedure was a success, the implementation was going to require a great deal of effort. When the projective city stretched the boundaries of its normal routines, new excluding mechanisms appeared, as Boltanski and Chiapello (2007) had predicted. Politicians and the project team tried to meet conflicting requirements in different ways without losing the main plot. Indeed, they often used what Dailey and Brown (2014) have called a ‘narrative repetition’. In this case it meant the use of such catch phrases as ‘culture-driven growth’, ‘co-creation’ and ‘open-source development’, which were repeated again and again in the presentations. They also seemed to attract the attention of the selection panel from the European Council. As Dailey and Brown noted, however, such narrative repetition is often used in a too simplistic a manner. Although these repeated concepts and connected stories attracted positive attention in the phase of planning, they received a great deal of criticism during the start-up of the Capital of Culture year. A more critical examination of ‘culture-driven growth’ began to take shape, and a group of left-wing politicians stated in one of the local newspapers that culture should be considered as ‘human growth’ rather than ‘economic growth’.

Additional interpretations began to emerge. Indeed, each telling and reading of the story produced another layer of context (Tsoukas & Hatch, 2001), and individuals became engaged in developing interpretations and reactions to the main narrative. As Dailey and Browning (2014) pointed out, conceptualizations that are too complex for a single word require a duality, and in this case the duality became more and more visible as the programme implementation proceeded. The artistic critique took various directions and the meanings of the words were elaborated upon extensively. A professor of literature and cultural reviewer for the press associated ‘culture-driven growth’ with the metaphor of an engine, by emphasizing its mechanical connotation. She saw it as reducing rather than stimulating curiosity:

*Culture as an engine could be considered as a hallmark of a dead metaphor. It has stopped surprising us and stimulating our imaginative capacity…rather, a consciously crafted metaphor provides a starting point in the friction without ignoring that the reality*
will meet with resistance. To deny this resistance is to deny that other questions exist – with completely different answers.

Considering that ‘co-creation’ and ‘open-source development’ were key terms in the application procedure, they also came under more and more scrutiny. According to the cultural professionals, open-source meetings were supposed to mean that they should become ‘co-creators’ in the programme development. The project application procedure excluded quite a few actors from the youth hard-core music scene, however. They lacked the experience in project application procedures and in organizing co-financing, and thus found it difficult to receive funding. Speaking on behalf of the voluntary sector as a whole, one representative of the hard-core scene said:

The main root of my anger relates to the fact that the vital voluntary sector, which, to large extent, created the brand that marketed the city as a candidate for the Capital of Culture title, was left outside. In a movie that informed the European jury about the application process, the hard-core movement was an important part of Umeå’s identity. Yet this scene has repeatedly been denied project funding in the whole development process. Now, at the eleventh hour, the project team finally found the money to implement some of our suggested programme activities during the year. This decision came after the famous musician, Dennis Lyxzén, spoke on television and criticized the programme.

Narrative dualities in action nets

The rationale illustrated in the programme planning (see Appendix 1) needed to be adjusted when the programme came into effect. Even if the inauguration became a magnificent event with 55,000 visitors, it also received a great deal of criticism. In keeping the process liquid, despite the tensions, the project team had to argue for the way ahead, navigating between contradictions and competing demands. The implementation of the programme was not automatic; in order to turn the project and the programme activities into action, the team members needed to be alert to criticism. The programme was being enacted and re-enacted on a day-to-day basis, and when it came to creating actual actions into nets, it required a relatively reflexive attitude in relation to the visionary statements made in the application procedure. Orchestrating the performance of significant events really depends upon the citizens’ evaluation of the programme activities (Sevón, 2004), and translating these attempts into popular values is a complex task. The project team was increasingly aware of the fact that the dominant language excluded some discursive structures and excluded others (Kornberger & Clegg, 2011). Both enabling and constraining forces were prominent, a fact that became even more accentuated in the debate around the most disputed landmark of them all: the cultural centre called ‘Cultural Weave’ (Figure 1).
The building that will be finalized during the Capital of Culture year is part of the city's development strategy. In addition to the completed ‘Cultural Campus’, this building will be a continuation of the City Between Bridges initiative that aims to create a connecting route between the Cultural Campus and the Cultural Weave. The constructed space is intended to turn the central parts of the city towards the waterfront zones. The joint commitments of both private and public stakeholders are supposed to provide returns, not least because of increased tourism. Thus a novel romance between culture and commerce has indeed emerged in the City of Umeå, as in many other cities. Symptomatically, the building is constructed in close proximity to a new high-rise hotel.

Yet even if ‘co-creation’ between culture and commerce can be mutually beneficial, the antagonistic relationships between these two spheres of activities are still present (Roberts, 2012), as illustrated by a question asked by one of the local culture journalists: ‘Is the Cultural Weave a monument erected to house the dreams of the business community and the local politicians?’ She continued by saying that ‘cultural lighthouses’ must be filled with cultural activities and meanings that make them ‘...worth staying for: A lighthouse, no matter how clear it shines, is, as viewed as a home, both impractical and a solitary place’.

The situation became more and more critical for the project team, particularly when the members considered how intertwined the Capital of Culture initiative was with the infrastructure investments and city development as a whole. Because of the project team’s visibility in the media, it was held responsible for decisions far beyond its mandate. From this perspective, it was a relief that the construction of the building was delayed. The concentrated efforts invested in the inauguration of the ECoC year required all the energy of the team members, and a simultaneous opening of the cultural house in the first season would probably have been too much for the team to cope with. But considering the importance and the long-term legacy of the
Cultural Weave project, the project team now had to turn its attention to that. And, bearing in mind that this economic investment is *more than twice as large in monetary terms* as all investments made in the Capital of Culture programme, it requires closer collaboration of all municipal bodies. For that reason, another team concentrated on the Cultural Weave project – one that is supposed to utilize expertise from both the temporary and the permanent organization – has been established. The legacy aspects of the Capital of Culture programme, its translation into the Cultural Weave investment, and its connection to the city’s overall strategic plan are the three issues that top the new team’s agenda. It is not by coincidence that one team member is also a member of the strategic unit in the city, and also responsible for sustainable development in the project team. By acting as a liaison, this person is to see to it that experiences from both organizations should be interwoven.

**The multifaceted aspects of organizing in projective cities**

When one considers the large investments made in the Capital of Culture programme, together with the large investments made in infrastructure and buildings, the complexity of this strategic endeavour becomes obvious. Projectifying the city – projecting city development – is not an easy task, not least in the cultural domain, in which multifarious ways of organizing are the rule rather than the exception. Each attempt to intervene in the urban space creates both enabling and constraining forces and consequently brings tensions, ambiguities and paradoxes to the surface. In the vocabulary of this paper, it can be said that the projective city tries to navigate between the dualities of enabling and constraining through iterative procedures. Many restarts and reflective turns seem to be necessary in order to make things happen on a day-to-day basis, especially when the simultaneous coexistence of contradictory yet interrelated elements is taken into account (Gaim & Wåhlin, 2013). Either temporal or spatial separation often appears to be the solution, and this case is no exception. Through the temporality of projects, a specified focus could be chosen in order to stimulate actions.

The rationale of project organizing excludes some actors and includes others. Many creative initiatives get lost because of a lack of experience with project routines – a lack which is particularly salient in the voluntary sector. So even if combined and overlapping initiatives among public, private and voluntary sectors finally work in concert, the principle of organizing by projects does indeed generate new excluding mechanisms.

The spatial separation illustrated by the construction of the City Between Bridges initiative and its manifestation in the Cultural Weave building could also be considered as examples of both enabling and constraining forces. When the dream meets reality, many tensions necessarily occur. Even if the architectural qualities of the building can be seen as a manifestation of art, the artistic community criticizes
them. People’s ‘will to form’ (Burrell, 2013) takes many different routes, and urban
design can be discussed in terms of the often-mentioned tension between form and
function in architectural work. The architect’s perceptions are not always in harmony
with the perceptions of its observers and users. As with every piece of art, a building
can provoke and stimulate reflexivity. Independent of aesthetic concerns for us
humans, however, there is a continuous interplay between form and function.
Trajectories of people and things crisscross, and citizens do not always follow the
architects’ intentions. To fill voids in the urban space by projecting architectural
landmarks is no guarantee that the action will follow prescribed routes. Although a
strategizing approach encourages city planners to think big, it also enacts a particular
representation of reality (Kornberger & Clegg, 2011). Each strategizing attempt
constitutes the city as a spatial object and legitimates a certain kind of action through
talk about a desired future on behalf of the public. But the needs and ideas of
strategists and citizens, designers and users meet, clash and become translated. It is
therefore necessary to be able to capture such paradoxes and tensions, rather than
prompting for their resolution. This is where the metaphor of meshworks can be of

Following Czarniawska’s (2013) advice, it is good to remember that metaphors, by
definition, are never a perfect fit with the phenomenon. But the point is not whether
the metaphor is a correct label. As Eco (1979/1983) noted, the truly rewarding
metaphors are those that produce ‘the tension, the ambiguity, and the difficulty
which are characteristic of the aesthetic message’ (p. 82). Particularly in the cultural
domain, such an aesthetic message fits the purpose. Cultural performances are a
reflective (or rather, a reflexive) mirror of the society. When translated into the
language of organizing, such reflexivity sharpens the awareness of what Beyes and
Steyaert (2012) call the ‘provisional spatio-temporal constitution’ of all organizational
attempts and highlights, they believe, everyday creativity, experimentation and
imaginative innovative processes. The meshwork metaphor provides an additional
layer of interpretation that goes beyond spatio-temporal artefacts and recipes.
Organizing and strategizing are in a meshwork perspective – simply a never-finished
business whose existence illuminates the multifarious options available in creative
processes. People do not always follow routes to destinations outlined in maps;
neither will they always become visitors in architectural landmarks. Yet the metaphor
of the meshwork emphasizes the perspective that actions can be tied and meshed
together in interwoven trails (Ingold, 2007; 2011). In the case of the City of Umeå,
actions concerning culture events and city development became meshed. Although
the practitioners do their best to weave these processes together, our zoom-in–
zoom-out approach reveals the paradoxical nature of the meshwork and helps us to
understand the complexity of this endeavour.

Conclusion
The purpose of the paper was to demonstrate how organizing and strategizing unfold in the context of a Capital of Culture initiative. By analysing the city’s *projectivization* in the relationship between culture and city development, the complexity of a project with this magnitude could be outlined. Narrative repetition encouraged the participants to think big and stick to the main plot that had been successfully used in the application to the European Union. Projectifying organizational design energized actions and focused the participants’ attention on set goals. Due to ‘projecting’ spaces, public and private stakeholders combined their resources for large investments in buildings, inviting an outstanding architectural design that was never before seen in the city. Yet the – probably necessary – *temporal separation in projects* and the *spatial separation of spaces* created both enabling and constraining conditions.

The exploration of narrative dualities made the diverging opinions visible. Although the rationale of organizing by projects was clearly justified, it also excluded people who were not used to such routines, especially volunteers. They simultaneously criticized the organizers’ lack of understanding about the situation facing the performing artists, noting that creative processes are performed unconditionally. These frictions also turned our attention to a closer examination of concepts used in the narrative infrastructure. Narrow interpretations reduced curiosity rather than stimulating innovative processes; simplistic metaphors that lacked surprising effects halted reflexivity.

We have also scrutinized the representation of spatial intents into the ‘cubes’ of architectural landmarks. Thus when the projective city translated its aesthetic message into a representative cultural building, it also became fully immersed in a certain kind of desired future – blinding people to other perspectives. The three-dimensional intervention in the urban context focused the strategic intents, but also silenced voices addressing the intertwining of form and function. Spacing the city is a complex endeavour that requires the consideration of multiple forces in order for spaces to become filled with activities; otherwise they will become isolated islands.

Weaving together culture and city development is a complex striving that requires the collaboration of citizens. As a way of embracing this complexity, we suggested a meshwork metaphor, which reveals the paradoxical nature of cities and permits the registering of both enabling and constraining conditions created by city projects. It illuminates the multifarious options available for organizing and strategizing. Our future research will further explore the fruitfulness of this conceptualization, and we hope to be able to compare it with results obtained by other researchers of city action nets.

**References**


Appendix 1: A chronological account of the application procedure 2006–2014
I. Arts, Management, and Arts Management

There are two elements characterizing our field. Arts Management – “as we know it” – is a recent disciplinary area developed in the US towards the 70ies, and then spread out (slowly) to the rest of the world in the last 40 years. However, there are several “but”s to this statement, or, in other words, there is a possibility of problematizing its specific meanings. To do that, decoupling the two words is a good starting point.

Arts is a bit longer phenomena, indeed, however one defines it (for the purpose of this paper I am using the term in the broadest sense, including heritage, performing, visual, profit & nonprofit, etc.). It would be easy, as an Italian, referring to the Venetian or Florence Renaissance visual art and music, or even more to the arts & heritage of the Roman Empire in the West; or even to the 5300 years old Similaun Mummy, and the beautiful, important finds associated with its discovery. More simply, I am thinking of the process of running (managing? leading?) arts institutions. From this point of view an intriguing aspect is the old age of some of the most important arts/heritage institutions in Europe: Pompeii-Herculaneum, the British Museum, La Scala, just to list a few. These huge arts institutions – crucial in our history and in the present time, at least in the West – were born even before the establishment of the US as a nation (1738, 1753, and 1778 respectively). This is not to wave the flag of European (or Italian) chauvinism. Rather, the consideration of the long lasting history of these institutions and their long-term resilient capability raises an interesting question for us today, as “international” Arts Management scholars. Running Arts organization is not a new phenomenon: they have been around for centuries, in a way or another “ran”. To what extend the ways in which these entities were ran is different from what we label today as arts management (“as we know it”) is an interesting question. For, if differences would appear minor, there is no need of inventing a new label; alternatively, and more interesting, if differences are there, the need to better spell out what is different clearly emerges. If these centenary institutions were “managed in non-managerial ways of managing” (Zan, 2006), why and what is the need for new disciplines and approaches in Arts Management?

Drawing on the other half of our disciplinary label – management – is not less interesting. For sure, the development of management studies (“as we know it”) is

---

24 Curiously enough, while competitors are eager to use continuously new wordings and fashions (arts management tends now to be substituted to the more sexy term arts “leadership”), Wikipedia still use the more traditional label “arts administration” (http://en.wikipedia.org/wiki/Arts_management).
one of the most fascinating phenomena in social science in the 20th century, with an unquestionable hegemonic role played by the US after WWII (Whitley, 1984). But to speak of the “60 years of history” of management, as Pfeffer (2009) does, is simply wrong, showing a radical lack of interest and knowledge about history. There is a growing stream of research putting questioning the total lack of any sense of historicity in the management field: Kieser, 1994; Thomson, 2001; Clark & Rowlinson, 2004; Zan 2004a, 2004b; Warren, 2005; Boot & Rowlinson, 2006; Jones & Khanna, 2006. Management, modern management, is a much older phenomenon. Accounting historians (and the few of us that would define themselves as management or organizational scholars with strong historical interests) more than business historians have shown in recent research how knowledge innovations in running entities can be dated back well before industrial revolution (Carmona et al., 1997; Scorgie, 1997; Jones, 1998; Mepham, 1988; Donoso, 2002; Zan, 2004). New metrics and the invention of notions such as cost, work in progress, budgets, were developed in the managing of the Venetian shipyards in the turn of the XVI century, as well as explicit practices in terms of organizing labor forces. A whole discourse about managing (discorso del maneggio) is well documented in the Venice context (Zan, 2004; Zambon & Zan, 2007). The very etymology of the label “management” derives from the Italian verb maneggiare, literally handling, and still maintaining the same meaning in the Spanish language, manejo (Zan, 2012). More than a body of knowledge related to the development of recent decades – or even to the managerial revolution at the end of the XX century in the US or the UK industrial revolution in the XIX century – management shows rather its Renaissance roots. Here again, I am not waving the flag of Europe/Italy/Venice: rather this addresses the issue of what is genuinely new in management studies “as we know it”, or what is simply part of a broader process of forgetting by doing (Zan, 2005).

The issue itself of the relationship between art and business, not to mention the social invention of funding of the arts could be traced back in time, as the interesting exhibition on “Money and the Beauty” highlighted about the role of Medici in Florence Renaissance. However, the historical separateness between arts & business (or arts & management) makes the dialogue between them not an easy issue. There are no easy shortcuts: it is not simply an issue of qualifying in easy ways concepts in one field and moving to the other (marketing for the arts, strategy for the arts etc.). Things tend to assume a different meaning in the two different contexts (a truly innovative art movement will never – or did not in the past – consider at all the existing taste and will of any “customer”, if not to challenge them).

Finally, given the recent development of this area, very few of us – particularly senior people – working in the field all over the world have a background in “Arts Management”: most of us have their background either in management or the arts. The contradictions and difficulties existing in the context also reflect individual difficulties in opening the dialogue between management and the arts.

---

25 See the exhibition at palazzo Strozzi (2012); see also Parks (2005).
2. Arts Management and the Americanization of high education

In order to address the issue of present situation and the state-of-the-art of Arts Management, the broader phenomenon of (North)Americanization of university education in the management field needs to be adequately addressed. The diffusion of the business school model has already generated a quite abundant literature (e.g. Whitley, 1984; Engwall et al, 1998), as well as the associated process of linguistic domination.26

There are for sure positive aspects associated to the diffusion of this new tradition, certainly related to the fresh wave of pragmatic approaches to the issue of organizing, both in business like and NPO context. However, there are also weaknesses. One is in a sense perspectival, this is the reduction of ways of looking at, understanding and narrating (and teach) “management”, however defined. Ignoring 500 years of practices and some 300-400 years of literature (including the continental traditions in administrative science at least in the last century: e.g. Crozier & Friedberg 1977. For a broader discussion see Engwall & Zamagni, 1998) could cause the lack of awareness, as well the lack of understanding of broader processes of change (what is now different from before).

However, even more dangerous are the consequences at the ontological level, so to speak. There could be different ways of managing organizations in the world, given the nature of complex social practices and social phenomena associate with the issue of organizing, managing, and leading. Just think at the different meaning of social norms, groups and networking as opposed to the radical individualism of the US society (something that emerged for a short while during the 80ies referred to the Japanese development). Ways of entrepreneurship do indeed differ, already in the private sector (Chandler, 1990). However, even more so, is the different role played in different society by firms, nonprofit organizations, and the State. Indeed the US seems to be the exception more than the rule, with the lack of a ministry of culture at all. The situation is very different in Europe and in Asia (and in South America, and probably in several African countries, particularly those that were out the influence of the UK colonialism and its administrative legacy). The State plays a central role in the Arts sector, both in terms of regulating the sector (law making), in funding it (State grant and subsidies), if not in directly running arts organizations (museums, archaeological sites, Opera houses).

3. A perspectival issue: pluralizing Arts management

26 According to Engwall (1998), English native scholars author almost 92% of papers published in the 15 most important management journals. This leaves an 8% to Europe (without UK), South America, Asia, and Africa. This portraits a situation of linguistic colonialism hard to be found in any other domain.
When I started teaching management in the US, the amount of differences in approaching the class really surprised me. I am not referring here to the excess of the student-as-a-client approach (when students pay $30,000 a year they could think that you bought “learning”, which is not the case: they simply bought the conditions for learning, which rest and individual process and effort). What surprised me were the differences in terms of the kind of things you teach in class, the kind of readings you provide, the kind of expectation toward the student learning until the final. There is a very different way to conceptualize management, its processes and contexts (including the role of external donors, the private-like world, the lack of social conflicts, individualism ecc.).

Particularly the focus on fundraising and communication astonished me, as well as the rhetoric on (individual) leadership, and the “trendy” notion of mission. According to a widespread view in the US, what characterizes arts organization would be their “mission driven nature”. 27

My understanding of management is much broader. Managing (or the issue of organizing: Czarniawska, 2008) requires the understanding of characteristics in the environment and in the organization that are not given or self-evident. In such a sense-making framework, a processual approach is needed to understanding acts and behaviors, under a bounded rationality assumption. Strategies to some extent do emerge: decision-making is an ambiguous, sometime opaque and sometime-unknown process. In doing management research and teaching management – either in general or in the arts sector – I am taking seriously into account some crucial developments within management studies in the recent debate, particularly in Organizational Theories and in Strategic Change (Simon, 1947, 1979, 1991; Cohen et al, 1972; Pettigrew, 1973, 1987, 1990; Normann, 1977; Weick, 1977; Mintzberg, 1978, 1990, 1994; Miles & Snow, 1984; Miller, 1986; March & Olsen, 1986; March, 1988).

Additionally, I want my students to be aware of the tendential conflicting nature of organizational choices: there are always issues of tradeoffs, of vested interests of different constituents; there are organizational teams in the leading process (see the notion of constellation of roles developed within the Scandinavian tradition, as opposed to the heroic notion of the single entrepreneur or leader). In any case, there are negative issues that need to be address. In this sense, the negative attitude – “negative thinking” – of the management studies approach appears as a specific plus. You have to focus on strengths but also on weaknesses, on opportunities but also on threats; issues are addressed and investigated directly in order to set up problems (to make them emerge), before problem solving could take place; the very notion of control (and its genesis “counter-role”) is based on a negative attitude of mistrusting, and double check. Finally, there are competitors out there, and there are competitive alternative uses of the same resources.

27 Unfortunately, mission statement is a very general issue in management mainstreams, developed inside the literature of private, profit making entities well before its uses (mis-uses) within arts management.
Given the complexity of the cognitive process of understanding arts organizations, their strategy, their sustainability, the meanings surrounding professionals, experts and users, my students are not allowed to use the buzz word “mission”. This would freeze once forever meanings that are instead ambiguous, controversial, complex and interrelated in their complexity, in any case always changing; moreover, this give an anthropomorphic bias of organizations (organization do not have strategies nor willing: it it’s the actors inside it that do think wish, act and try to fulfill their desires). Rather, understanding explicit or hidden consistencies (or “fit”: Venkatraman & Camillus, 1984) within the organization, the relationship with its environment, focusing on manifest or latent conflicts and unanticipated consequences (Merton, 1936) of actors’ behaviors is what I try to teach my students.

From this point of view, the field of Arts Management seems to experience a situation of weak disciplinary foundations, even weaker than management per se. Papers, books, contributions to conferences and workshops have a terrible tendency towards oversimplification, not being able to fully take into account the relevant part of management studies. Many experts, students – I am afraid scholars too – in Arts Management do not know the whole debate on decision making and bounded rationality. Without ignoring the disciplinary arrogance of mainstream management on their own, very few articles published in the area of arts management will succeed in getting published into “normal” (as opposed to “arts”) management journal. Such a situation is easily understandable (and in some sense “acceptable”) at the level of individual scholars and teachers, particularly older ones. But good teachers are those that are able to make their students overcome themselves. Our students cannot ignore what we – individually – ignore, given our own path to this interdisciplinary field, Arts management.

In short, the specific trajectory through which management was brought into the art field in the recent decades, i.e. the actual emergence of the Arts Management as a research and teaching area, is presenting serious challenges for its future evolution.

The

4. An ontological issue: the crucial role of public sector “elsewhere” (i.e. outside the US)
One aspect in particular seems of a great negative potential impact: the total lack of understanding of the role of the State and state bureaucracy in the world of arts.

---

28 Curiously enough, most (though not all) the authors on bounded rationality are themselves from the US. However, given the traditional overspecialization and fragmentation of knowledge within the North American approach, they tend to be unknown by scholars and students in arts management, even when working a few blocks away.

29 As a research team located inside a Management department, our group is asked to publish both in arts management (or even archaeology or heritage) journals, as well as in management journals; in a word, to keep relationships with the roots of the “mother discipline” (one of the mother disciplines).
This could work in the US, but it is not true in the “rest of the world”, where the state has, and will continue to have – a crucial or important role. May be it will be weaker/smaller a role, but the process itself of changing its role is one of the most important set of phenomena if you work in the art sector, or the health care, education (see the whole research agenda of the New Public Management, NPM: e.g. Hood, 1995; Clark, 2000; Gruening, 2001; Kickert, 2004).

Unfortunately, the general hegemonic status of US management in the international literature coupled with the minor role of the state in the US have a paradoxical effect of “imposing” such a literature, and such an idiosyncratic understanding, to the world as a whole. 30 And, indeed, the skills/experiences/relevance of the whole heritage sector – not to say more specifically about heritage protection – seem to be rather marginal within the structure of the “arts” or “creative” sector in the US, as compared to what could be in Italy, France, or may be China itself.

Our approach is radically different: the dynamics surrounding the state is at the hearth of our research: “The problem is that heritage works and professions do not happen in a vacuum, but rather within organizations: and most of the time, they take place within the public sector (the US appears to be the exception more than the rule). If one wants to compare the changes that occurred in the last few years in, say, Machu Picchu, Pompeii and the Qin Mausoleum, for sure a good part of these changes are explained by the evolution of professional discourse at the global level, including the increasing role played by international agencies (UNESCO, ICCOMOS etc.). Nonetheless, a good part of the differences are likely to be explained by internal dynamics of public sector in Peru, Italy, and China” (Zan, 2014).

Such an approach is likely to be indispensable when doing international comparative research. In parallel, it could be also useful in trying to understand changes within one country. Back to what we were saying in the introduction, we could be able this way to understand differences and changes that took place in the context, which are likely to require new forms of managing the same historical institutions (La Scala, Pompeii, the British Museum).

More generally, there is a need to re-balance the research, taking into account countries outside the common law tradition, and trying to understand how the evolution of discourse about managing is having an impact there. From a substantive point of view, most of the time the situations is one where the reduction of the State role does not find any unlikely philanthropist, hence opening the door to the ruin/bankruptcy of arts entities, if not forms of wild capitalism and profit maximization.

30 At a PhD colloquium at a central University in Beijing I took part to a discussion with students in health care: that were tough by teachers that had their Master or PhD in the US; that were reading US textbooks; and that were talking about private and NPOs as if we were in the States. The understanding of the specific institutional, organizational, social features of their national context seemed to me incredibly weak.
In our international comparison (Zan et al, 2014), many differences seem to be at stake, making countries from civil law tradition so different from what we read in Anglo American textbook:

- The notion of accountability is missing (curiously: the word itself cannot be translated in most languages!);
- There are not always relevant/consistent incentive mechanisms within broader bureaucratic rules and regulations, that are difficult to (and however rarely) dismantled;
- The intrusion of politics is always present, ironically, particularly in moments of institutional changes such as privatization or outsourcing, may be in the name of “modern management”;
- Transparency is an inflated word in most of legal reforms, whose meanings unfortunately tend to assume local significance. You can download the pdf version of the financial statement of the British Museum from the web site; you will spend months to get similar data from the Ministry in Italy; much more so in Turkey. (What about China?)
- At best, the risk of a mere rhetorical exercise is at stake, in ways that are unable to dialogue with actual practices and relevant factors (to be honest, this is also inside the Anglo American world, as the events of the British Museum clearly addresses: Zan, 2006).

5. Conclusion: Toward the ethnography of administrations

The field of Arts Management has experienced a process of growth in the recent years, with potential positive effects at the societal level. Arts organizations are so crucial for the quality of our lives, and focusing on the specific problems of these organizations could help improving our economic and social wellbeing. Important results have been already achieved (and the existence of events like this one are a sign itself of a process of institutional establishment of this area of research and teaching).

Problems are however there. In addition to the issue of a still marginal position in the world of management research (very few academic publications on management journals: Mariani & Zan, 2011; Lindqvist, 2008), this paper addressed three major areas for future development, all based on the specific historical evolution that Arts Management experienced so far:

1. Arts management should take into account seriously some of the most interesting achievement of management studies, in particular deriving form Organizational theories, the decision-making debate, and the literature on Strategic Change. Our students, if not all of us faculty, should overcome the limits of the “early cohorts” of experts and scholars.
2. Field work, and particularly in depth fieldwork, is needed. Research and teaching should better investigate the sophisticated, fragile and largely tacit/underground
functioning of these organizations (professionally - more than mission - driven). This is not only involving the brain, but the hearth too, inside an intertwined whole where professional rules and professional identity building process play a central role. As Arts Management experts, we have great responsibilities in research and teaching: superficial or inadequate applications of management approaches risk to seriously undermining the survival of arts organization (see the bad taken Edwards Report in the case of the British Museum in the 90ies).

3. At a general level, a more pluralist approach is needed, a sort of ethnography of administrations (Zan, 2013; Zan et al, 2014). There are several administrative traditions, with their own specific features, and their possibility to accept rate of changes. The “rest of the world” is not an unfinished, incomplete version of an ideal model, nor, one could argue, administrative trajectories are converging as it was assumed in the New Public Management literature in the recent decades. Understanding varieties, individual trajectory of change, idiosyncratic features is crucial in order to make change happen. From this point of view, we desperately need international comparison and international research.

Bibliography

116


Zambon S., Zan L., 2007 “Controlling expenditure, or the slow emergence of costing at the Venice Arsenal (1586-1633)”, Special Issue on “Accounting History in Italy”, Accounting, Business & Financial History, Vol. 17, No. 1, 105–128


GENDER, MOVEMENT AND LEADERSHIP

Brigitte Biehl-Missal

Introduction
This paper aims to explore some of the interrelations between gender, movement and leadership in organisations. I will draw on dance studies literature that is concerned with classical ballet and postmodern dance, discussing cultural studies works that consider the feminine as a set of structures and conditions that delimit the typical situation of being a woman in a particular society. Movement patterns are part of those structures and conditions that define the feminine in society (Young, 1990) and, as I argue, in organisations and leadership situations. It is suggested that knowledge about how gender is presented and negotiated on institutional stages (ballet, dance performances) can inspire us to critically reconsider movement and gender in the organisational space. I also argue that dance as a method in the form of actual movement and dance exercises with organisational members can help to get hold of, perform and potentially reconfigure these “embodied” and fluctuating experiences and movements in space and time. These movement exercises for example look at how physical space is explored and how the body is used to occupy space in a physical and social sense, and how the dynamics and aesthetics of “leading” and “following” may be executed and negotiated gender specifically. As a framework for the argument made here, I am using theory on dance, movement and gender; and theory on gender and management.

Movement and gender in organisations
Gender and management research has seen immense progress over the last couple of decades but future research needs to continue to monitor gender differences to reveal hidden practices concealed within customs (Broadbridge &
Simpson, 2011). Despite a growing interest of organisation research in “embodied” forms of existence (Taylor and Hansen, 2005), the female body and movement is under-researched. This area deserves attention because the female body and its conduct is exposed to many tacit biased practices in organisational life that include rejection and disapproval (e.g. Gatrell, 2013; Höpfl, 2007), and also include the misogynist perception of looks and demeanour that continue to determine leaderships careers (Mavin et al., 2013). Gender has been conceptualized as a performative act (Butler, 1993) and the practice of leadership is related to perceptions of gender. Dance studies has a strong focus on gender and developed theory on how gendered identity is constructed through movement and its aesthetic, sensual and corporeal perception (Foster, 2013) and thus seems to be a valid point of reference that has not yet been explored in management studies.

Tyler and Cohen (2010, 194) emphasise that organisational space (much like the body) is ‘an intentionally organized materiality’ against which gender is performed within organizations, by practices of occupation and appropriation that require non-static methods of analysis. Feminine methods, for example dance (Biehl-Missal, 2014) can help us to explore and to represent how the use of organisational space is aesthetically perceived, contested and negotiated. It is increasingly acknowledged that leadership is a relational and aesthetic – i.e. sensually perceived – phenomenon that is influenced by sensory perceptions and the attribution of leadership qualities by followers (Ladkin, 2013). This involves many corporeal dimensions of leadership (Biehl-Missal, 2011; Slutskaya & Schreven, 2007). In this vein, I have suggested elsewhere (Biehl-Missal, 2014) that embodied forms of expression can be helpful to change the language of management theory and practice that mostly dominated by a masculine discourse and respective ways of restricted, linear thinking (Höpfl, 2007).
The actual use of the body and its movement in choreography and dance takes further rationalist theorizations into space and time and this discourse also help to broaden our understanding of “leadership”. Dance has been referred to as a “universal language” and the “mother of all tongues” and has been given recognition as an historically embodied, discursive and interconnected domain of lived experience (Leavy 2009). In consequence it seems useful to use “dance” as a gate through which to access leadership – via theory and via real movement exercises with organisational members. The paper explores an interdisciplinary perspective on movement and gender to develop implications for gender and leadership.

**Leadership and Movement**
The metaphor of dance, only recently applied to organizations as a heuristic tool (Chandler, 2012), emphasizes processes of bodily movement, rhythm, themes and variations and non-verbal processes of leading and following. The relatively young dance metaphor in organization studies can be seen as part of a tradition of works which liken organizations to theatres (Cornelissen 2004), to orchestras or jazz bands (Weick, 1998). These metaphors emphasize contemporary demands of “creative” work, improvisation and aesthetic representation. Metaphors as heuristic tools play an important role in organizational theorizing (Tsoukas, 1991). More recently however, the aesthetic dimension of these metaphors has been increasingly emphasized (Biehl-Missal, 2011). In this vein, “aesthetic leadership” (Hansen et al. 2007) analyses the relationship of sensory perceptions and the attribution of leadership qualities by followers. This involves many bodily dimensions of communication, including “passionate” performances of charismatic leaders (Biehl-Missal, 2010). This lens seems to be promising to make sense of dynamic forms of human interaction in organizations, emphasizing processes of bodily movement, rhythm, themes and variations and non-verbal
processes of leading and following. Dance as a performance has a potential to go beyond a metaphor to explore further the “aesthetic” side of leadership (Ropo and Sauer, 2008) and organisational life.

Contemporary choreography thrives beyond the art world in an ever-expanding field of applications, including scholarly and political contexts (Butterworth & Wildschut, 2009), as well as individual self-exploration (Klein et al., 2011). The use of dance in organizations seems a natural continuation of its historic tradition as a medium through which to explore social, spiritual, and political contexts. There is thriving scholarly and professional interest in so-called arts-based interventions or “artistic interventions” which bring people, processes, and products from the “foreign culture” of the arts into the workplace to trigger or support a learning process (Berthoin Antal, 2009: 4). Most of these practices include performance, sculpture and music (Nissley, 2010). In comparison to the long tradition of organizational theatre, the use of dance is under-researched and has been considered by only a few authors (Denhardt & Denhardt, 2005). Only recently, Katrin Kolo (2013) started an artistic research project to create, through a choreographic process, structures of interaction, leadership and implicit values of an imaginary company. There are a number of practical workshops offered by professional dancers working as consultants. These sessions must not be confused with dance classes that rehearse steps such as the waltz or samba. Rather, participants move one-to-one, in pairs, or as individuals, through space, performing different exercises and movements (Ludevig, 2012). Exercises include dialogue and personal reflection on issues such as leading and following, communication and personal development.

With regard to increased interest in “embodied” practice and tacit forms of knowing in organizations (Taylor and Hansen, 2005), dance and dance studies seem to be promising fields of research. Advances have been made by cultural studies that have pushed the boundaries of the discipline to consider dance as a
culturally shaped bodily practice, which expresses and transforms socio-cultural contexts (Desmond, 1997). Applying this aesthetic understanding to the relatively young dance metaphor means focusing on the many forms of bodily expression and on negotiation of inter-personal relationships in organizational contexts that need to be explored further.

**Dance studies and gender**

Dance studies has a strong focus on gender and developed theory on how gendered identity is constructed through movement and its aesthetic, sensual and corporeal perception (Foster, 2013). Dance and human movement is used to explore a culturally shaped and gendered bodily everyday practice (Desmond, 1997). The pioneering study “Throwing Like a Girl” (Young, 1990) in the area of cultural studies has considered the feminine as a set of structures and conditions that delimit the typical situation of being a woman in a particular society. Movement patters are part of those structures and conditions that define the feminine in society and, as I argue, in organisations and leadership situations.

As I have outlined elsewhere (Biehl-Missal, 2014), modern choreography on institutional stages has considered have bodily movements construct female and male identities. For example classical ballet shows us exaggerated gender differences via stylized body image, artificial movement, and pre-feminist narrative – for example in classical pieces such as “Le Sacre du Printemps” (Rite of Spring) the narration centres around a young women, the “Chosen One” that eventually is obliged to dance to death in the presence of the old men. The ballet “Giselle” presents a peasant girl named Giselle who dies of a broken heart after discovering her lover is with another women, but, in the end, she still summons from her grave to save him from a group of revenging supernatural women. Gendered narration and the style have been criticized as an “unabashed hallmark of classical ballet” (Daly, 1987). The gendered ideology is often disregarded as
“beauty” typically is invoked as defence for ballet. In ballet, the ideology is hidden behind the aesthetic surface: ballet propagates socially charged imagery as a form of the beautiful (Daly, 1987). The work’s beauty makes the performance “feel right”, working persuasively on people’s understanding and aligning individual’s subjectivity in all its complexity with existing, gendered social order.

Modern and postmodern dance however takes a more critical and resistant position against the ideals of beauty embodied in classical ballet and against its ideology. This newer form of bodily expression can be seen as subverting the voyeuristic gaze that we have experienced in ballet, projecting essentialized notions of identity, as Susan Leigh Foster (2013) suggests. In this vein, postmodern dance is a form of political resistance because it disrupts these traditional narratives, and shows a different aesthetics where dancers do without the over-stylized, “beautiful” ballet movements, and also use their gaze to look at the audience.

Modern choreography disrupts narrative and refuses mastery over prescribed movements, processing restrained movements that signify an internal struggle with opposing motivations (Foster, 2013). Body-related expressions were first articulated at the same time as Nancy Spero’s peinture feminine emerged (Biehl-Missal, 2014): Trisha Brown’s widely-known choreography Watermotor for example opposed highly normatized and suppressive female ballet dancing by presenting movements that never coordinated the body towards a single action, and mid-ranged movements showing incompatible components and the potential of body parts to be disconnected (Foster, 2013).

“The feminine” is presented as unstable, fleeting, flickering, transient, a subject of multiple representations, so the shifting quality of body and subject in postmodern dance can be seen as a form of liberation from the “corset” that delimits women’s movement. Trisha Brown’s presentation conveys an “aesthetic understanding” of a search of the body and identity which is constantly revolving.
and rotating and is individually and socially constructed and negotiated. I suggest that this knowledge can be used to approach how gender and leadership is influenced, delimited and constructed through movement in organisations.

**Dance as a method**
Dance can be used as a theoretic lens and as a method as well to develop our understanding of gender-related movement and leadership. As outlined earlier, ballet and postmodern dance performances as well as literature in the areas of dance studies have performed and discussed how gender is created through movement in space and time. Movement exercises can be used in a management context as well: Management studies have seen an increasing interest in arts-based research methods to capture tacit forms of knowing in organisations (e.g. Taylor & Ladkin, 2009) and dance exercises have only been considered very recently in this area (Bozic & Olsson, 2013). Contemporary choreography thrives beyond the art world in an ever-expanding field of applications, including scholarly and political contexts (Butterworth & Wildschut, 2009). The use of movement and dance to explore issues of gender and leadership in organizations seems a natural continuation of its historic tradition as a medium through which to explore social and political life. The body is viewed as an experiential repository for what we “know”, which may emerge through movement. Human movement and dance therefore is a valid method for creating data that takes the material, bodily basis of leading and managing seriously (Leavy 2009: 179-197).

A consequent engagement with the transitory nature of human interaction, for which dance is the paradigm par excellence, develops critical considerations about the creation and, more importantly in organizations today, the negotiation of the working order through the dynamics of leading and following.

Improvised movement exercises can be assumed to presenting ordinary people’s experiences in negotiating the empty space and social relations, exerting
movements which can be seen as limited, uncomfortable, restrained, while a form of bodily theorizing about identity and relations takes place. Through dance, the ‘felt experience’ of being within an organisational interaction can be explored, to create consciousness of what Ladkin (2013: 330) refers to as the invisible, “bodily based perceptions one feels in leadership relations” (Biehl-Missal, 2014).

In the conference presentation, we have discussed with participants and explored in a group setting a couple of exercises in “leading” and “following” in order to discuss the framework proposed in this short paper and to build a basis for further theory development. We have also reflected on which dance-based methods to use and that verbal feedback from participants needs to be collected as well. Further research needs to be done to draw on the theoretical body of literature on dance studies that I have outlined to maybe develop specific movement exercises that are inspired by a gendered movement tradition. These exercises can then be used and negotiated in a leadership and management context. This should run parallel to an exploration of what we can learn from dance studies about contemporary gendered movement in organisational space and time.

**Literature**


Abstract
Drawing upon John Dewey's notion of inquiry, this paper illustrates how learning processes unfold and dissolve over uncertain situations in an artistic organization. Through the case of a Danish theater, I argue that the mix of freelance artistic leaders and permanent employees increases the learning potential for the permanent employees while at the same time making it more challenging. Following Dewey's philosophy, the permanent employees to some extent develop common, habitual ways of conduct. This implies that their predisposition to act stands in contrast to the new behavior exercised by the freelance artists. That creates a divergence between the permanent employees and the freelance artists and entails uncertain situations in the relationship that add to the general uncertainties embedded in processes of artistic creation. The uncertain situations work as initiators for learning as well as comforting opportunities to maintain habitual ways of conduct and thereby avoid learning.

Introduction
Kärreman & Alvesson (2001) argued that “some situations at the organizations may be seen as the organization 'written small' and the close and detailed interpretation of these may open up for a broader understanding of organizations” (p. 59). This view is supported by Boden (1994), who argued that “there is a need to study organizations as they happen. In the details of moment-to-moment human action, the social universe is revealed. When people talk they are simultaneously and reflexively talking their relationships, organizations, and whole institutions into action, or into 'being'” (p. 20). Structure is thus realized as action (Boden, 1994). This paper focuses on a specific situation that takes place at a management meeting at a Danish theater to present an example of how the inquiry process simultaneously develops and dissolves during the conversation. In this case the dialogue at the management meeting reveals how the managers talk their institution into “action” by pointing out actions and reactions among the managers. The micro focus makes it possible to illustrate conditions for learning acquisition in the permanent-temporary structure at the theater in the emerging process during the meeting.

The example shows that the divergent behavior exercised between the external (new) freelance artists and the permanent employees at the theater causes specific learning barriers related to the difficulty of changing habitual behavior when needed. Preliminary findings in the study also suggest that there are specific challenges concerning the dialogical processes by which permanent employees in the organization enact processes of inquiry that lead to learning, especially when the performances are run by external leading artists on a one-off basis.
According to Dewey, it is the uncertainty of practice that triggers the need for inquiry processes whereby organizational actors learn (Elkjaer & Simpson, 2011; Lorino, forthcoming; Miettinen, 2000; Evans, 2000; Shields, 2003; Schön, 1992; Vo & Keleman, 2014). Following Dewey’s philosophy, I therefore argue that the uncertainty initiated in the encounters between freelance and permanent employees increases the learning potential for organizational actors, while at the same time making it more challenging.

The study suggests that using the insecure situations to engage in inquiry processes does not come easily for organizational actors. Uncertain situations do not in themselves lead to inquiry, and I ask the question: How does the beginning of an inquiry progress at a meeting among a group of middle managers at the theater and how does the situation affect behavior among the managers? In the case of the theater, I investigate how and to what extent a group of middle managers communicate around an insecure situation initiated by the encounters with freelance artists and how the managers' communication both reinforces and hampers the process of inquiry. The exemplified inquiry stretches out in time and place at the theater, and the particular meeting therefore cannot capture the inquiry from beginning to closure. However, the meeting is crucial for inquiry because it catches the very initiation and beginning of the process and how the managers immediately react toward the new situation as well as how the reactions influence the inquiry process.

Embedded in the social process of a meeting is a range of possible barriers to embracing the inquiry process; e.g., the managers will before the meeting have received more or less behavioral stimulus to make them sensitive toward the inquiry. They have taken more or less part in initiating the insecure situation, which affects their contribution to the inquiry.

**Organizational learning: experience as ongoing**

Organizational learning is the process through which the past affects the present and the future (Argote, 2011, p. 439). Thus several researchers define organizational learning as a change in the organization’s knowledge that occurs as a function of experience (Argote, 2011; Easterby-Smith, Crossan, & Niccolini, 200; Fiol & Lyles, 1985). However, Argote and Miron-Spektor (2011) recognized the need to specify when experience has positive or negative effects on organizational processes and outcomes, e.g., to understand the relationships among different types of experience. Taking a microfocus by analyzing an extract from transcripts of tape-recorded meeting dialogue allows me to examine how these different positive and negative effects of experience are enacted in a situation with an obvious learning opportunity, the initiated inquiry. This focus is in line with Dewey’s understanding of experience as “the dynamic participation, the continuing process of an organism’s adjustment not simply to environing conditions but within a biological (physical) and cultural environment” (Dewey, 1925/1981, p. 9). Thus experience cannot be separated from the social; experience involves the interaction of man and environing conditions.
This stance on learning corresponds with a pragmatist definition of learning, which Elkjaer and Simpson defined as “a social practice that is both creative and habitual, and in which knowledge is necessarily open-ended and fallible. Learning is the acquisition of more varied and complex predispositions to act, through which the world becomes more differentiated and ‘infused with meaning’” (p. 71). Taking this pragmatist stand in learning, I examine to what degree the members of the steering committee meeting (in the presented situation) use the given opportunity of inquiry to engage in it in such a way that they can expand their predispositions to act.

Pragmatist philosophy additionally involves a perspective of experience as constituted through events that emerge in the present out of the continuity of social actions (Hernes, 2014; Elkjaer & Simpson. Hence people find themselves located between the past and the future, which challenges them to construct new meanings and reconstruct their histories to understand the emergent present. As an inevitable result the new understandings are projected into the future to anticipate and shape the outcomes of present actions (Schultz & Hernes, 2013). Finally, experience emerges in the ongoing interplay between past and future, which informs and gives meaning to the social actions in the living present (Elkjaer & Simpson, 2011, p. 66). In continuation hereof I see learning acquisition as happening in situations where actors bring the past and the anticipated future together. The situation from the steering committee meeting illustrates how this interplay between past and future is enacted and the consequences the members of the group anticipate in the present moments.

John Dewey’s notion of inquiry

Dewey (1938/1993) described the notion of inquiry as “the controlled or directed transformation of an indeterminate situation into one that is so determinate in its constituent distinctions and relations as to convert the elements of the original situation into a unified whole” (p. 104).

According to several scholars, the transformation from indeterminate to determinate creates a particular type of experience that initiates learning (Elkjaer & Simpson, 2011; Lorino, 2013; Miettinen, 2000; Evans, 2000; Shields, 2003; Schön, 1992; Vo & Keleman, 2014). Elkjaer & Simpson (2011) suggested that inquiry “is initiated by an uneasy situation (experienced as emotion) that requires resolution (involving judgement), and which, in turn, produces learning” (p. 73).

Several scholars agree that the process begins with a sense that something is considered wrong and that the normal course of activity cannot proceed uninterrupted (Elkjaer & Simpson, 2011; Lorino, 2013; Miettinen, 2000; Evans, 2000; Shields, 2003; Schön, 1992; Vo & Keleman, 2014). In that sense the inquiry is therefore triggered by the disruptions of habits. Dewey’s notion of habits should not be understood as merely patterns of actions but should be understood as predispositions to act. According to Dewey (1922), “The essence of habit is an acquired predisposition to ways or modes of response, not to particular acts except as, under special conditions, these express a way of behaving. Habit means special sensitiveness or accessibility to certain classes of stimuli, standing predilections and
aversions, rather than bare recurrence of specific acts” (p. 32). Habits are thereby not fixed, and it is the mutability of habits that admits the possibilities of creative change in social practice. These changes happen due to the inquiry processes.

When describing different elements or phases of the inquiry process, different scholars use various terms to interpret Dewey’s sense of the phenomenon. According to Miettinen (2000), the inquiry process can be viewed as a model of learning whereby disturbance and uncertainty are followed by intellectualization and definition of the problem. The uncertainty calls for reflective thought and investigation into the conditions of the situation; the inquirer(s) tries to define “what is wrong” (p. 66). When the doubtful situation is identified, the inquirer(s) will begin to study the conditions of the situation and formation of a working hypothesis. A working hypothesis can also be characterized as a tentative guiding idea or a plan (Miettinen, 2000, p. 66). Lorino (2014) [paper in progress] has worked with a similar interpretation of the process, only he uses the term “narrative” in describing the hypothesis: “It is about finding plausible narrative scenarios which make the past genesis of the present intelligible.” (p. 3). Those narratives must be rationally analyzable and practically testable in the following steps of the inquiry.

Miettinen (2000) called the following step in Dewey’s inquiry “reasoning” (p. 66). According to Miettinen, “reasoning is composed of the elaboration of the meaning of ideas in relation to each other. In reasoning thought experiments can be done” (p. 67). After reasoning follows testing the hypothesis in action. The testing of the hypothesis does not always lead to the confirmation of the hypothesis. But the hypothesis makes learning possible, because the outcome can be compared to the initial suppositions implied in the hypothesis (Miettinen, 2000).

As a parallel to the term “reasoning,” Lorino (2014) [paper in progress] has used the terms “deduction and abduction.” “Inquirers deduce specific testable propositions from abductive hypothesis and through experimentation (induction), they test those propositions in practice” (p. 3). Lorino stresses abduction and deduction as being logical, whereas Miettinen sees the reasoning merely as “elaboration.” Both Miettinen and Lorino emphasize this phase as the phase where experimental action can take place. Experimental action is an important part of inquiry processes that has also been noticed by Elkjaer & Simpson (2011), who stressed that “it is the spontaneous, performative principle of action that introduces variation and novelty into experience” (p. 67).

According to Lorino (2014) [paper in progress], the inquiry comes to an end when the community of inquirers agrees that new ways of acting, new habits, allow them to resume meaningful experience. Other scholars understand inquiry as an open-ended process that has no final settlement (Schön, 1992).

Dewey framed inquiry as a continuously unfolding social process in which meanings are constructed as people engage with each other (Elkjaer & Simpson, 2011). It is in this inherently social process that the transformation from indeterminate to determinate takes place and learning appears. Hence Dewey emphasized the situational, the transactional, the open-ended, and the social (Schön,
Philippe Lorino has also attached importance to the dialogical nature of the inquiry process. He stresses two characteristics of organizing inquiries: “They are situated, and the situation is the source of unexpected events, surprises and novelty, and they are dialogical, and the unpredictable dynamics of dialogue also punctuate their temporal course” (Lorino & Mourey, 2013, p. 54).

A meeting (in this case at the theater) is inherently social. That makes meetings extraordinary suitable for studying inquiry processes at close sight as they happen. Additionally, the purpose of the chosen manager meeting is problem solving, reflections and judgment of the theater’s production processes. That makes the meetings suitable when examining inquiry processes because problem solving is embedded in the processes. In the following I will introduce the context of the meetings explored.

**Organizing structure at the theater**

Aarhus Theatre in Denmark is characterized by a continuous mix of permanent and freelance staff. The theater has about 150 permanent employees and produces 12 new performances every season. For every performance a new artistic leader (the director) is hired on a short-term basis to stage the performance in collaboration with the permanent employees. Along with the director, a set designer, lighting designer, and/or costume designer are hired on a short-term basis, and together they represent the “artistic team” for the specific performance (the external artists).

In the encounters between permanent employees and freelance artists, actors with different temporal trajectories meet. The artists come from different organizational settings and head toward new organizational settings after a project is over, whereas the permanent employees are placed in the same organizational setting before and after each project is over. The artists’ organizational experiences of past and future are therefore separate from the experiences of the stable employees.

The organization is cyclic in the sense that staging of new performances replaces itself in a continuous flow at the theater. The artists come from Denmark or other European countries and are hired for the staging of a specific performance. The external director hired for each performance is head of the performance and has the final say in artistic matters of the performance. The external directors enter the organization to realize their artistic project (which at the specific time period means almost life and death to them), and then they leave the theater again.

**The “steering committee” meeting**

During my fieldwork period when data used for this paper was collected, the theater worked with regular evaluative meetings in order to improve the staging of the performances. The meetings took place in different departments of the theater after each opening night of a new performance. By that time the director had left the organization and therefore did not participate in the meetings. On the other hand, at least one member of a management group of six people (producers and department
managers) participated in the evaluative meetings, depending on which department the meeting was held regarding (e.g., crafts, light/sound, costume/makeup, or the group of actors involved in the performance).

The management group followed up on the evaluative meetings in the so-called steering committee meetings. Only the six managers participated in the steering committee meetings. These meetings involved presentations of problems articulated in the evaluative meetings in order to discuss possible solutions and feedback for the employers who addressed the problem. The steering committee meeting was in that sense a continuous process of reflection upon situations and circumstances concerning the making of past performances combined with an attempt to create solutions for the future. The management group was left with the challenges of judging how past experiences should serve as a guide for how to organize future productions at the theater. The steering committee members (and their meetings) therefore had an important impact on the structure and circumstances around the making of performances, which at the end of the day had an impact on the art and the collaborative work with the external artists.

**Empiric material**

The empiric material used in this paper is an extract of a tape-recorded steering committee meeting at the theater as well as a short extract from an evaluative meeting in the costume department. The extract is chosen because the specific situation is critical to understanding how inquiry progresses at the theater. The extract derives from a longitudinal study conducted at the theater over one and a half years (August 2012 to April 2013) using ethnographic methods. The main empiric material consists of tape-recorded meetings. I have participated in 15 steering committee meetings, of which 10 of them are recorded (12 hours of recorded meetings). Further, I have participated in 26 evaluative meetings in different departments at the theater (costume, light and sound, crafts, groups of actors). Seven of these meetings are recorded.

Along with these meetings I have participated in a variety of different events and activities at the theater, e.g., rehearsals in a rehearsal space and on stage, production meetings, premiere receptions, other receptions, and work backstage with technical employees.

I have also conducted 28 semi-structured interviews with a variety of permanent and external employees, and among them was a variety of external and internal artistic and administrative employees. The interviews have provided me with a broader knowledge of the larger site. Besides, the interviews and informal talks (especially the ones with the steering committee members) have provided a more solid understanding of “what was going on” at the meetings, which has influenced my analysis.

The first purpose of the fieldwork was to understand how the temporal-permanent organizing shapes and affects learning from experiences among the permanent employees. The second purpose was to identify behavior that initiates
learning as well as behavior that hampers learning. Aarhus Theatre was the ideal site to identify this due to the specific temporal-permanent organizing.

The situation from a steering committee meeting presented in the next chapter exemplifies behavior that makes the actors engage and withdraw from the inquiry respectively.

**The temporary-permanent dilemma, or “how to handle the culture clash”**

During a steering committee meeting one of the managers presented a problem concerning the making of a previous performance that took place a couple of months before the meeting was held. The problem was that the external director wanted (and got) the costumes on stage for rehearsals before the costumes were finished. That incident had cost extra resources for the costume department. While presenting the problem the manager spontaneously mentioned that a different performance, which was not yet finished, looked as if it was going to create the exact same problem for the costume department.

**The inquiry kickoff**

Manager 1 (reading aloud): Many costume parts came down [to the rehearsal space] before the final delivery; it meant that we lost track. It is again one of those things where, ah, but we can do it, and we look through our fingers with that and we know that we stand with half a costume, etc. We have it again with *The Cherry Orchard* [the current unfinished performance]. Sophie [stage manager] comes up yesterday five minutes to rehearsal and says, “We just need the outer garments.” There are no names in half of them, there are sleeves that need to be put up, we lose track of how far we are, how do we incorporate the last thing, etc. It is simply not working. There is a costume delivery; it has a date, then they [the external artist] can get it [upset]. And my employees are thus not saying no to Sophie when she comes like that like a wind blowing and I'm not there.

Manager 1 here indicates that she experienced a situation of doubt and uncertainty. She expresses how a situation went from stable to unstable when the stage manager (Sophie) asked for the coats. Following Dewey, the initiation of an inquiry process shows itself in the process by which the manager expresses her experience of an insecure situation. “The experience-based practice failed to generate the expected outcomes” (Simpson, 2009, p. 1,330), and the outcome is doubt and uncertainty toward handling the situation with the external artists. Manager 1 transforms the experienced situation into a problem, and from there the inquiry begins. Manager 1 impulsively initiates the inquiry triggered by the previous performance, which is on the current meeting agenda.

Inquiry involves both emotion and judgment (Simpson, personal communication). As Manager 1 articulates how a situation involved disturbance of
habit, she expresses a feeling of anger that is accompanied with the judgment of how the situation ought to be. Manager 1 immediately begins with a deductive statement that clarifies how things should have been, as she says, “There is a delivery date; then they [the external artists] can have them” (the costumes). As Simpson (personal communication) points out, “When confronted with an unfamiliar situation, human actors will usually try to find something in their experience that can in some, albeit partial, way account for what is perceived to be happening, and from this imperfect choice emotion expressions will inevitably flow.” The question is how Manager 1’s “imperfect choice” affects the inquiry process and how her fellow managers respond to her initiation.

The dialogue then goes on as follows:

**The former production meeting—what happened?**

Manager 2: No, but try to listen. Now it was also talked about four times at the production meeting today, where the costume designer asks for it [the costumes], the director asks for it, and Trine [stage manager] asks for it and the actors ask for it. I can’t say no, because I do not know if you [the costume department] say no.

Manager 1: I had given my employee [tailor] explicit orders to say no.

Manager 2: If your employee [tailor] can’t say no, then you need to be there.

Manager 1: Yes, but I could not be there, because I had to be here. I have told her [the employee], “You say 'no' no matter what, and if they push and plead, then you must say, ‘You have to talk to my manager about it,'” so I hope that is what she said.

Manager 2: The last thing she didn’t say, but she tried to say no. And I tried to say no with her, but that is- [gets cut off]

Manager 1: But it’s just not OK. There are clothes hanging everywhere; she [the costume designer] is so confusing to deal with doing rehearsals. There are 10 sets of clothing and the jacket from there and the skirt from there, and half of it disappears five minutes after, and Lena [tailor], she is totally sweaty in her palms and tries to note down flowered scarves.

The above dialogue shows how Manager 2 uses a concrete incident, namely a situation at the former production meeting, as an example of a situation that could have had an impact on the cause of the insecure situation. She thereby initiates a plausible
explanation clarifying an important happening connected to the initiation of the insecure situation. Manager 2 points out that nobody said no to either the director or the costume designer in the request to get the costumes before they were finished at the former production meeting.

She points out that only the costume department knows whether “no” is the right answer to the external artists. Manager 1’s response is that she gave her employee instructions to say no. As Manager 1 confirms that “no” is the right answer, Manager 2’s reasoning about what could have prevented the situation is that Manager 1, in her position as head of the costume department, should have attended the meeting to refuse the request. That illustrates how Manager 1’s judgment (“no” to the request) affects Manager 2’s reasoning about the problem. She does not question the judgment, but she elaborates on a solution that, according to the assumption that Manager 1 knows best, might have created a better result due to Manager 1’s judgment.

After the above passages the dialogue goes on as follows:

**The quick-fix solution (or the “easy” habitual solution)**

Manager 3: Do you have a suggestion for solution?

Manager 1: The suggested solution is that they [the external artists] must respect a no. They must simply respect a no, end of story. There is costume delivery; they must simply say, “Can we get costume delivery changed?” [excited] They can’t both not give us people at rehearsals, send a set designer who will not deliver something, cause her to be late by two to three hours each and every time we have an appointment, and get their clothes 14 days before we agreed upon. It is simply not fair working conditions; it is just not. And somebody has to tell them [the external artists] that.

Manager 4: As far as I know this is another [theater] performance. [It’s not the performance that is on the meeting agenda.]

Manager 2: Yes, it is, but it was a bit the same on Frankenstein [the performance that was originally on the agenda].

Manager 3: Did somebody ask if they [the external artists] could get it earlier? [The Cherry Orchard]

Manager 1: Are we talking about Frankenstein now?

Manager 3: No, The Cherry Orchard.
Manager 4: Why don't we take *Frankenstein* and then get it finished.

Manager 1: *Frankenstein*, it's kind of the same. They come up and plague and give dog's eyes and “we need” and “can we,” and so it ends up getting sent down [to the rehearsal room], and so there are two dressers who have never seen a pair of gloves for a costume and end up putting winter coats on summer costumes, so when they get torn apart that way, people do not have a chance to get proper delivery.

Manager 3: Is it the costume designer who asks the question, or who asks for it?

Manager 1: It is again because the costume designer does what the director says she needs to do.

The above dialogue shows how Manager 3 asks for a solution. Searching for solutions is a natural part of the inquiry process as a way to reach a new determinate situation. Following Lorino’s finding, solutions happen in the process of logical deductions from the abducted hypothesis. Unfortunately at this stage of the conversation, only one explanation concerning the cause of the problem has been formulated, namely that the problem arises due to the costume department’s insecurity about saying yes or no to the external artists at the former production meeting. From an inquiry perspective, asking for a solution is therefore at this stage a little soon considering the limited exploration of plausible narrative hypothesis.

Manager 1 (who still acts frustrated) responds by suggesting the only solution that ideally and immediately would solve her problem: the external artists have to accept a “no.” Her solution is not drawn upon generated hypothesis throughout the conversation but what she immediately judges as “fair” considering all the other examples of deviant behavior apparently exercised by the external artists. She thereby contradictorily articulates a “quick-fix solution” while at the same time indicating that the problem is a lot more complex and multifaceted than first presumed. She indicates that the doubtful situation contains a complexity that calls for the necessity of reinventing practices and concepts that extend beyond habits of conduct, yet Manager 1’s suggested solution is essentially habitual. However, articulating all the other critical incidents with the external artists provides the group with additional knowledge about the complexity of the problem, which works as an invitation to further clarify around the problem(s).

A fourth manager (Manager 4) tries to put an end to the conversation by indicating that the problem belongs to a different performance than they were supposed to talk about. He wants to get back to the formal agenda of the meeting. His attempt is not accepted, as Manager 2 legitimizes the jump in the agenda by saying, “Yes, but the problem is the same as the other performance.” Manager 4 tries once more to get back to the original agenda of the meeting, which makes Manager 2
explain what happened in the previous performance that is similar to the current problem in the new one.

Looked upon from an inquiry perspective, Manager 4’s attempts to get back to the original agenda of the meeting represent a barrier for the inquiry process to develop organically. He refuses to engage in the discussion and contribute with a new hypothesis based on the new knowledge articulated by Manager 1, and thereby he breaks the process for the other members of the group.

Apparently the brief “turn back” to the previous performance does not shift the majority of the manager’s focus away from the current problem, as Manager 3 in his second question refers to the actual current performance causing the new problem by asking: Is the costume designer involved in that question, is it they (the external artists) who ask for the costumes? The question leads to further investigation of the cause of the problem, and Manager 1 states that the external director in his leading position is the delicate initiator of the current dilemma. Hereby she presents another hypothesis, namely that the director who is leading the process is causing the core problem.

After that the conversation between the managers continues as follows:

**Habit reinforces habit**

Manager 3: Well, that is interesting. Does anyone have any good ideas about how to deal with that? You can’t blame the stage manager for asking if it is a requirement, if there is a director who says—[gets cut off].

Manager 5: In general, if it were possible, we would of course like to have everything down [in the rehearsal space] 14 days before. I also think, like Manager 1, you have to respect the agreed production plan. And then there may be special cases, and we must return to the idea one must convene an extraordinary production meeting where we discuss the consequences of a special wish.

Manager 1: They [the external artists] have costume substitutes. They have costume substitutes to try on down there [in the rehearsal space], and they always get that despite the fact that it costs I do not know how much time for us to find double of everything.

Manager 5: It’s not fair.

Manager 6: There is nothing else: you are head of the department. You must go in and say, “You will not get that.” If there is still a fuss and they come to the producers, for surely they will, then you have your technical manager who stands up and says, “It is simply the terms at
Aarhus Theatre. You have seen it, and you have said yes to it. This is how we operate—we cannot work around it, the end.” Because it must not be your employees who should do it. We need to be the bad guys, and there it is.

Manager 4: And then we should do even better to make it clear that this production plan we submitted to them is the one that counts.

Manager 3 states the problem as “interesting.” In his further question he tries to initiate a discussion based upon the general dilemma he identifies in the actual problem. He indicates that the solution might not be so simple. At the same time he approaches the problem as a general dilemma instead of a context-specific problem.

He is cut off by Manager 5, who also looks at the problem as a general problem instead of a specific situation that creates a specific context for inquiry. Manager 5 differs from Manager 3 by suggesting a solution that is consistent with “the rules” or the way the theater works in general, namely “what is agreed upon in the production schedule” (the director can have the costumes when they are finished). He indicates that there can be “special cases” where other agreements can be made, but the specific performance is not necessarily such a case.

The legitimation to “say no” is supported by Manager 1 when she argues, “They have costume substitutes.” Looked upon from an inquiry perspective, it does not support the evolving process to solve the situation as if it was a general problem. The attempts to do so do not bring forward new hypotheses or narratives that can clarify the situation. As Lorino (2009) points out, inquiries are situated, and this situation is the source of unexpected events. Generalizing the problem does not necessarily bring forward new knowledge about the source of these unexpected events.

Manager 6 further supports the hypothesis articulated earlier in the conversation by Manager 2 (the manager has to say no, not the employee who represents the costume department), and he adds the reasoning that it is the manager’s job to be “the bad guys.”

This part of the conversation shows how the (easiest) habitual solution (saying no) reinforces additional arguments, resulting in the same habitual solution during the conversation. This is an example of how habitual behavior affects and slows down the inquiry process.

The conversation then goes on as follows:

Into the core problem, or the abducted narrative scenario

Manager 2: If we had had an equally large problem on Frankenstein as we have on The Cherry Orchard, then I do not know what our problem is. I know what our problem is concerning The Cherry Orchard. Our problem is that we work with some people who are used to
something completely different, and they are simply not willing or able to adapt to the conditions we have in this place. So I think we can yell and scream as much as we like, or we can say—[gets cut off].

Manager 1: But then they just have to meet the situations where we actually have the power. If they pee on us in all sorts of other ways, then there is no dialogue when we actually occasionally have the opportunity to say, “The discussion is closed” So be it, yes, if there is no courtesy on their part, and there has not been.

Manager 3: But it’s a little two-sided, because I’m in complete agreement with Manager 6. We just say have to say no when things are not possible, but conversely then we also constantly have an underlying obligation that states that if the creative team asks for something that they believe can make the performance better, it is our task as far as possible, if we can, within the limits we have, to help them with it. For it is the task we gave them. We have said, “You must make art for us and we’ll help you with it.”

Suddenly Manager 2 presents a different perspective by addressing the problem as a specific contextual problem instead of a general problem by stating that the people (the director and costume designer) “aren’t capable of adjusting” to the regular circumstances at the theater. An abduction, a narrative hypothesis in Lorino’s sense, is thereby articulated: “They [the artistic team] can’t adjust.”

Manager 1 avoids the new insight and holds on to her “right” to say no, while Manager 3 elaborates on the new perspective introduced by Manager 2 by articulating the general difficult dilemma the managers face in a problem like this. He expresses that saying no and sticking to the production schedule isn’t necessarily the right thing to do in every case, because the managers have a responsibility to support the creative process as much as they can, and the way that process gets supported the best way is different for every new process.

Manager 3 thereby tries to open up for reasoning looked upon from a different perspective that seems to rely on the assumption that art determines the production schedule (as much as the production schedule determines art). He indicates that it’s possible that there could (in theory) be a different answer from “no” to the external artists. He then indirectly relates to the new insight “They can’t adjust” by mentioning the managers’ responsibility to support the art the best possible way.

By presenting a whole different perspective with an opening toward another hypothesis, he contributes to the inquiry process in the sense that he presents a possible solution that deviates from the one suggested so far. The habitual “no” is put to doubt. Manager 3 does not connect his reflections directly to the specific events
and individuals connected to the situation of doubt, which possibly gives his reflections more moderate impact in the progressing dialogue.

The dialogue then goes on as follows:

**Back to habitual “saying no”**

Manager 6: Yes, and to draw a further parallel, then we have a [performance] running in the basement in exactly the same haphazard way. And I say to Jonas [technician], who is down there [with the external artists], “It is important that you obviously do what you can to make something beautiful for them down there.” Are there places where you think, “Now my hours begin to escalate and the budget overturn, and I cannot even keep up,” then I [Manager 6 as department manager] will go down, and I’ll be the bugbear, and I will say, “It is not agreed upon; you will not get that.”

Manager 5: It should also be possible that people should be allowed to ask whether one can change something in a production plan. But it is the way that it happens. It is not a dialogue, and that is probably what is the main problem.

Manager 1: Of course, the main problem is that when you have three to four factors at the same time that all handicap us, and they [the external artists] come the fifth time, saying, “Now we have another wish we would like you to fulfill that will limit you and make your work difficult,” what happens is that you just want to give them some slaps. It would have been different if we would have been able to get the actors to dress rehearsals, if they had understood that we put all our energy into trying things out now when we have been waiting so long to get some costume drawings at all, then we have an expectation that when she [the costume designer] finally comes to start rehearsals, we would have actors to rehearse with during the three days she is there. When she then returns home and we have had no one coming to rehearsals, then we already have the problem. When they come back the following week and she comes two hours late every time we have an appointment and the actors take four hours of rehearsal instead of an hour, so three actors have to leave again without the dress rehearsal, and it runs that way, and they then do this [shows an indignant face], then your patience is finally used up, because of course we would really like to be accommodating; it just gets a little uphill when they pee on us.
Manager 5: I back you up and say at the end of the day it is your decision, and there is nothing more to say about that.

Manager 6 brings up a narrative in which he repeats the former hypothesis: “It is the manager’s job to say no.” He uses the narrative to express his experience of how his own and his employee’s roles work in relation to the external artist. By doing that, Manager 6 at the same time ignores the new hypothesis introduced by Manager 2: “They can’t adjust.” He omits taking this possible explanation into consideration.

Manager 1 replies with further (narrative) hypothesis about why the (possibly minor problem) actually has grown into a big problem. She elaborates on the fact that there are several circumstances connected to the specific external artists at the production causing problems for the costume department and that added up it just becomes “too much.” It is the adding of “broken rules or customs” that creates the problem, not necessarily the actual incident with the costume delivery. Manager 1 thereby indicates that the “simple, straightforward and immediately sensible solution,” namely the “no,” might not be the most appropriate answer to the actual incident with the costume delivery, since it is not necessarily the actual incident with the early costume delivery that makes the problem. Manager 1 has shifted her focus from the deductive thought of what ideally “should” have happened to what she thinks actually happened.

Manager 5 once again states his somewhat fixed viewpoint: Manager 1 has the right to draw the limit.

After that the conversation goes on as follows:

The inquiry turning point: stating the culture clash

Manager 2: I think I tried to say something before someone overtook me with a louder voice [she laughs]. And that was that there is a culture clash here. I think they [the external artists] think we pee on them. I just have to say that, although we think the opposite. There are simply such big cultural differences here they do not understand. That’s why I say: Is there a difference between what was going on with Frankenstein and The Cherry Orchard? That’s what I see. If there is not, then it is not a clash of cultures, but that is what I experience.

Manager 1: Yes, but there is definitely a difference. And that is why we have said yes, and we perhaps should have said no. Because on Frankenstein there were entirely different good manners and mutual respect.

Manager 2: We should just be able to, at least in Frankenstein context, say, uh, find a reasonable level for what costumes they need down at rehearsals to try, so you still can do your work. And I think also that
would have been understood if it had been said. I do not think it will be understood this time; I just think we might as well give that up, and then we just have to say no when we are not able to fulfill their wishes. And then we say, “That is how it is; maybe you don’t understand it, but unfortunately we have to say no.”

Manager 1: And this is where I think the answer to the Frankenstein evaluation should not say anything grumpy and angry that may come at a later evaluation concerning a different performance, but that it should be: Let’s convene at this meeting where we just look each other in the eye and say, OK, it was hard for our department, but we can see in the correlation of how you tell it that it is the way it will be. But when you have that, let's just go all the way around at a meeting and ask the different people what consequences does it really have and how much joy it will give you [the external artists].

Manager 2 specifies her hypothesis “They can’t adjust” by stating that there is “a culture clash” between the theater and the external artists. She poses a question that separates the two performances (which on the surface have had the same problem) in order to put the problem into context and take the view away from seeing the problem as a general problem. She is trying to see the problem from the external artists’ point of view by saying, ”I think they think we pee on them.” In that sense she is trying to mark the problems of the two performances as completely different, and she is thereby expanding the hypothesis about what caused the actual problem: It is the divergence between the external artists’ way of working, view of artistic processes, norms, etc., and the theater’s rules, procedures, and routines that makes the problem.

Manager 2 reasons that it would have been possible with the previous performance to agree upon a solution for the costume delivery that both the external artists and the costume department would have been happy about. She also reasons that common ground between the costume department and the external artists is impossible in the actual performance. She suggests the solution of saying “no” even though they (the external artists) don’t understand. Thereby she avoids the attempts from Manager 3 to clarify the situation with the (indirect) hypothesis “another solution than saying no could (in theory) be possible.”

Manager 1 follows up on the invitation to separate the problems on the two performances, and thereby she comes to a solution for the previous performance. She believes there should have been a meeting with the production team and the external artists where the consequences of the early costume delivery could have been discussed—a solution that possibly could be suitable for future productions as well. She thereby reasons about what possibly can work in the future.
Following Manager 2’s invitation makes her see the actual problem as unique and rooted in the culture clash, which makes her come to the following conclusion: “We have said yes; maybe we should have said no.” Hence she is not fully convinced that “no” is the “right” answer to the external artists. She here indicates that she doesn’t know and that she has doubts about it.

After that the meeting continues as follows:

**Leaving the core problem**

Manager 3: Yes, sometimes the answer is of course to hold a meeting, but sometimes you also tend to say that the answer to one or another problem is that we need to have a meeting about it. But it's also basically about how they communicate, how Trine [stage manager] communicates and how the employees communicate with each other and what responsibility the employee feels he/she has and can say yes and no to. Because if that is settled, then it is not sure; it is necessary to hold a meeting. So it maybe you could just say, “Trine, I understand it very well, but we have to say no.” I do not know if you can improve their ability to say no, and perhaps it is also very different responsibilities you give your employees, I do not know.

Manager 1: I think overall, then, such decisions are ours.

Manager 3: Yes, you are just not there for every production meeting.

Manager 6: This is about, as I see it, that my employees know that they can go really far if they are cool with it themselves. If they believe it makes sense. As soon as they encounter a problem that does not make sense in their eyes, then they get hold of me, and it's me who is the annoying person and I say, “You will not get that.” Because my employees still need to be working with this artistic team. They are pretty much their employees during the period they are on the projects, so it is important that they can maintain some kind of sensible, pleasant tone with the people they work with, and that I as a department manager can say, “That is fucking shooting sparrows with cannons.”

Manager 3: We obviously agree, but I think there are, of course, situations where you may be pushed when there is an entire artistic team and some others who say, “Now we all want to try out the costumes, ah.”
Manager 6: But then it is fairly easy to grab the manager and say, “Try to listen: I think maybe it’s exaggerated that they should have try on costumes, but they’d love to try on costumes.” So that is when as manager I must stand up and say, “You will not get that.”

Manager 3: Then they [the employees] in that situation have to say, “I have to examine that first and then not say either yes or no.”

Here Manager 3 comments on the suggested solution by imposing a general discussion about when it is necessary to hold a meeting and when it is not. Manager 1 replies that the judgment should be taken in their department. Manager 3 thereby takes focus away from trying to understand the problems with the two different performances as two different problems. He too ignores the invitation made by Manager 2 to further hypothesize to find a solution under the new investigated circumstances of the “culture clash.”

Manager 6 continues his previous argument about the manager’s responsibility to draw the limits for the external creative team. He still ignores the fact that this particular problem might be a situation that in that sense differs from his previous experiences.

Manager 3 again points out that the situation isn’t simple, and he adds that pressure from the creative external team can be hard to resist. He thereby repeats his view that situations have various degrees of complexity regarding “saying no.” He does not directly refer to or comment on the “culture clash” situation, but he indirectly acknowledges that situations are different and should be treated differently. He is overruled by Manager 6, who calls it “a simple task to call the manager to solve the problem.”

After that the conversation goes on as follows:

**Solution: a working hypothesis is reached**

Manager 2: But in this situation they come from a country where there are managers who take responsibility.

Manager 3: Can we get back to the table to the *Frankenstein* costume evaluation?

Manager 2: I just have to say, the only thing that works for them down there is to talk to the chief.

Manager 1: Then I have to go down and blow myself up.

Manager 2: Yes, you must.
Manager 1: Maybe you should come with me [to Manager 5].

Manager 3: You think Manager 5 is more blown up or? [they all laugh]

Manager 2: Good, then we have makeup and hair [on to the next problem in line].

Manager 2 is reasoning her viewpoint about the culture clash by interpreting the consequence of the culture differences. She says they (the creative team) come from a country where “department managers take responsibility.” In that sense she supports the viewpoint made by Manager 6, but she does it out of an interpretation of the specific artists of the actual performance. She is thereby searching for a solution drawing upon hypothesis, and she is reasoning about what will work in communication with the actual people doing the performance.

Manager 3 again wishes to get back to the first performance on the actual agenda of the day, but Manager 2 articulates her interpretation of a suitable solution in the actual “culture clash” situation, that is, “The only thing that works for them is talking to the chief” (also known as the manager). Hence her solution harmonizes with the majority of the hypothesis and reasoning mentioned at this meeting, namely “We have the right to say no” and “The managers have to take responsibility,” and thereby the inquiry process concerning the specific performance comes to an end at this meeting. The hypothesis to be tested in practice is that Manager 1 should “stand up” and refuse the artists’ request for early costumes.

Inquiry barriers in the management meeting

The dialogue at the meeting is twofold. On the one hand it shows how the inquiry process develops during the conversation and how the meeting allows inquiry processes to happen. On the other hand it also shows how the exemplified inquiry process is constrained by barriers primarily rooted in the difficulty of changing habits; the habitual behavior interrupts the flow of the ideal inquiry process (as much as the inquiry interrupts habit).

Manager 1 immediately expresses frustration, and she is intuitively sharing that frustration in the group. Following Dewey, that is an excellent departure for an insecure situation to emerge into a dynamic inquiry process.

Barriers to an open and explorative inquiry process are yet also incorporated in her initiation. For example, she expresses a somewhat fixed idea about what she thinks is right (or fair), namely that the artists should accept the rules of costume delivery. However, later on in the conversation she articulates that the costume delivery is a (minor) part of many complex situations with the external artists. By sticking to a “right” solution before the hypothesizing has even begun, she limits her fellow managers’ ability and legitimacy to contribute with perspectives that could lead to different solutions from saying no. She is the only person present from the costume department, thus she is the only one who knows what the costume
department actually is able to handle. Carlile (2002) described knowledge as “localized, embedded, and invested in practice, and the specialization of ‘knowledge in practice’ makes working across functional boundaries and accommodating the knowledge developed in another practice extremely difficult” (p.442). Consequently Manager 1’s fellow managers have reason to believe that the solution judged by Manager 1 naturally is the right one, because doubting her judgment would be to doubt her “localized, embedded knowledge in practice.” The dialogue shows how their hypothesis builds upon her initiating judgment.

Manager 2 is engaging in the inquiry by approaching the doubtful situation as a situated specific problem of the actual performance. Following Lorino, the inquiry is situated and unique, and her hypotheses are therefore bringing new perspectives about the problem into the group. She thereby also contributes with opportunities to engage further into the inquiry process. Her main hypothesis is that there is a “culture clash” between the theater and the external artists. That abduction suggests what could be the core cause and problem of the case, and therefore it is a turning point in the inquiry embedded in the dialogue. By this abduction she brings the past experiences and the anticipated future together, and that is essential for inquiry (Simpson, 2010; Elkjaer & Simpson, 2011). The abduction here represents a “spontaneous performative principle of action that introduces variation and novelty into experience” (Elkjaer & Simpson, 2011, p. 67). Inquiry involves identification of the constituents of the indeterminate situation. As Dewey pointed out (Dewey, 1938 [1991]: “They are the conditions that must be reckoned with or taken account of in any relevant solution that is proposed” (p.113). The managers identify the constituent, but they do not seem to take it into account in their reasoning.

None of the managers at this particular meeting seem to elaborate on the “culture clash” and make further hypothesis about what particular behavior toward the external artists possibly could be an option taking the culture clash into consideration. Manager 2 is thereby left with her own reasoning of the consequence of the culture clash in the given situation, namely that “they come from a country where they only respect the chief;” and her solution in continuation of that is that the request has to be refused by the manager, not any employee below her. She doesn’t doubt that the request needs to be refused. However, the “culture clash” abduction is an important seed to the further inquiry process around the problem to take on in the organization.

Manager 3 attempts to define the problem from a general perspective. His elaboration on the problem is different from the rest of the managers because he addresses the dilemma looked upon from a general and essential discussion in the temporal-permanent organizing. He questions how the managers support the artistic processes in the best possible way. He recognizes that the managers not only have responsibility for economics and planning the productions, they also have an artistic responsibility. This responsibility makes it difficult to judge to what degree the external artists need the costumes beforehand to improve the performance. He recognizes that the manager is left with that judgment every time the “same” problem
arises, but he does not connect this view directly with the “culture clash” statement. Thereby Manager 3 avoids examining his viewpoint in relation to the specific situated problem, which weakens his contribution to the inquiry. He is the only one in the group that indicates, although indirectly, that there could (theoretically) be a different possible solution from saying no.

Manager 4 refuses to engage in the inquiry process. He tries to get back to the original agenda of the meeting, and thereby he functions as a barrier to the explorative process.

Manager 5 tries to solve the problem according to the general rules and procedures at the theater by saying, “They [the external artists] ought to follow the production schedule; it is our right to say no.” He too approaches the problem from a general perspective and avoids the new hypothesis created at the meeting concerning the culture clash. He seems to hold on to habitual behavior and rules, as his arguments don’t seem to be linked to the new hypothesis that derives from the conversation. In that sense his contribution to the conversation limits the inquiry process.

Manager 6 sees the main problem as a problem between Manager 1 and her employees, not as a problem between the costume department and the external artists. He is mainly oriented toward her leadership in the department, and his suggested solution toward the external artists is a result of how she should handle that leadership. As the core problem is linked to the divergence between the external artists and the theater, he too avoids the core problem, even if his attempt is to contribute with a working hypothesis that will work. He illustrates his own way of handling management of the artistic team. Through the narratives serving as concrete examples of incidents, he repeatedly argues that Manager 1 should say no to the artistic team. He doesn’t question whether “no” is the right answer to the specific artists; his argument deals with who should say no.

Neither Manager 4, 5 or 6 reacts on the inquiry turning point (the culture clash) by further abductions derived from the culture clash statement. Their responses to the problem are predominantly to suggest habitual solutions, which in this situation create a barrier to the explorative and developing inquiry process. Habits are to Dewey “acquired dispositions to respond in certain ways in certain circumstances; they allow us to anticipate our own and other persons’ conduct in a given situation, as well as how a situation may unfold” (Elkjaer & Simpson, 2011, p.68). In this dialogue the managers’ dispositions to respond create an obstacle to acquiring new insights about the situation. Saying no is their acquired predisposition to respond in this particular situation. According to Miettinen (2000), habit has a twofold meaning for Dewey. It is on the one hand necessary to have stabilized ways of doing things that function well and in a predictable way in the recurring situations in life. On the other hand, the act of following these habits can turn into a conservative factor, an obstacle for change and innovation. In this case the habitual “nos” to some extent serve as an obstacle. The plausible hypothesis could to a higher degree have been investigated without the “nos” that reinforce more “nos.” The example shows how the unique
opportunity for inquiry rooted in the encounters with the external artists meets organizational challenges.

The majority of the managers' avoidance of the culture clash statement experienced as a source of the specific problem prevents them from investigating a larger variety of possible solutions concerning future communication with the external artists. The thought experiments (or the “what would happen if?”) that Miettinen and Lorino emphasize in the phase of reasoning (or deduction) therefore culminate in the “culture clash” abduction and are not taken further in this meeting. The first hypothesis presented in the dialogue, namely “the manager has to say no,” is identical with the final hypothesis to be tested in practice.

Only Manager 3 indicates that the situation is complicated and ambiguous, which makes a possible solution likewise. He is recognizing the dilemma, but he does not relate this interpretation of the problem to the specific external artists causing the situation (and thereby their specific way of creating their piece of art).

Parts of the research examining the processes that organizations use to codify and transfer knowledge across boundaries suggests the inherent “stickiness” of certain knowledge within localized contexts due to social and cognitive constraints (Bechky, 2003). Not all of the managers are capable of relating to the culture clash abduction, because not all of them have worked with the external artists in practice. The managers in this meeting operate in each of their localized contexts at the theater and are more or less involved with the specific external artists. Sharing knowledge within the steering committee meeting thereby meets social and cognitive constraints. According to Bechky (2003), understanding is situational, cultural, and contextual. The creation and enactment of organizational knowledge is therefore a complex process involving the understanding of multiple communities. Because the experience of the “culture clash” is situational and contextual, the managers who aren’t part of that context (collaborating with the given external artists) presumably didn’t receive behavioral impulses that correspond with the culture clash abduction. The insecure situation is therefore for them not an “experienced” situation but a “told” situation that does not give the same stimulus to step out of habitual behavior.

However, Manager 1 (the inquirer who has the problem) has come a step farther in her inquiry process. She walks out of the meeting with new perspectives and interpretations of her problem and a working hypothesis she can test in action. The indeterminate situation has not yet moved to a determined one, but a possible way to get there has been suggested. The inquiry process has begun.

Taking the learning opportunity?

The exemplified dialogue is an example of how an inquiry process begins and evolves during talk at the theater. The insecure situation was transformed into a problem, a plausible hypothesis was generated, and reasoning upon the hypothesis finally ended the topic at the meeting with a new hypothesis to be tested in practice. The outcome could thereby be compared to the initial suppositions implied in the
hypothesis, which is enough to argue that learning has taken place, as argued by Miettinen (2000).

However, the example also illustrates that the inquiry meets habitual constraints in the talk. The managers' habitual behavior of saying no reinforced additional “nos” and was hampering the explorative inquiry. The “nos” had a larger voice than the exploration connected to the culture clash. Hence the inquiry did not reach its full potential as learning generator.

The example illustrates how experience through the inquiry process changed the predispositions to act among (at least) one of the managers. Manager 1 had a more differentiated view and interpretation of the situation than before she initiated the conversation. As Simpson might put it, Manager 1’s world is more “infused” with meaning, only that meaning could to a larger degree have been differentiated. Manager 1 is the one with the actual problem: she is the “inquirer,” and the meeting served as a facilitating motor in her inquiry process even though the agreed hypothesis to be tested in practice was to maintain habitual conduct.

The dialogue also illustrates how the reasoning concerning the culture clash seems to remain between (the majority) of the managers instead of across the managers. They each have their own reactions to the problem solving, from which they do not seem to deviate during the conversation. Embedded in the “culture clash” abduction is recognition of different or unknown behavior. The paper suggests that the challenge of learning for the unknown is difficult in the given circumstance (the steering committee meeting), that is, a reflective forum containing members with a big variety of experience with that new behavior.

The example illustrates how the managers' experience has desirable as well as undesirable effects on the outcome of the inquiry process. The reasoning or abduction only to some extent introduces variation and novelty into experience.

The example also shows that intuition and improvisation are important skills for the managers at the theater. Previous experience might not serve as an appropriate and immediate answer to future decisions when there is an influx of expertise that has a different frame of reference, with different experience and different ambitions on their path between different theaters. The steering committee meetings at the theater encompass repeating narratives, such as the early costume delivery, but at the same time the narratives encompass novelty reinforced by the continuously new external artists.

The temporality of inquiry processes

The particular inquiry began before the actual meeting took place, and it continued after the meeting took place. To understand meetings as events that contribute to the ongoing learning process, temporality becomes central. Temporality may be seen as the ongoing relationship between past, present, and future (Schultz & Hernes, 2012). In the ongoing process the actors' interpretation of the same situation changes over time.
Later on Manager 1 experienced that the hypothesis worked out at the exemplified meeting did not work in practice. The external director did not accept the manager’s “no,” he did not accept waiting for the costumes, and he got his costumes delivered sooner than originally scheduled anyway.

At the **evaluation meeting** in the **costume department** concerning the specific performance taking place a couple of months after the steering committee meeting, Manager 1 and her employees (two tailors) reasoned that the early costume delivery actually worked very well and that it was possible to work that way in the future. Their conversation went as follows:

**Tailor 1:** It was really interesting to follow, because it was something completely different than we've ever tried. And we said to each other that it must never happen again and that will not do, and no one can figure it out, and everyone was confused, but I actually think at the bottom line, I think we really have our hands up, right? We felt so insecure—wow, all those clothes. But they [the external artists] were quite professional, even though we thought the opposite.

**Manager 1:** The process of giving them clothes along the way where we kept thinking, "We have just done it with *Frankenstein* [the previous performance], and it is just not working, and we should certainly not do it again," in fact it ended up loosening up a bit for all that mess up here [in the department], and we just said, “Now it’s down there [in the rehearsal space], and maybe there are three shirts and two pairs of shoes, but then they will find out”; and then we could just concentrate on the next act, right. So in a way it ended well with—

**Tailor 2:** That’s right, it was actually a nice way. It was a little chaotic at first, but they did really well, though. Although there was very little space down there [in the rehearsal space].

**Manager 1:** Did the process give rise to calling for specific changes in the short or long term?

**Tailor 2:** In the department, no.

**Manager 1:** Not long ago we talked about how we could recommend that costume delivery can happen from act to act instead of all at the same time.

**Tailor 2:** Oh yes, that’s right.
The conversation shows that the inquiry as a whole gave rise to possible behavioral changes in the procedure of handling costumes in the costume department. We don’t know if the need for those changes will happen in the future, because we don’t know the needs of coming productions, yet we know that Manager I has a more differentiated set of behaviors to choose from than before the inquiry.

This also shows how the inquiry process stretches out in time and place at the theater and that the challenge lies in developing the explorative inquiry “in time” (Hernes, 2014) to be able to examine new solutions based upon hypothesis concerning specific performances while the external artists doing the performances are still at the theater.

Because the theater works as a cyclic organization, it is characteristic that the same narratives repeat themselves from performance to performance (such as “again there is an external director who wants to use the costumes before they are finished”). This could indicate that the managers easily can find solutions for future productions using experiences from earlier performances. The managers become aware of the consequences caused by specific actions, and therefore the actions needed to prevent those consequences are identifiable. Yet the immediately identified needed actions are not necessarily the “right” actions. This example shows the complexity concerning inquiry processes in the specific organizational setting with permanent managers who are continuously confronted with external creative leaders.

**Literature**


1.1.1 Preface

Imagine a business that, when advertising jobs, not only requested the usual criteria regarding educational background, experience and personality, but also required that the candidate practiced some kind of art. How would that affect the corporate culture, the strategy and leadership style, and, of utmost importance, the innovation process?

How do we meet the current challenges?

There are plenty of challenges for organizations today. This is not new. But the kinds of challenges vary with the tides of global evolution. This paper is written after the ground swells caused by the financial crisis of 2008 have to some extent subsided, but still influence business and organizations. The financial crisis caused havoc and threatened the livelihood of millions of people. It also had severe impacts on organizations, causing massive lay-offs, stress and fear. How do we get engagement and creativity back in organizations? Instead of business as usual this paper suggests an alternative approach for reinventing organizations: The Artful Organization.

Two major challenges are influencing organizations in ways that are utterly destructive. The first is the paradigm of “growth”, which is taken for granted in global society. Grow or die is its essence! The second one is related and could be summarized in the concept of “measurement”. In public organizations, in particular, this idea of being in control by measuring everything is related to the trend of New Public Management.

1.1.2 The paradigm of growth

The paradigm of growth as the rationale for business has been undisputed for a long time. However, voices are now being heard questioning this. Growth means increasing the yield and the profit of business annually, which is also part of the rationale for business. Shareholders invest to get pay-back, shareholders are greedy. But are all shareholders really greedy? Is this rationale actually logical? Should all companies grow all the time? What are the costs and consequences of the growth paradigm?

The consequences are many. One is, of course, that productivity must increase. So the people, who work in organizations, must produce more. With the immense lay-offs caused by the financial crisis, people are supposed to produce more – even with fewer employees. This doubles the burden. One of the costs is stress, which is an increasing problem in the western world. In Denmark 10-12% of the working
population suffers from symptoms of stress daily\textsuperscript{31}, and stress often leads to serious illnesses, such as strokes, heart attacks and depression. The effects of time pressure on work and creativity have been thoroughly researched by professor Amabile of Harvard University. In her article “Creativity under the Gun” she found that time pressure would most often kill creativity, and she recommended the following to management: “Avoid extreme time pressure whenever possible, particularly if you are looking for high levels of learning, exploration, idea generation, and experimentation with new concepts” (Amabile, Hadley, & Kramer, 2002) p. 10. People need time to focus on their work without being interrupted and they need the acknowledgement that their contribution matters.

\textbf{1.1.3 The paradigm of measurement}
Consequences of the “measurement frill” mean that people have to document endlessly and thus have no time for their real work, which in the public sector is to deal with and help clients. In addition, when measurement is the ruling paradigm, what is measured gets done. However, what is not measured may be the real value, such as collaboration and sharing of knowledge and experience. Because of the extreme control and the focus on time (saving) people tend to work “by the book”. This may sound good, but no sound manager would wish for this, because it indicates a very bad working climate, where people only do what is on their prescribed list. Everything in between is left out, the glue of the company disappears, problems arise that would earlier have been solved before they became problems, management adds more control, work life becomes even more unbearable, people get sick, and nobody speaks about the problems because people fear losing their job. Thus, as a society we seem trapped in the present paradigms of growth and measurement. But how can we transform these paradigms? What are the options?

\textbf{1.1.4 The financial crisis}
First of all, we need to let go of the standard default of “growth”. In a discussion on corporate philanthropy at the World Economic Forum 2004 Michael Porter claimed: “The business of business is business.” However, a decade later the business of business – at least to some corporations - is not only business, these corporations also contribute to society in general, to maintaining a safe planet and to the life and wellness of its employees. Tendencies that point in this direction are Corporate Social Responsibility (CSR) and Triple Bottom line (financial, social and environmental sustainability). However, many organizations “strut in borrowed plumes” and only make these accounts in order to look good, while people working in the organization suffer, have stopped caring about their work, or have become utterly cynical and simply try to milk the company dry. There have been many examples of the latter during the financial crisis with short-sighted CEOs who only think of their own profit and then leave the company when it’s dry. The financial system is sick. Everybody

\textsuperscript{31} http://www.stressforeningen.dk/om-stress/fakta-om-stress

159
knows it, but nobody dares or cares to change it. Recently the French economist Thomas Piketty’s critical book (Piketty, 2014), ‘Capital in the Twenty-First Century’, caused a lot of discussion, but will it influence the financial systems, after all? Perhaps as a reaction to the growth paradigm new types of companies are based on different premises. Examples of such companies can be found under the category of “Social Business”. Social business has the following characteristics: It is cause-driven instead of profit-driven. Investors invest and get paid back within a certain period of time. They have no shares. The revenue is re-invested in the cause: e.g. to lower prices, to give better service or better accessibility. The product is social, and you can’t liquidate the business (Yunus, 2007). Apart from these characteristics, however, social business takes after the ordinary business model. This means that people working there might be enthusiastic about the purpose, but still have poor working conditions, being controlled and measured and finding little freedom to be creative and artful.

Creating artful organizations

In this paper I shall argue for the option of creating artful organizations. The main focus is to investigate and speculate about how artful approaches could potentiate organizations. Potentiation means to energize or revitalize. As argued above, this is urgently needed for people and organizations today. Energy is pivotal, as illustrated by the following two quotes from a book on “Artful Work” (Richards, 1995):

“The fundamental substance of organizations is the energy of people (p.6).”

“Artful work is a useful paradigm for human organizations because it is about work and human energy (p.9-10).”

According to Richards, people comprise four types of energy: physical, mental, emotional and spiritual. Physical energy involves bodies, muscles, movements, force, activity, stamina, etc. Mental energy involves our minds, i.e. thoughts, ideas, plans, logic, memories, etc. Emotional energy involves our feelings, joy or sadness, curiosity or boredom, feeling in one’s element or out of place, etc. Spiritual energy involves meaning and awe, searching to understand the forces that guide our lives, and giving rise to our creative powers. These energies are intertwined and mutually dependable. Richards uses the concept of “centering” for describing situations when people are able to bring all these energies together for creating, using the potential of the moment (p. 15). “We are ‘on center’ when our entire self is present in what we do, including our emotional self (p.18).” This corresponds in some ways to the definition of “artful creation” by Darsø. However while Richards’ focus is on creating, Darsø is more focused on developing consciousness (Darsø, 2004)(p.31):

"Artful means ‘full of art’, e.g. art experiences that initiate an inner transformation, which again open up for a special kind of consciousness. This type of consciousness can be developed only through direct experience, experience that involves feelings and that touches the person profoundly. The concept of artfulness encompasses
body, mind, heart, and spirit. Thus, it is not a concept that can be understood from a theoretical perspective alone."

1.1.5 What is the potency of the artful?
The potency is first and foremost the energy that emanates from people working in artful organizations because people are allowed to use all of their talents and skills. This implies a sense of wholeness, fullness, completeness and the sheer joy of solving problems together in meaningful ways. According to a research project on the impact of artistic interventions in European organizations of all types and sizes, a great variety of effects were found (Berthoin Antal & Strauss, 2013). These were analyzed and divided into 8 categories, of which "activation" is particularly relevant in the present context. Activation involves positive experience, stimulation, emotions and energy (ibid. p. 12). Berthoin Antal & Strauss suggest the concept of "interspaces" for spaces of possibility that are opened through artistic interventions. “When people engage with artful ways of working in a space that feels safe in their organizations, they can feel more fully alive and human than the institutionalized ways of behaving usually allow for in organizations. They speak of having more ‘life-energy’ (Johansson 2012: 8).” (ibid. p. 43)
An example of activating people’s talents was found in a pharmaceutical company (Darsø, 2004). As part of an experiment with artists working in business, a department had worked successfully with a scenographer. When the project finished one of the employees asked if she could continue the work of the scenographer, and she did so with great success and appreciation. Her talent was latent until she was given the opportunity and permission to unfold it. Imagine how many talents are suppressed in organizations!
A related term is the concept of flow by Csikszentmihalyi (Csikszentmihalyi, 1990). Flow is the process of total absorption in a task that happens when there is a good match (and stretch) of challenge and skills. "Working with joy to one’s heart’s content” is a valid description of flow at work (Csikszentmihalyi, 2003) (2003: 70) and research shows that people who are in flow are both focused and productive (ibid.).
An example of a company that is portrayed as providing a fantastic environment and optimal opportunities for flow is Googleplex in Silicon valley, California. Google Headquarters has been awarded world best workplace several times.

1.1.6 The rationale of business
In contrast, subjecting to the ordinary rationale of business means that people leave half of themselves outside work, because they are not allowed to feel or say what’s on their mind. They must “act rationally”, i.e. not show feelings or vulnerability, not speak the truth, but play the polite and boring number game of business, focusing on bottom lines, standards and pretending to be in control. Business, in general, will not tolerate the soft stuff, and regrettably, to most business people the arts belong to that category. Of course, this is to some extent true, however, without the mockery. Much of the potency of the arts lies exactly in engaging our emotions. As Elliot Eisner
says “the arts tell us something about our own capacities to experience the affective responses to life that the arts evoke. If the arts are about anything, they are about emotion, and emotion has to do with the ways in which we feel. Becoming aware of our capacity to feel is a way of discovering our humanity.” (Eisner, 2008) p.11.

1.1.7 The need for creativity and innovation
One would imagine that business would be more interested in the arts because of the acknowledged need for creativity and innovation. But unfortunately, in most corporations innovation is isolated to specialized departments such as “new business development” or R&D. This way the company uses only a small part of the talents available in the organization. Why separate innovation from the main organization? Supposedly, because managers fear to let creativity loose, perhaps because creativity is a lot of fun, and this contrasts the rationale of business, which still permeates organizations: “in the sweat of thy brow shalt thou eat bread”. Most corporations don’t realize that people are immensely resourceful and that the arts have something very special to contribute to business. The arts can spark engagement, passion, and caring about work tasks, colleagues and clients, which are all important ingredients for the success of the organization (Berthoin Antal & Strauss, 2013). In most organizations people have to put on the mask of pretending to care, which is hypocritical, but also often a necessary gesture for survival in organizations driven by fear. In the artful organization this caring is genuine, you can feel the buzz, and it is contaminating.

1.1.8 The buzz of artful organizations
I found a great example of this ‘buzz’ at Unilever, London, when doing research on arts in business in 2002-2003. At the time Unilever Ice Cream & Frozen Food was involved in a unique arts project called Catalyst. I visited them for 3 days and interviewed several people there and received a lot of photos and written material, among others a diary, written by an employee, about a project called “sticky”. Briefly told, this was a live outdoor performance at the Mayor’s Thames Festival in London that involved a group of very talented theatre directors and 15 volunteers from Unilever for a week. The name Sticky referred to images being created on the stage with sticky tape. The following is an excerpt from the diary after the show.
“Back in business: What can I bring back? Well, my aim is to bring the colour, daring, contrast and innovation that is “Sticky” into my work and my life. I got the opportunity to do something really different, and it has stimulated my thinking - - - Just a small thing, but this company is partly about the FUN of Ice Cream, which we seem to forget! At a meeting the other day as a guest with a nervous looking sampling agency, I changed my attitude. I went in and said how delighted I was to be at the meeting, we had great new products, shall we try some. Adrian, another person on the Sticky week, immediately picked up on what I was trying to do, he said

32 More information available in Darsø, 2004 pp. 113-116
“Yes, Uncovered is gorgeous, I’ll get samples”. We explained to them why the product was different and new – the cracking chocolate – how would we sample such a thing and make it live for consumers? The whole spirit of the meeting changed, the thinking flowed, we had fun. It was pure “Sticky” (Darsø, 2004: 115-116).

What does it mean that it was pure “Sticky”? In my interpretation, these two persons were trying to recreate the energy they felt when involved in the rehearsal and performance of “Sticky”. This energy was described by Adrian in his interview as the” I-want-to-just-experience-life-to-the-maximum mindset”.

Skills and competences of artful organizations

It is obvious to draw some parallels here to the research on intrinsic motivation by Amabile. She set out to examine what fosters or kills creativity in organizations (Amabile, 2002). At the individual level creativity involves expertise, creative thinking skills and motivation. Expertise is an important basic building block for creativity. Herbert Simon has said about expertise: “Until we have better numbers, ten years and 50,000 chunks will serve as informative parameters for indicating the effort and knowledge that is prerequisite to expertness and, hence, to creativity” (Simon, 1986).

It is taken for granted in organizations that individuals will contribute with their expertise. As for creative thinking skills, this refers to how people approach problem solving and how they are able to combine things and see new perspectives and possibilities. The most overlooked ingredient of creativity is, according to Amabile, also the most important one, and that is intrinsic motivation. This is the inner drive to do the work. And interestingly, this is also the easiest to influence and the most potent one. Amabile’s Intrinsic Motivation Principle of Creativity states that “people will be most creative when they feel motivated primarily by the interest, satisfaction, and challenge of the work itself – and not by external pressures” (1998: 79). Intrinsic motivation corresponds in some respects with what is involved in being artful, where engagement and caring are core values. As Miha Pogacnik once said in an interview, LOVE what you do and do what you LOVE (Darsø, 2004).

1.1.9 The artistic process – as an individual process

In many ways, Amabile’s model on creativity would be relevant for artful organizations. However, it should be expanded in the area of creative thinking skills to also encompass artistic process skills. But before embarking on pointing out specific process skills let’s examine the artistic process, both the individual artistic process of art making of e.g. a writer or visual artist, and the collective process of e.g. a theatre ensemble. The following portrays an archetype of the art making process, based on Austin & Darsø (Austin & Darsø, 2009). The art making process usually starts with an urge to create from within. Of course, it can also be an assignment from outside, but then the artist would only accept it if s/he could transform it into something that would be interesting, challenging and motivating. Artists are at all times working through intrinsic motivation. The next step is scratching, a concept coined by the American choreographer Twyla Tharp (Tharp & Reiter, 2003). It
means seeking for inspiration to help the creative process, such as patterns in nature, in people, in materials, etc. Different people seek different kinds of inspiration at different times. It could be going out in the city at random and see what came up. It could be jogging in the woods, or visiting a museum, or looking at kids on a playground. In short, it could be anything. The important part is to be attentive and make notes, whether mental or in a notebook or with a camera. When the mind and heart is full the artist withdraws from the world and enters “the bubble”. This can be any secluded place, a studio, a cottage, a tent, a mental space. Here the artist meets the threshold of the bubble, which must be surmounted. Every artist has one or several rituals to help slipping into the bubble, because most artists feel empty, afraid, powerless, humble, or depressed before the artistic process gets working and can absorb them (Darsø, 2004). Often the best way is to begin making something and expect it to be worthless. This also works when writing. You know that what you write is silly and useless, but at some point the writing process takes over and you begin to produce something that is tolerable. Once in the bubble, the artist tries to protect the process by turning off the outside world, no phones, no radio, no TV, no social media. Seclusion is imperative because any disturbance can snap the artist out of the artistic process, and then it takes a lot of effort to get back in again. At some point there is an outcome. It may be satisfactory or not, but at least there is something to evaluate later. The process may stop because of time running out, or because the artist’s creative energy has run out. At any rate, the artist will need a break to rest and regenerate after an intense artistic process.

1.1.10 The theatre ensemble - as a collective artistic process

The above description was based on the individual art making process. Now follows a description of a collective artistic process, the theatre ensemble. This is mainly based on the work of Piers Ibbotson and on my own experiences from working with Piers throughout a decade. An ensemble is a team of people, who can suspend status and dedicate their full attention towards the task of creating a theatre play (p. 70). It is about creating a safe space by getting rid of people’s anxieties: “to build trust within the group, create an ensemble, where status games are suspended and all the people in the room are engaged with the same energy, the same commitment and the same degree of relaxed playfulness” (Ibbotson, 2008) (p. 64). Not until people trust each other and accept everybody’s suggestions and contributions, does creativity become possible. Not until then can anything really interesting happen. And that is probably why experienced directors will spend up to half of the available time for creating the ensemble. Interestingly, the rehearsal process produces similar outcomes, in particular trust, as can be accomplished through other approaches, such as sharing stories and creating a codex for the learning climate of a group. In my PhD. research I found that building trust and respect between people was decisive for building a generative innovation process (Darsø, 2001).
Artful skills and competences

For organizations it is crucial to understand, recognize and develop both the individual and the collective process of creation and above all to be aware of the skills and competences needed. Based on twenty years of research and practical experiences I would argue for developing the following artful skills and competences. The overall most important competence in relation to potentializing organizations concerns developing a strong focus on possibility. According to Zander & Zander we need to step out of the “world of measurement” where focus is on assessment, standards, scales, grades and comparisons, into the “realm of possibility”, where we learn through invention (Zander & Zander, 2000):

"The action in a universe of possibility may be characterized as generative, or giving, in all senses of that word – producing new life, creating new ideas, consciously endowing with meaning, contributing, yielding to the power of contexts. The relationship between people and environments is highlighted, not the people and things themselves. Emotions that are often relegated to the special category of spirituality are abundant here: joy, grace, awe, wholeness, passion, and compassion” (2000: p. 20).

In a way, this is the old metaphor of the glass being half empty or half full. A focus on what is there, or what might be possible to create with what is there, can change difficult situations from being seen as disaster or failure towards seeing new possibilities and invention. This is exactly what artists do, both when working individually and collectively. A visual artist may make a “mistake” and “ruin” her painting, but this can lead to an entirely new image and indeed, in the end, to a much more interesting creation. Austin & Devin report how during the performance of a play in front of an audience, one of the characters bumped a glass, but caught it in the fall and froze – as if making a manifestation of what she had just said. Even though originally a mishap, this was so powerful that she repeated it the following nights (Austin & Devin, 2003). In the same way, what may appear as adversity in organizations can be looked at from a different perspective and be transformed into possibility. In essence this is how Peter Drucker defines innovation (Drucker, 1985), exploiting change for creating new value. The innovation process, however, is generally seen as analytical even though it often involves creativity. But it should be noted that there is a difference between creativity as it is commonly understood in business settings and creativity as it is understood in the arts; creativity in business is connoted to thinking, i.e. lots of ideas, whereas creativity in the arts emphasizes doing or making (Darsø, 2004). This is important to have in mind and to remember that creativity in the following will primarily connote the latter meaning.

In the following the focus will be on competencies and methods, illustrated through examples. The first competence, attention, is generic, meaning that it’s important for people in general. However, I’ll argue that artists provide a different take that can add value to how we could also practice attention. The other two competences, visualizing and embodying, can be advanced and trained by artists.
Attention

Attention is a much courted and scarce resource. Everybody and everything is trying to catch people’s attention, not least because of the development of the social media. As a consequence people today tend to suffer from attention overload or continuous partial attention. But as pointed out by Csikszentmihalyi, attention is energy, and when we let our attention be pulled into various directions, we may waste it and not get much in return. In fact, what we put our attention to becomes our life. If we scatter our attention and get information overload, our life may be superficial and feel confusing, whereas if we select a few things to attend, our life may be calmer and have more depth. If we mostly attend to problems and negative things, we get a problematic, perhaps even miserable life. If we focus on positive things and good experiences, that is what our life becomes full of. We can thus differentiate between passive and active attention by asking ourselves the question: who or what decides what to focus on? The first is driven from the outside world; the second is driven from within. Mastering our own attention is really important, both regarding our personal welfare and our work life. It goes without saying that the way people focus their attention is also essential for productivity and creativity in organizations. Using one’s attention consciously, i.e. having authority over one’s attention or mastering one’s attention is a competence that must be developed and trained.

Another feature of attention is the quick versus the slow attention mode. A quick scanning of the environment works well in routine matters, but when problems and situations are more complex, we need to work more systematically with how we attend and perceive things. Palus & Horth emphasize that paying attention is a critical skill: “A person competent in paying attention has the ability to selectively use multiple modes of perception when taking in a situation” (Palus & Horth, 2002)(p. 12). Evidently, perception is central in relation to how we see situations and challenges, but perception is tricky. A well-known feature of how our minds work is that we often tend to act on what we think we see. Our minds are trained in quickly recognizing and quickly categorizing or “chunking” information, which is the quick way of attending to situations and making decisions. What the arts can help us do, as suggested by Claus Springborg, is to stay with our senses. By applying artistic appreciation we can become able to receive the “direct, personal, sensed experience provoked or initiated by a work of art” (Springborg, 2010) (p.1). Springborg further elaborates (2010, p.2): …“one of the main things that distinguishes artistic forms of working from more business-oriented forms of working is that artists use the process of artistic appreciation – rather than the process of collecting and analyzing data using their conceptual mind – for the task of sense-making. That is, sense-making is something that is sensed, not something that is figured out.”

There are various creative techniques that can help people to see things differently. Edward de Bono is renowned for inventing such techniques (de Bono, 1994). One of the most famous methods is the Six Thinking Hats, where people are forced to perceive a topic from six different perspectives (positive, negative, factual, emotional,
processual, and creative viewpoint). As these techniques are well-known and, in fact, match Amabile’s concept of creative thinking skills, we won’t go into them further. Instead, we’ll provide an example of how an artistic metaphor can generate new ways of seeing and new language for talking about a complex problem and how this approach can lead to innovation.

1.1.11 Example: Business Theatre
The example is from a case study on Bang & Olufsen described in (Darsø, 2004: 76-82). Briefly told, in 2000 B&O were facing three major challenges related to their shops and sales people around the world. The first was that they wanted to change their sales approach from focusing on the technical aspects of the products to “creating experiences that surprise”. The second was that there was a too high turnover of sales people. This was costly, both because sales people went through several training courses, and because hiring new people takes time and resources. The third challenge was how to balance the cultural differences, so that shops were both recognizable as B&O and displaying local preferences. A small group of managers met to deal with these challenges and try to find solutions. For some reason the Spanish manager kept talking about his shop as a theatre, and at some point it was suggested to think of the shops as “Business Theatre”. This artistic metaphor became pivotal for what happened. The language and conversation changed and new images emerged. The seminal mind shift happened when the question was asked: who are the actors? At first, the self-evident answer was: the sales people. But on second thought came another much better suggestion: the products. People do not come into a B&O shop to watch the sales people act. In fact, they come to see the products become alive! The sales people should, of course, be the directors. This concept became a solution to all three challenges. Seeing the B&O shop as Business Theatre would provide experiences that surprised the customers, it added interesting tasks for the sales people (and new theatre elements in their training, such as storytelling) and it allowed local theatre traditions to be incorporated. This example vividly illustrates the mind shifts that become possible by means of an artistic metaphor.

In the paragraphs above we have examined attention in relation to: who and what decides what to focus on; what we focus on and the amounts we take in; what we see; and how we perceive. Lastly, we’ll examine from where we see or from where our seeing originates. Under normal conditions at work our attention is outward. We write emails, we have meetings, we make phone calls, we search on the internet, and we solve problems. In the busy life of organizations there is little time for reflection and for sensing from within, but time for such processes are, indeed, important in relation to the originality and quality of our creativity and problem solving (Amabile et al., 2002).
1.1.12 Reflection
First of all, reflection is closely related to learning. If we don’t have time to reflect on our experiences they tend to ‘evaporate’. People need to think about how to synthesize their experiences and anchor them either in notes or in their memory. This works differently from individual to individual, some prefer to be by themselves; others prefer to be in dialog with others. Whereas this form of reflection is conscious work, another form, called incubation, is the opposite. It concerns the brain working on a problem, while you attend to something else. If you are stuck with a problem that seems unsolvable, it’s a good idea to leave it and do something else, preferably something cyclical such as taking a walk, driving your car, weeding your garden or doing dishes or laundry. The process of incubation is not conscious, but it must be practiced for it to work well. Most inventors and creators have trained this as proficiency. How long it takes to incubate something varies, but evidently, time is needed. People need breaks and not too tight deadlines for this to work.

1.1.13 Theory U
A third approach that has become widespread is Theory U by Otto Scharmer (Scharmer, 2007). It is a process of creation that involves four different levels of attention. “...we need to learn to shift the way we attend, the field structure of our attention. The way we pay attention - the place from which we operate – is the blind spot on all levels of the society” (2007, p.117). What Scharmer calls the blind spot concerns the structure and source of our attention and intention. The four fields of attention are the following: surface and habits; mind and thinking; heart and sensing; will and presencing. Presencing is a combination of presence and sensing and concerns the deepest level of attention where it’s possible to tune into the highest future potential in order to create something. Theory U is a serious process that takes time, because people need to discard their habits, have an open mind, use their senses and be still in order for ideas to begin to emerge. It can be used for solving ‘unsolvable’ problems, for designing meaningful change processes, and for creating something new. A good U-process will call forth people’s intrinsic motivation and engage their passion, but the same process can rebound if the outcomes are not taken seriously and followed up and implemented.

Visualizing
Visuals are man’s most basic way of trying to make sense of the world. According to research in the field of neuroscience visuals are prior to words. “We ‘see’ at our non-conscious neuron level in pictures” (Heemsbergen, 2004)(p.120). Or more precisely, in images, which can be any sensory modality, a sound image, a tactile image, or a sensory state (Damasio, 1999) (p.9). Images are subsequently ‘translated’ into thoughts and words. Normally, this is an immediate process that we are not conscious about, but what’s notable is that most of our images never enter our
conscious mind, but remain as tacit information. In other words, we don’t really know what we know.

**1.1.14 Impression and expression**

Visuals work through impression and expression. Pictures of any kind can be sensed directly and aesthetically without having to pass through our conceptual mind. Instead we sense through artistic appreciation, as discussed earlier. We are impressed in the literal sense, often emotionally. Expressing feelings or tacit knowing also demands an effort, at least if you are not an artist. How do we access our non-verbal images? A theoretical framework proposed by Heron & Reason (2008) can be helpful here. It introduces four ways of knowing: Experiential, Presentational, Propositional and Practical knowing. In the context of this paper, Presentational knowing stands out. Presentational knowing involves surfacing emerging and non-verbal knowing through intuitive forms and representations such as visual art. Presentational knowing thus forms a kind of translation and intermediary between experiential knowing, i.e. a felt non-articulate experience, and propositional knowing, which is articulate and verbal. This process works particularly well in leadership development. The following is a participant quote from an executive Master program on Leadership and Innovation (Darsø, 2014)(p.107).

“First practice after arriving in Banff was shaping “my personal leadership” in clay. There were time constraints and no time for reflection. Just do it. I chose the first thing that came into my mind – the symbol of a thriving heart. Afterwards I was surprised that this simple little symbol contained the essence of all the questions I had. It was as if things were fused into a single expression.”

This is an example of how inner knowing can find a form that is highly meaningful to the person, who formed it. It is as if the hands working with the clay surprised the mind. I would call it an artful reflection process, where the reflection happens as a dynamic process between the material and the sensations of the hands and the mind. I have witnessed this process many times, and it is often highly rewarding. Taylor & Ladkin provide a similar example of producing a mask as part of a leadership course. They describe the process of making the mask as a “projective technique” and the result as a leadership “touchstone” (Taylor & Ladkin, 2009).

**1.1.15 Example from action research project**

An example that involves visualizing both as impression and expression is drawn from an extensive action research project involving a Danish ministry, “Anchoring change through Artful Approaches” (Darsø, forthcoming). Many art forms were involved in this project, but here we’ll focus on the sessions involving visualizing. The following is told as a narrative33.

33 Adapted from an unpublished book chapter by Darsø: “Anchoring Change through Artful Approaches”.

169
The third seminar was an all-day workshop for the management group. This time a visual artist showed the group a number of simple visual tools, among others how to draw 'star men', in order to prepare them for the afternoon, where five manager teams were to make big poster drawings that would illustrate the essences of each change topic that had been chosen earlier. These posters were to serve both as invitation and explanation for the workshops to all the employees. During the process one group was discussing a lot and their poster stayed empty for a long time, but at the last minute they made a quick sketch. When explaining the poster afterwards this group emphasized that their topic could not yet be the subject of an employee workshop. By being forced to illustrate the topic through drawing the group had discovered that some fundamental clarifications and discussions were required by management. This was an important discovery for the managers. It came as a surprise that something as simple as drawing could reveal disagreements, which did not come up in a verbal conversation.

Three days later the employees were invited to a presentation based on the posters. The managers had received a number of tickets for the employee workshops and were to hand these out to their employees. People did not have to sign up, but the managers strongly recommended that people participate in at least one workshop. As a result all the tickets were taken and afterwards one of the managers said:

"I think that the process that built up to the event and the event itself fit together well. There is a much deeper and more shared understanding of the problems related to the particular themes than if each of us were to pass the message on to our employees. The anchoring is there, at least at management level – I hope the workshops will bring the rest as far."

Also the employees found the setting and the form of presentation interesting. Afterwards one of them said:

"It was a fine presentation. It is always more interesting and intimate to get something presented by a person instead of just getting a mail. It gives a good impression. And it shows that the group has thought a lot about how the rest of the organisation can become involved. I liked being at the presentation. Good atmosphere."

Overall the presentation made a strong impression on the employees. Certainly, this is to some extent due to the deviation from the normal procedure. But according to the interviews it was also due to the more authentic presence of the managers, who could not hide in the dark behind PowerPoint presentations. The managers had to improvise, search for words, and stand in front of a somewhat primitive – at least far from perfect – visual illustration of an abstract theme. It was far from standard procedure – and much more 'live'. In that respect the managers put themselves into both a more courageous and more vulnerable position.
**1.1.16 Insights from example**

Two points of impact are relevant to mention here. The first concerns the momentous incident from the workshop with the visual artist where the managers were trying to illustrate the chosen topics through drawing. Drawing activated the projection of individual, mental, nonverbal 'images', and furthermore, the task demanded that the managers should focus on expressing the essences of a rather abstract concept. This process illuminated the richness of a visual dialog in comparison to a normal verbal conversation because discrepancies and differences became extremely apparent. The example also shows how visuals can enable access to people's non-conscious images more easily and thereby enrich the expression of meaning.

The second point of impact was the event involving the presentation of the posters, where the employees were invited to look at the four posters and listen to the managers' explanations. The ordinary procedure would be a PowerPoint presentation by top management followed by a Question-and-Answer session, and then more or less expecting that the specific changes would take place. It made a strong impression on the employees, because the format and the performance stood out compared to other presentations. For the managers this was a new form of expression that drew the attention to a more metaphorical content and thus towards a richer understanding and communication.

**1.1.17 Prototyping**

Another approach working with expression and communication derives from the design field: prototyping. Prototyping is a way of making ideas and thoughts visible by using different kinds of materials, such as paper, wood, magazines (for collages), LEGO pieces or whichever materials are available. Earlier mostly used by designers, it is becoming a quite common technique, e.g. for enhancing communication about ideas, strategies or challenges in organizations (Schrage, 2000). However, the space won’t allow us to go into this area any further here, as this is closer to a design approach than an artistic process. However, the next example combines prototyping with visuals and the artful.

**Embodiment**

We’ll take visualizing a step into a different field and examine embodiment, first as an extension of the visual, and then as an artful approach by itself. Embodiment entails using the body for sensing and exploring something. This means that we recognize “the body as a site of knowledge” (Pelias, 2008) (p.186). Obviously, we are approaching the world of performance and theatre here. Several methods from this field have entered organizations; the best known is probably Forum Theatre, invented by the Brazilian theatre director Augusto Boal (Boal, 2000). It started as political theatre, “Theatre of the Oppressed”, as a way of activating people to do something about their situation. One of Boal’s central concepts is to engage spectators instead of having passive spectators. Another powerful method, invented by
Boal, is “Image Theatre”, where people use other people’s bodies to build tableaus that symbolize a challenge. The following example, based on my collaboration with Piers Ibbotson, can illustrate how Image Theatre works.

1.1.18 Image Theatre
During the third day of the first seminar of an executive master program (Leadership and Innovation in Complex Systems) Piers gives a master class for a whole day on creative leadership. The overall objective is to use theatre rehearsal techniques for creating an ensemble. Apart from introducing theories on innovation, the prior two days have been dedicated to creating an innovative learning space with 20 students. A learning space is defined as “a psychological safety net, constructed by relations between people for creating broadness and community” (Darsø, 2012)(p.98). So the master class can be seen as an extension of this learning space by trying out a different (artful) approach for building trust and commitment in a playful setting. After several hours of exercises involving the body, such as status games, improvisation, mirroring and saying “yes” to each other, Piers introduces image theatre. In groups of five, people are asked to take turns in creating a body sculpture on the question: what hinders me in creating innovation in my organization? Thus each group member will create a sculpture by placing the other group members and themselves in a constellation that expresses their situation. There is no time to think and barely time to create the sculpture. But people are asked to make a mental note of each sculpture, as they will have to recreate all five sculptures for the whole group afterwards. The result is both awe striking and painful. You see figures with hands blocking their eyes in order not to see and figures with hands blocking their ears in order not to hear. You see figures looking away in different directions, figures on chairs pointing in a dictatorial way and figures lying or kneeling on the floor. The first time we did it, it was overwhelming and there was a hush of bewilderment going through the room. Later we have managed to prepare people better and deal with the images.

1.1.19 Insights from the process
The first point I want to make is that this is an illustration of what we don’t know we know. Everybody, including the creator, is surprised at what has been created. It is an expression and visualization of non-conscious knowing. Experience transformed through presentational knowing towards propositional or conscious knowing. The process is highly revealing and therefore it must also be handled with care. It is therefore of utmost importance to have an experienced person there to facilitate the process. People are not allowed to interpret, they are only allowed to perceive and state what they see, “To me it looks as if …”

The second point is that these images imprint themselves vividly in people’s memory. Some of the sculptures are, of course, particularly interesting. The participants select two or three that stand out somehow, and if the creator permits, these images are dealt with further. One after the other is invited into the circle to be examined and
changed towards a more ideal situation. The creator builds the new situation and then the figures are asked to move into that position through 3 steps (move – freeze). That in itself gives the creator some new possibilities to work with later. Again people are only allowed to state what they see. Interpretations and insights are not articulated. It’s entirely up to the creator (and each participant) to take in what s/he can learn and gain from this process.

A third point is about embodiment. After the creator has seen the successful movement of the image towards a more desired situation, the figures in the sculpture are allowed to follow the desire they sense in their character. Now the creator has to physically try to get the four figures into the wanted final constellation. In this process another important capacity of embodiment appears. People can actually sense emphatically what their figure wants to do. “The emphatic body has the capacity to understand and share in feelings of others, to take on another sensibility” (Pelias, 2008, p.186). Empathy is a prominent characteristic of embodiment, which could be used much more in organizations in order to understand clients or customers, or even products and processes. Another example can elucidate this.

1.1.20 Example: Exploring challenges with users
Some years ago I worked as a consultant for a pharmaceutical company, who had identified some challenges in relation to their products, in particular regarding compliance. Compliance in medical terms means whether (and how) the patients use the product according to the prescribed procedure. This is a very universal problem in the medical world. Another felt need from the R&D department was to explore what the disease was truly like and what was important to the patients. To cut a long story short, we designed two workshops in which a few selected people from the company, representing R&D and marketing, would participate. To the first workshop also a number of doctors and nurses were invited and to the second workshop a number of patients participated. Each workshop had around 30 participants. In both workshops, the morning was spent getting to know one another in order to create trust, so that people would engage in the artistic processes later.

1.1.21 Forum play
In the first workshop we had chosen to use Forum Play and had engaged an actor to instruct the groups. There is a difference between Forum theatre and Forum play. The former is performed by professional actors, and during the play people from the audience are invited to participate. The latter is played by ordinary people, but instructed by a professional actor. In mixed groups of five people went through a few warm-up exercises before proceeding with storytelling. The task was to share experiences of difficult or challenging situations involving the disease in general and compliance in particular. Later each group performed a small play of 3-5 minutes in order to demonstrate the challenge they had chosen. The play was repeated a couple of times allowing people to suggest new ways of handling the challenges and trying them out live. The stories were quite touching and made strong impressions on the
participants. I still remember a situation, where a family of four, two parents and two children are visiting a clinic. One child has serious problems with the disease and we watch how the nurse is trying to both instruct the parents in the treatment and at the same time deal with two noisy children running around. Add to that a language problem as the parents do not have Danish as their mother tongue. The thing that stood out to me, however, was a small remark from one of the company participants, who had acted the child that was not sick. She said afterwards that the first time they had played the situation the nurse had totally ignored her, which had made her feel insignificant, but the second time the nurse had kindly patted her shoulder and said “hi”. This was really important for her. This may seem to be an unimportant detail in relation to the outcome, but to me it showed the potential of embodiment. When you play somebody else you can actually sense what that character thinks, feels and wants to do. You literally “step into this other person’s shoes”.

The second learning that I want to draw out here was from the workshop with the patients. In this people were asked to take a walk-and-talk and bring back some materials from nature that we would work with later. In mixed groups of five, the patients were then asked to describe their disease with the help of these materials and the support of the researchers, who would ask questions and make suggestions. This exercise had a very powerful effect on everyone, because the symptoms were illustrated so vividly, e.g. with gravel and stinging nettles, that images were edged into people’s memories. The sensory quality of these images was beyond words and made a solid and motivating impression on the R&D people. They now had, more than before the workshop, a real mission.

Conclusion

In this paper I have argued for alternative ways of overcoming the persistent organizational challenges related to the paradigms of growth and measurement. More of the same does not lead to sustainable solutions. The inherent potential of artful organizations suggested here is not dreamt up. It is, in fact, sustained by research on creativity, innovation and artistic interventions. I have highlighted the impact of human energy in organizations, the importance of intrinsic motivation and flow, as well as the potency of innovative and artful competencies. The most significant competence for current organizations is to spot possibility inside and outside the organization, and to turn challenge into possibility. Related to this, it is suggested to focus on attention as a way of applying people’s resources most effectively. Furthermore arguments are presented for developing and applying artful methods for visualizing and embodying ideas, concepts and processes. The cases and examples described in this paper give an impression of how artistic approaches can influence competence development and enrich work life. Thus companies and organizations can invite artists or artist consultants into the organization, or companies can employ people, who besides their profession are also artists or have artful hobbies. Finally, companies could become much better at using the talents already there.
1.1.22 Postscript

In artful organizations ideally all employees practice an art form. The company values are expressed through art. The corporate culture is continuously being sparked and renewed through artful approaches, such as musical performances, theatre plays, festivals, etc. The focus is on creating trust and getting everyone included and all talents acknowledged. Thus work is driven by passion and intrinsic motivation. Strategy is created using choreography and dance, as well as playing situations through acting and rehearsal methods. There are studios for prototyping and testing ideas, and there are quiet spaces for reflection. Internal consultants are professional artists. In the company there are continually artists-in-residence and there are exhibitions of art, which are open to the public. Partners and clients often prioritize invitations from artful organizations, because of the inspiring and stimulating quality of the meetings, which mean that every so often they learn something of added value. Artful organizations are thus attractive, both for clients and employees!

References:


Heemsbergen, B. (2004). The Leader's Brain: How are you using the other 95%? Victoria, Canada: Trafford.


Springborg, C. (2010). Leadership as art - leaders coming to their senses. Leadership, 0 (0), 1-16.


Complexity and turbulence are the key words for the contemporary world we live in: organizational situations constitute a net of superposed time-layers and contingent, sudden aggregations of communication. The economy of production and organizational technologies unfolds in a texture of cooperation of diverse models of partnership from the small cell team to the strategic alliances of organizations. An organizational situation has emerged in which the tentative and the provisory becomes the status quo. Thus, the inventive production of improvisation becomes a norm in itself: challenge and possibility.

Improvisation etymologically descends from the latin "improvisus", which means unforeseen, unexpected. The term improvisation belongs to the realm of what-is-not-yet. Thus improvisation cannot be described itself, but can be localized as a continuous readiness and an ability to improvise. Everything else will come out of the situations and their processes. Field, network, variation principles, are the categories of action on fluid ground. To improvise in situations of ambiguity, alertness and presence become key features. Moderation becomes the model of governing teams and situations. Improvisation positions itself as a technology that takes into account the agreement, the actual state and the autobiographic characteristics of the individual in a group process.

Improvisation doesn’t belong exclusively to the hermeneutic domain of the to-be-interpreted, only meaning nor does it belong to the domain of the non-hermeneutic, where categories do not exist anymore. Improvisation sites itself in between these areas, navigating between colonization and disaggregation. Although improvisation is closely connected to the creativity of the individual, it is a category of a non-institutional, exclusively emerging through social interaction in the public sphere. Thus a theory of improvisation does not and cannot establish an ideological canon of norms, but can cooperate in working at a public sphere that depends on open relationships. Because: improvisation is attitude.

Research on a technology of improvisation, while using knowledge from the performing arts (especially jazz and new music, but also from modern forms of theatre and dance), develops practical tools for innovation processes in organizations and social systems. By testing and researching it opens up new models of improvisation. While taking into account the fact that improvisation practice enables us to navigate through the new organizational spaces which are characterized by new
dimensions of abrupt change, uncertainty and insecurity, the organization then becomes a transit place, choreographed by a huge, complex variety of rhythms in which we navigate and perform at the same time.

Originally, the term improvisation was used to describe a stage of repairing situations, to correct in a sloppy way what went wrong. Although improvisation was inherently associated with flexibility and mobility, it was only ever meant to be in temporary use. Now the situation seems to shift: complex social space takes on the qualities of permanent improvisation. The lifestyle of transition and transformation becomes one of the key features of the everyday life. Therefore, organizational patterns also, originally being exemplars of linear planning, decision-making and evaluation, have to adapt to a situation of complexity and awareness and towards the art (or technology) of improvisation.

At first sight improvisation works in a disorderly fashion and seems unprofitable and ineffective. This impression shows that the process works. Why? Because it triggers those questions that it wants to trigger. Put another way, improvisation works because it contains difference, gaps, looseness, and interspaces, which are available for the active interpretative work of the recipients, thus helping to qualify their experience. In an improvisational process, the actors develop those sensors that they need in order to grasp directly the ambivalence of a situation, to interpret it, and make it usable. Cunha says: „In the improvisational mode, people act in order to learn.“ Improvisation can thus be described as a technique, that allows to integrate serendipity as a learning process, that involves proactive learning. This does not mean, that analysis is excluded. Rather the opposite. It just says, that the performative aspect of learning is put into focus. Analysis then concentrates on the re-arrangement and re-interpretation of material that is gathered through the improvisational process in that way, that it is connectable to new processes in time. The analytic work then relies on qualified experience and the development of complexity-sensors that should lead to a transformation of attitudes and thus enable ecological change. But in order to do this, you need to develop the abilities needed to recognize change, allow it and help design it.

Improvisation is often avoided because there is no time available for interpreting ambivalent designs. Why is it worthwhile to invest time in improvisation, i.e., active interpretation? Because those who take the time to reflect on situations and their potentials and try to integrate these reflections in open processes of action, are able to accept ambivalence, thus expanding their scope of activity leeway. Why? Because they are able to recognize when ambivalence is functional and when it is dysfunctional. Here both can be functional on a situation’s meta-level. The higher the improvisational abilities, the higher the ability to process ambivalence in the available

\[34\] Cunha, Miguel P.: Serendipity. Why some organizations are luckier than others, Lissabon 2005, S.8
time. Because: the more improvisations one has done, the more one starts to recognize and play on global time horizons as well as macro-rhythms.

**Improvisation in Mode 2**

Improvisation follows the Latour’s\(^{35}\) dictum that we cannot externalize. Consequently for us, research space is not a space where we determine what is already there, but it is a space that is permeated by possibilities, a field of options that are to be anticipated. In a traditional research setting it is pretended that the analyzed epistemological space is an objective spatial structure which is only ruptured when something ‘goes wrong’. Then we ‘repair’ the situation and everything continues in the ‘planned’ manner. This way of solving complex situations might be called *improvisation of the first order*. *Improvisation of the first order* acts only as a reactive principle, repairing a lack. Our concern, on the other hand, is to also reveal with our way of performing the mode of production of our current organizational reality, i.e. to conceptualize ourselves as performative organizational producers.

How does that work? We attempt it with the *improvisation of the second order*: the translation of learnt rules and practices into an anticipatory concept that does not to away with planning or framing, but tries to transgress them transversally. As a permanent experiment and continuous navigational exercise, that is sometimes more and sometimes less in crisis. *Improvisation of the second order* is space production as creation.\(^{36}\)

Improvisation – the term already suggests this – is a method more in the sense of a techne that cannot be standardized: art. One might therefore speak of an improvisational technology as social technology that helps to organize the courses of action of spatial production. But it is simultaneously also a perception of reality, ontology of transformation, which shifts the emphasis from the object to the relationship and from the relationship to the process. Technology becomes improvisation partly because on the one hand, it generates information from its courses of action, which in turn it makes available to the actors for future orientation, and on the other hand it has constructive effects on the ambivalence of a situation. As a technology, however, improvisation also produces a large quantity of raw data, which makes it all the more necessary for the improvisers to organize, i.e., to bracket raw data in such a way as to ensure that action remains possible.

---

\(^{35}\) Latour, Bruno: En tapotant légèrement sur l’architecture de Koolhaas avec un bâton d’aveugle..., in: L’Architecture d’aujourd’hui, 361, Nov- Dec 2005

\(^{36}\) For further reading see: Dell, Christopher: Die improvisierende Organisation. Bielefeld 2012
DESIGN FICTION AS A MEANS OF CREATING CULTURAL LEGIBILITY FOR REPRESENTATIONS OF THE FUTURE AND THE IMPLICATIONS OF TODAY’S DECISION-MAKING.

E. Scott Denison

Abstract

Design fiction is an emerging area of study lying between the realms of critical design and design research and employing the methodologies of science fiction, design, and foresight as a means to visualize the future and possible changes to society, culture, design, and technology. Through the use of diegetic prototypes, the stories are intended suspend disbelief about change, making it seem real enough to us that we want to talk about it, assess it, and ask ourselves if this is really the future we want — and if it's not — what might we do about it, how might we change it, refine it, or avoid it altogether. These scenarios come to fruition within science fiction storytelling, and bring cultural legibility to representations of the future. The intention is to provoke discussion and debate and encourage individual foresight and participation in the examination of the implications of today's decision-making.

Sometimes these visions become uncomfortable or dystopian. Sterling (Shaping Things 13) sees a role here for design fiction. “Design thinking and design action should be the proper antidotes to fatalistic handwringing when it comes to technology’s grim externalities and potentials for deliberate abuse.” Hence, there is the ability to contemplate not only design, but also humanity's uncanny ability to foul it up.

The roundtables of governmental policy-making and corporate governance must begin to reach beyond scientific, pragmatic, and market-driven influencers to include design thinking and speculative futures. Science fiction and design fiction provide a platform to visualize the future, to come to grips with the byproduct behaviors, and socio-techno realities that will be spawned from what we create.

While diegetic prototypes become the properties that add realism and believable context, these are not the focal point. Instead, the characters and human interaction are part of the drama calling the viewer to pause and ask questions or contemplate future changes. Design fiction becomes an observer of what design and technology have done, how they have affected culture and created new behaviors. The ultimate goal is to move viewers to question their own assumptions and inspire individual agency to help shape the rapidly transpiring future.
Introduction

Figure 1. The four intersecting disciplines of design fiction.

The diagram (fig.1) illustrates the intersection of four areas of thought. The first is critical design, which could be described as design with an opinion that is meant to provoke, through the bringing to light "the failings of the mainstream" (Dunne). The second is design. This includes conventional design as products, services, brand design, interactive design, interior space design, but it also includes design thinking, which Brown describes as the whole realm of "innovation activities with a human-centered design ethos" (Brown). The third area is that of foresight or futures studies. "The goal of forecasting is not to predict the future but to tell you what you need to know to take meaningful action in the present" (Saffo). Futures practitioners will tell you first and foremost that the future is not predetermined, nor is it predictable but that we can affect the future through our choices today, that we need to take responsibility for our futures (Voros). The fourth area is science fiction or speculative fiction, which has a myriad of definitions, but most agree that it involves
an alternate reality, science-based logic and humans grappling with the implications therein. In the overlapping center of this diagram is design fiction which can take many forms but can be seen as an apparatus for all of them embodying critical, design innovation, and alternative scenarios within a science fiction narrative — or “the deliberate use of diegetic prototypes to suspend disbelief about change” (Sterling 2012).

The emergence of design fiction

Sterling’s definition, a 2012 modification of a 2005 proposition, has been expanded upon by practitioners with the purpose of putting a microscope on the future in such a way that it seems real enough to provoke us to think about the future and become more engaged in it.

It was evolutionary geneticist David Kirby that noticed visible seedlings of the idea particularly evident in Stanley Kubrick’s 2001 A Space Odyssey and Steven Spielberg’s Minority Report; how futuristic designs fully vetted in design and engineering plausibility became props, or what Kirby referred to as diegetic prototypes. He said, “The most successful cinematic technologies are taken for granted by the characters in the diegesis, and thus, communicate to the audience that these are not extraordinary but rather everyday technologies. These technologies not only appear normal while on the screen, but they also fit seamlessly into the entire diegetic world” (Kirby 50).

Designer/engineer Julian Bleecker picked up on that as a means, not to focus on these design artifacts, but on how seamlessly we fit design into our own world, and the implications for us as human beings.

The restless future

Critical designer Tobias Revell posits an unnerving reality: "Someone, somewhere in a lab is playing with your future" (Critical Exploits).

It raises the question: Do we determine design or does design determine us? To answer this, we must observe. But of course, we are talking about technologies that don’t yet exist. Whereas we might prepare an academic paper that provides compelling evidence for a possible future, within a narrative, these ideas become more resonant. In a narrative, the focus is on people and drama; there are interactions and sometimes things go wrong. The fictional story becomes a way for us to anticipate conflict and complexity before it becomes a problem to be solved — a kind of thought problem to engage critical thinking.
Designers are emerging globally to participate in these future scenarios, but they are not the only ones asserting a point of view. Critical engineer Julian Oliver asserts that "The Critical Engineer recognises that each work of engineering engineers its user, proportional to that user's dependency upon it" (Oliver).

The smart phone, is a particularly good example of design and technology that brings with it new efficiencies and at the same time engenders new behaviors, expectations, and even legislation. It sends out ripples into interpersonal communication, privacy, and security.

Some may see this as a bit of hysteria. After all, it's just a smart phone. But should the same be said of surveillance drones, or the ability to fabricate a gun using a 3D printer? What about the big data that someone, somewhere is collecting on everyone’s continual whereabouts, their driving habits, internet activity, emails, twitters, or texts? But then, these technologies are now. They are already upon us.

What design and technology will be folded seamlessly into our culture in the next 50 years? What will the repercussions be? The technologies that were once the subjects of science fiction are currently in laboratories and their designers, and scientists, and engineers are in a race make them real within the next 10 years. Some of these technologies have been hinted at for some time, others are rushing forward at a surprising pace. These include designing new life forms, gene therapies, nanomachines in the body, rapidly improving virtual reality, robotic surgeons and expert systems, brain transfer, telepathic transmissions, robotic limbs, surrogates and avatars, reverse aging, and designer children just to name a few.

Jonathan Resnick writes that, "...many have arrived at the conclusion that the changes imminent in the 21st century are so broad and happening so fast, that current methodologies cannot cope" (Resnick, 13). Nor are they problems that designers can inherently solve. Dunne and Raby (2) note that, “Design’s inherent optimism leaves no alternative but it is becoming clear that many of the challenges we face today are unfixable and that the only way to overcome them is by changing our values, beliefs, attitudes, and behavior.”

Signals of the future can often be found on “back-page” headlines. Cyrus Farivar, writing for the tech site Ars Technica, highlights a story about the Department of Justice calling for a drone privacy policy after noticing that the FBI had spent nearly $5 million on drones in the last 10 years. The proliferation occurred gradually over the period, almost unnoticed until recognizing the possibility that surveillance drones could become ubiquitous. Farivar cites a striking quote from Neil Richards, a law professor at Washington University in St. Louis: "We don’t write laws to protect against impossible things, so when the impossible becomes possible, we shouldn’t be
surprised that the law doesn't protect against it...we should subject the police adoption of new technologies (especially military ones) to meaningful review with our civil liberties in mind" (Farivar).

When the impossible becomes possible, we shouldn't be surprised. Perhaps there is nothing more undeniable in our exponentially expanding technological world than such a statement.

The question looms: Was any thought given to the downside of this particular technology? Where was the "meaningful review" in the earliest stages of design? Perhaps there was. The common response is often one that chides the naysayer to not stand in the way of progress, or that the benefits outweigh the disadvantages, both of which are usually sufficient to dismiss any cautionary voices.

A Google search of "adapt to technology" provides an overwhelming majority of links that will guide the seeker to how important it is that we do, along with three ways for us to adapt better. If this is a form of technological Darwinism, there are organizations, such as Humanity+ that want to ease our anxiety about it. And while society is in desperate need for a host of technological advancements, Evan Selinger of RIT reminds us that, "technology moves faster than politics, moves faster than policy, and often faster than ethics" (Wood).

The record would seem to indicate that whatever the technology, society will enfold it, embrace it, and ask for more. The playwright Eugene O'Neill captured a similar sentiment. "None of us can help the things life has done to us. They're done before you realize it, and once they're done they make you do other things until at last everything comes between you and what you'd like to be, and you've lost your true self forever" (O'Neill). But is this the destiny of humankind?

According to Allenby and Sarewitz "...as technological evolution continues to outpace the grasp of human intent, we have little time to waste. These are the questions of our time..."(11)"

In my ongoing work of design fiction The Lightstream Chronicles, I chose to build the world of 2159 entirely in CG, computer graphics. It satisfies the discipline to work out the design in order to model it, visualize it in 3 dimensions, contemplate how it works, and the user interface. It provides a type of materialization of the future. Here the focus shifts to the human drama (as opposed to the artifact(s)). The uniqueness of the graphic novel provides the ability to linger and contemplate not only what the future may hold, but also what is important to society now. All of the renderings are in high definition, to encourage readers to pause, study and even zoom in and examine the detail of the future, something not afforded by film, and perhaps more conducive to contemplation.
Some of the images and material could be considered dark, and controversial, but then provocation is the objective. In this way, design fiction separates itself from science fiction through its intent. The intent to analyze what the design has done, who in society has been affected by it, what ripples has it sent and behaviors has it engendered. The ultimate objective is to observe the effect of design on culture and culture on design.

In the same way that we might try to explain the social phenomenon of texting (or sexting for that matter) to a time traveler from the early 20th century so, as designers, we will want to explore the notion of addiction to virtual reality constructs, or ubiquitous surveillance, or embedded transmitters in our bodies. Here, the designer must also imagine how innovations become absorbed into behavior, culture, and new rituals, and how they become invisible. Even seemingly innocent design creates ripples, not just environmental and economic, but ripples in language in social dynamics, how they create new distractions, new legislations, and new social inequities. Imagining a future cause-and-effect can focus the designer's attention on how future design might affect users before making it. Inside a narrative, as part of life and lives, mixed with interactions and human drama, design gains context and credibility. This is the nature of narrative. There are people going about their daily lives and design is not at the center, but its effect is evident and undeniable—when we look.

It becomes a form of design research. Design fiction provides a platform to speculate on artifacts and technologies that can become the fabric of daily life. And as Stuart Candy says, it is a means of "studying human behavior in contexts that don't yet exist" (Candy). As a method of research and practice, more can be done. It becomes the responsibility of designers to embrace new methodologies and bring new experimentation to problems beyond the realm of commerce and capitalism. “This space lies somewhere between reality and the impossible and to operate in it effectively, as a designer, requires new design roles, contexts, and methods” (Dunne & Raby 3).

As a design educator, I see the need for designers to think beyond the challenges of style and function and to embrace their responsibility as contributors to culture. Combining narrative and design should be part of the designer’s toolbox and building it into design education is a logical first step. This calls for a greater emphasis on the pedagogical side of design and the exploration of the speculative as a realistic research tool in educating designers. This should lead to greater interdisciplinary collaboration and a greater appreciation for possibility options outside of the mainstream.
Designers must now think beyond the imperative to provide solutions but to also ask questions. The value of speculative design, “…is not what it achieves or does but what it is and how it makes people feel, especially if it encourages people to question, in an imaginative, troubling, and thoughtful way, everydayness and how things could be different” (Dunne & Raby, 189).

There is a remaining variable: the audience. If design fictions can engage the average person-on-the-street to dialog about the imminent future, then perhaps individuals will become more aware of their ability to engage in discussion and thereby help to direct the future rather than being directed by it or merely adapting.

Conclusion

The rise of design fiction in discussion and practice among designers, scientists, researchers, and those in foresight studies underscores the concern for the rate at which the world invents and consumes technology and design. The pace of change has resulted in a rising call for new paradigms, and methodologies to analyze the decision-making process. Concomitantly, the design thinking methodology is broadening its influence. The designer’s unique process, the art of asking questions, combined with a creative process and an adherence to systematic and rigorous iteration, is a combination that often produces surprising practicality and creative invention. Design fiction and future artifacts, in this sense, become a kind of evidence from the future of the ramifications from today’s decision-making.

Bibliography


Voros, John, "A Primer on Futures Studies, Foresight and the Use of Scenarios" prospect, the Foresight Bulletin, No 6, December 2001, Swinburne University of Technology

ROLE BEHAVIOR IN ORGANIZATIONS – THE ART OF (RE-) ACTING
THE ROLE BETWEEN THE POLES OF ROLE FLEXIBILITY, IMPROVISATION AND COMPANY ROUTINE BEHAVIOR

Wolfgang ARENS-FISCHER, Katrin DINKELBORG, Guido GRUNWALD, Benjamin HÄRING and Tobias WINOPALL

Abstract
In times of increasing variety of forms of human cooperation relations and concomitant pressures of flexibility of people and organizational change the search for promising concepts, methods and instruments to shape company work environments is more and more intensely pursued. Change processes in companies usually require a change of behavior of the organization members who prepare and form the change. Here, the people themselves form the key factor to successfully implement development processes in enterprises by way of analyzing work environments with respect to necessity and ability of change to derive concepts of organizational structure.

Aesthetics as a cognitive science focuses on the person as a recognizing subject thereby widening the human senses to perception. This is the starting point of Theatric Organization Research (TO) representing a behavioral scientific approach developed by the team of authors to holistically analyze and construct work environments. Collaborating with the groups of people organizational and social conditions of work are being analyzed employing methods of theatre to build structural approaches.

In this process, aesthetics helps to focus people’s perception and to also unfold it polyvalently to create space for developing new working contexts. Whether possibly someone is rather a subject and self-determined or an object, i.e. primarily performing operatively, unfolds under aesthetic premise in his theatricality. That said, it develops in the way how the person embodies and forms his role, which scope he claims for filling in his role, which attitude as revealed by physical gestures he has in different situations and how this serves the organizational structure or challenges it. At the same time organizational performance manifests itself in individual performance. Roles attributed to organizations and the latter’s interaction rituals are being confirmed or challenged amounting to a crisis with every (individual) action or behavioral pattern.

However, the more the creation of the role – as according to aesthetics comprises its various options – is consciously perceived the more the defects appear in the organizational system. At this instance, the tendency of the organizational system towards perseverance or self-preservation coincides with the option or need to
change. Theatricality of a company results from ‘performatives’ intentionally pursued for corporate political reasons on the one hand and theatrical performances of its protagonists on the other with the latter confirming the former ritual-like and quotation-like.

At this point, Theatric Organisation Research (TO) implies analyzing the organisational system itself and role behavior as well as behavior determining conditions of the organization using aesthetic means of theatre. Here, Theatric Organisation Research refers to concepts and methods of theatre science and theatre pedagogics on the one hand and to models of organization theory for changing individual behavior on the other. Practical examples are introduced and discussed.

1. The role concept

In times of increasing variety of forms of human cooperation relations and concomitant pressures of flexibility of people on the one hand and organizational change on the other the search for promising concepts, methods and instruments to shape company work environments is more and more intensely pursued (cf. Arens-Fischer & Ruping, 2013). Change processes in companies usually require a change of behavior of the organization members who prepare and form the change. Here, the people themselves form the key factor to successfully implement development processes in enterprises by way of analyzing work environments with respect to necessity and ability of change to derive concepts of organizational structure (cf. Gebert, 2004). Numerous organizational development projects miss their target because already perception of the need and ability of change is distorted or incomplete.

Insofar, organization members seem to be trapped in their company routine while at the same time being prejudiced in their way of thinking of changes or even trying them. Despite changes in the environment of daily working behavior of individuals, e. g. fueled by changing markets and consumer behavior or new technologies etc., a tendency in company behavior shows to rather limit (necessary) changes by way of minimal adaptions of routine processes to meet new challenges. Routines provide security that seems necessary to conduct performance processes of the organization in predictable quality. Organizations are producers of security and hostile to experiment (cf. Osmetz, et al., 2014).

Taking this expression as a higher-level attribute of organizations to be committed to deliver testable and predictable quality of products or services then immediately the question arises how to succeed in creating an experimental space for the organization that guarantees a maximum of compatibility as opposed to many laboratories sampling innovation far from the practices of daily working behavior.
This in turn requires a consistent descriptor of what takes place within the organizational operation and the laboratory testing. Our preferred approach is to relate (corporate) organization with theatrical play.

When trying to connect core elements of theory and practice of theatrical play with those of company organization then the role concept as a nexus immediately suggests itself (cf. Ruping & Arens-Fischer, 2014). In that, reality within theatre as a characteristic of its aesthetic use of forms is created by interactions of its protagonists. The protagonists in turn let develop and act their role figures according to play and director appropriate to the respective situations and colliding interests. Company organizations defined in this paper as a regulatory framework for the improvement of both economic and humane corporations comprise as a core element the organization of the workplace with its particular functions and means of work which via its role profiles of the company protagonists are linked to a preferably effective action context. However, neither on the stages of company organizations nor on those of theatres does the fixation of role figures according to announcement or script guarantee a “behavior as planned” (cf. ibid,) just as the definition of role figures according to economic goals or aesthetic self-concept can deviate. Therefore, it is imperative to clarify the content of the theatrical role concept prior to its application within the economic context. With respect to the experience and results of our research processes (cf. the contributions of Arens-Fischer, Bloem, Häring, Renvert & Ruping in praeview, issue 1/2011) the following definition of the complex “role” phenomenon is suggested:

Role is by no means a fixable quality or guiding principle as stipulated as a script to be learned by heart and then divested at any time or frequency. We rather define it as a generative figuration in which elementary living conditions and antecedent structures (personal, life historical, structural and organizational) flow into as much as it is realized by the role bearer intervening in these structures, confirming or exceeding it. This generative figuration thereby forms a modus operandi from which only just the role figure gains its authenticity and credibility, its legitimacy and relevance. Between the interests, competencies, desires and values of the role bearer, the materiality of his interaction with others (antagonists, allies, audience) as well as the peculiarities of the respective current situation, its temporal and areal requirements and – last but not least – the daily condition of all participants the concrete shape of the role unfolds. That said, it unfolds as an individually embodied dynamic expression of this network of relations. We as well can put it this way: Role is the specific expression of a societal or organizational configuration in the moment of taking it and as concretized in its “play” where it is only the role itself to be interpreted, shaped or to be changed (cf. Ruping & Arens-Fischer, 2014).
2. (Re-) acting the role within company routine

Thereby, role is something determined and at the same time undetermined and just not completely determinable like a script to define task, action and communication and then being flexibly retrievable or even be played back. It rather is ever newly (re-) acted by the role bearers within the particular context of action in the daily company working process just like in theatrical play with periodical shows. The role is always newly interpreted and shaped by the role bearer within its network of relations in the respective situation of daily routine work.

At the same time, company routine work hence is characterized as routine in that relational contexts appear to be not completely new but are however highly similar in terms of its societal and organizational circumstances. Insofar, the role bearer has the opportunity to construe, interpret and fill in the role by behavior being incorporated and developed in the course of time that is still characterized by the individual person with its personal story and contexts of life. The similarity of company situations of routine work therefore represents the warrant for the role behavior of a person – the role bearer – to be expectable and in certain but only certain boundaries be predictable.

Precisely, in basic literature predictability of persons’ role behavior is seen as a constituent attribute of the role. Despite fluctuation within the organizations people display a similar behavior within a role and the organization’s system endures (cf. e.g. Nerdinger, 2008, p. 159). Thus, organizations are also considered as systems of coherent positions (cf. Katz & Kahn, 1978). Although the positions’ holders can change their behavior stays alike. Owing to the system of positions with widely regulated working processes the individual positions are complementarily interrelated with rights and duties emerging from it. Guided by these rights and duties people address their expectations towards the behavior of the position holders. The sum of expectations that in this form is directed at a person is traditionally defined as his role (cf. Nerdinger, 2008, p. 160). In that sense, roles could be defined as a special case of norms with the latter being rules of behavior to (not) appear in specific situations. In case these norms are related to a social position they correspond to the role according to traditional comprehension. However, it is exactly this “determinability of the situation” to render this understanding of the role increasingly problematic and therefore requires the new role definition as worked out above.

With increasing scope of action, as characterized by the parameters of freedom of choice and responsibility, in a network of relations of the acting persons the situations become more and more undetermined. In that, the mounting scope of action is yet no self purpose but the attempt of an organization to be able to react more quickly or even act proactively towards changing conditions in the
organizational environment, e. g. as induced by varying consumer demands, changing technologies or buying markets etc. The relevance of a human being as a subject with all his senses, experience and all the knowledge, competencies and intuition is growing in such contexts of action. Characteristic of routine work is now even a substantial similarity of the situations of action a role bearer construes and behaves according to the individual interpretation. This then leads to an expectable behavior as long as the similarity is maintained. A role as a generative concept realizes itself through the attention and the echo of the others that are so to speak entangled in the presence of the actor while at the same time requiring it.

3. Role flexibility

Defining role as a generative figuration, i. e. as a plurals category, to essentially impact shape and shapeability of the organization we focus on human beings with their behavioral options – more precisely: human beings as characters equally adapted and intractable, sociable and egocentric and as alterable and in need of change. However, while the role in theatre at the outset is understood as something created or set-in-scene with the play character as part of the theatre arrangement significantly molding performance’s quality, protagonists of daily company life usually attempt to perform their role structure as a necessary and thus constitutional – yet at any rate “objective” reality. That said, to thwart the role structure’s theatrically shaped and shapeable, socially constructed and hence generative dimension and subdue it an allegedly purpose-means-rationality (cf. Ruping & Arens-Fischer, 2014).

Our observations of company practice, however, insistently indicate that the framework consisting of task requirements, means of work, material of the operation as well as the context of the situational work environment are by no means fixed. Therefore, competencies are required to flexibly adapt one’s own role figure to changes, i. e. to lead the role reflexively and analyzing and figuring it according to its relevance and efficacy. The bundle of competencies necessary for this purpose is here defined in a nutshell under the caption of role flexibility (cf. ibid.).

It is a fundamental competence of the acting person in the respective network of relations of the situation to construe and interpret it and to adapt and form the underlying pattern of action according to changing basic conditions, e. g. to changing customer behavior, in a way that appears effective. Thus, role flexibility on the one hand requires to reflect the situation and to reflect possible alternatives of the action pattern on the other. In that, the shaping of the role that is chosen drawing on this process of reflection represents no mere reeling off of learned behavior but rather an individual generative process in which the role bearer as an individual involves himself in. Role flexibility therefore captures the range of possible situations that can largely be encountered expectably by a person in its company action field. In case of
high role flexibility a person is able to generate varying forms of the role thereby adapting it to the action context and react accordingly. The role bearer leads his own role figure by interpreting the respective attributes of the situation and showing a flexibilized role behavior. Distinct from role flexibility is the role change into another role figure with a different range of behavioral options.

In the process, institutional reflexivity can be conceptualized as the core of modernizing companies by way of analyzing company rules of perceiving action patterns and interpretations of environmental developments effecting the corporation and unfolding them self-determined by the role bearer in his flexibilized role behavior. However, this can only succeed in case any fixed patterns of perception, interpretation, action and behavior to manifest itself in the organizational sphere of activity are weakened or even forced to break open. The basic notion of viewing company action as forms of experimenting and exploring appears to be instrumental in this context. For this a set of different options exists starting from systematic organization and work analysis to reflection workshops on a strategic and operative level culminating in systematic job analysis in dual study concepts involving a corresponding researching attitude (cf. Arens-Fischer, et al., 2011). Theatric Organization Research (cf. chapter 5) lends itself to the behavioral dimension in the reflection of roles since it provides a protected space similar to a laboratory.

4. Role improvisation

Especially from the perspective of innovation-oriented management and organization of corporations the notion of expanding the freedom of action beyond fixed rules is increasingly emphasized to open up the organization to changes. Besides, the subjective perspective is accentuated in order to activate and unfold sensual perception, to surmise potential developments and to imagine the yet unknown (cf. Arens-Fischer, et al., 2012). Connected to that is the gradual transformation of the organization members’ work from operating to more self-organized forms of occupation which in turn premises the subject-like, action-bearing type (as opposed to the executing object-like type). This orientation is tied to the perspective in competence and organization research of steadily flexibilizing company resources and the entire organization as is observable over the last couple of years. The aspect of innovation is now focusing the new and unexpectedness of situations within role behavior. At this juncture, persons in the work process inter alia are confronted with situational attributes when their role flexibility is lacking the necessary range of behavioral options to appear appropriate. Drawing on a broader concept of innovation, this rests on the notion for innovative work to be an inherent element of all areas of work to perform in the work process and necessitating a subjective perspective in order for the (subtle) sensual perception and the surmising of
potential developments, the imagination of the yet unknown to unfold (cf. Böhle & Bürgermeister, 2011). In fact, in the dynamic area of conflict in between the poles of self-determined and structurally limited organizational action of each individual a considerable amount of improvisation is required. This holds most notably for processes of innovation but is not limited to them (cf. Böhle & Porschen-Hueck, 2014). The acting person is thus confronted with the fact that almost approved role behavior despite all role flexibility or even approved role changes appear insufficient to manage the situation.

The associative proximity to improvisational theatre suggests itself. In that the acting person finds itself in an odd situation as is the case with improvisational theatre. Improvisation in this context can be defined as a “(...) spontaneous, unplanned, natural reaction to a situation, an outer stimulus or an inner impulse. It is the art of the moment and implies the ‘natural’ integration of an individual in his situational context” (Dörger & Nickel, 2008, pp. 15 ff.). In that sense, improvisation is not arbitrary behavior but following rules. These rules do not focus the situational role acting but reflecting of possible components of particular patterns of action and their intuitive choice to appear appropriate for the respective new situation. Improvisation requires the objectifying, rule-driven as well as the subjectifying conscious and intuitive behavior resulting in a fluent interplay. Improvisation is unconvincing especially when being reminiscent of a written scene as opposed to players enjoying the scene with the latter being changeable by its cast members who dare something, be bold and seemingly play without effort (cf. Johnstone, 2009, p. 479).

Participating in open innovation-workshops provides a practical example for this where the participants are confronted with an unfamiliar work and organizational context, with unacquainted persons and with new technical problem contexts (cf. Arens-Fischer, et al., 2014). In practical cases examined by our team the persons originated from different disciplines such as electrical engineering and information technology, mechanical engineering, process technology, industrial engineering and different areas of operational activity as well as from different organizational cultures. Besides, a technological yet unfamiliar task was set. Although the task was new in this situation participants were not speechless at all but quite the contrary, i.e. focused and collaborated highly effective. The role behavior of each individual during this process of improvisation was obviously compatible for all the others. All the participants behaved according to the rules of an engineer and were able to improvise in the concrete situation.

5. Theatric Organization Research (TO) as a laboratory space

The basic interest of Theatric Organization Research is destabilizing the familiar patterns of company action and behavior, the irritation of its put-on schemes of
thinking and interpreting as well as the uncovering of the resulting strategic mechanisms of disguise and masks of personality. It basically assumes that human behavior is only partly characterized by the “personality” or “nature” of the role bearer. It is to a much larger degree being provoked and differentiated by the societal context, the processes and structures of an organization as well as by the situational context of the role interaction. Habitual behavior or forms of obstruction are therefore not discriminated against as a kind of individual peculiarity or subjective deficit but explained and interpreted against the background of socio-economic structures (cf. Ruping & Arens-Fischer, 2014). In doing so, Theatric Organization Research performs situations of company practice on stage thereby making them observable and explorable to members of the organization.

In the context of organizational analysis the concept of Theatric Organization Research is strictly oriented on the configurations of the company’s role arrangement whose space is to fathom and to be defended against habitual cultures and power interests. Accentuating ability and need to change it focuses on the workplaces with its actors and on their collaboration in the work process. In the process, Theatric Organization Research can on the one hand resort to methods of work (place) and organizational analysis. Correspondingly, Theatric Organization Research focuses on the relations between human beings as interpreting and deciding subjects as well as their ability to perceive role expectations, to interpret them and – if applicable – to change them by acting. Substantial for a working on the role that is equally grounded on organization theory and aiming at human resources development is the ability to mimetically adopt man and situations, i. e. to create closeness and relations of similarity, in order to constitute the kind of exploratory quality permitting to eventfully exceed the foreseeable (cf. ibid.).

Theatrical methods of play, dramaturgy and direction are provoking and supporting this process by scenically enabling to reconstruct company situations. That said, to tie analytical discourse with the inherent motives and actions to their sensual concretion and scenic concentration (cf. Arens-Fischer, et al., 2011b and Bloem & Häring, 2011).

Trying optional behavioral patterns through adequate methods of Theatric Organization Research is always linked to a critical reflection of the person concerned in the sense of doing and beholding. In this regard, drawing on the widely accepted notion offers that changes are only achievable through experienced-based learning which involves reflecting on behavioral patterns, attitudes and values as well as probing action (cf. Rosenstiel, et al., 2005, p. 381). However, in Theatric Organization Research the term reflection is more comprehensively defined as compared to the scenic inversion and embodiment of situations that can or could be the case – as it were a hands-on concretion and thereby a reduction to a simple identical: the presented procedure as narrowness and as a (left out) possibility. Reflection is by no means reduced to critically estimating the humanely practice that
measures success solely based on enforcing purposes and goals (cf. Mittelstraß, 1995, pp. 525 ff.). Reflection rather implies referring back and anticipation to the acting subject through the subject itself which is set in a position to observe its actions as mirrored by the others (protagonists and antagonists). In that sense, the subject forms “a belief” of what is the case and creates itself both as a subject and object into the situation – according to the profile-building dialectic of doing and beholding of the Performing Arts. For this reason, Theatric Organization Research forms a “laboratory” to tentatively (re-) act the role between the poles of company routine behavior, role flexibility and improvisation.

References


Sociocultural processes play a vital role in building competitive advantage of modern enterprises. Their importance is undisputable, but the key aspects are often misunderstood. The reason lies in the very basic paradigms and methodological approaches to organisational studies (Burrell & Morgan, 1979). It is worth mentioning that although modern social theory has turned to phenomenologically inspired approaches, managers, employees and customers are still taught to live in a world of structural functionalism. This normative approach, in which maintaining the status quo through quantitatively understood objectivity is the essence of organisational efficiency, is no longer sufficient. Intersubjective social interactions, cultural codes and intangible assets such as knowledge, are growingly responsible for competitive advantage of modern enterprises. That is why many concepts that have been so far restricted to highly reflexive areas of social sciences (such as social constructionism or symbolic interactionism) must now play an important role in the organisational science. One of the issues that reappears in culturally-oriented organisational studies is the evolution of organisational aesthetics.

Organisational aesthetics

It is now frequently acknowledged that aesthetic objects, judgement, attitude and experience play a significant role in almost all aspects of managerial practice. Not only as a part of general aestheticisation of the world and transdisciplinary evolution of “aesthetics beyond aesthetics” (Welsch, 1997), but also because all the major, polysemantic meanings of aesthetics, namely perceptive (aisthetic), cultural (artistic) and beauty related (callistic) (Welsch, 1996), have their relevant impact on modern organisations. Consequently, the studies on organisational aesthetics are concerned with (Strati, 1999; Linstead & Höpfl, 2000; de Monthoux, 2004; Taylor & Hansen, 2005; Hatch, Kostera, & Kozminski, 2005):

- the artefacts and symbols shaping organisational culture, corporate identity, management hierarchy and communication;
- the physical space of an organisation and its impact on organisational relations, employees’ satisfaction, creativity and efficiency;
- the internal and external image of an enterprise, as well as its perception by stakeholders and general public;
the image of a manager as an artist, the beauty of social organisation and the search for management inspiration in art.

Organisational aesthetics is regarded as one of the most inspiring approaches to organisational theory, along with critical realism, complexity theory, social networks theory, actor-network theory or organisational identity construct (Hatch & Cunliffe, 2006; McAuley, Duberley, & Johnson, 2007). Despite the fact that the notion of organisational aesthetics widely appeared in the 1980s, there are many historical examples of organisational aesthetisation. The cases of *Arts and Crafts*, *Shakers* or *Bauhaus* show how profound influence the aesthetical values could have on design paradigms, manufacturing processes or even postulated social models. Nowadays, many enterprises also attempt to manifest their corporate values and beliefs by establishing their own corporate identity (De Mozota, 2003; Postrel, 2003; Best, 2006). Companies like Apple, Ikea, Dyson or Swatch are easily recognisable because of distinctive aesthetic characteristics of their products and services.

**Applied organisational aesthetics**

As it was mentioned, the influence of aesthetics is not restricted to visual identity (logos, colour schemes, stationery, publications, products, packaging, vehicles etc.). It spans through corporate architecture (premises, manufacturing plants and office space design), human resource management (uniforms, dress codes, office space adaptability and personalisation) or even financial activities (data visualisation in annual reports) and knowledge management (the use of infographics, presentations or prototyping). It means that organisations are no longer considered as aesthetically neutral and that aesthetics could be used to conceptualise an organisation as a form of creative expression, prone to various aspects of human perception, interpretation, reception and reaction. Moreover, aesthetics is not limited to the traditional philosophical concept that deals primarily with the understanding and the appreciation of beauty and our ability to judge it. Consequently, organisational aesthetics cannot be limited to the analysis of existing organisations, but should serve as a formative tool. Applied organisational aesthetics designates an practice in which organisational artefacts, space and creative engagements are used to shape the processes of organising and management. Applied organisational aesthetics is not an abstract concept but a process in which organisational elements and their interactions are formed through sensory, perceptual and artistic perspective. The essence of all these practices could be encapsulated in three dimensions – design (functional), architecture (structural) and art (strategic).

**a. Design**

The first dimension that reflects the concept of applied organisational aesthetics is directly derived from the notion of „applied arts“. Applied arts designate the idea of making everyday objects aesthetically pleasing. The notion was originally used to separate the design and décor from the fine arts, since the latter were regarded as
the only source of beauty and intellectual stimulation. However, this distinction is no longer valid. First, nowadays the notion of design is used instead of the idea of applied arts. Second, the concept of design has evolved and expanded beyond the mere decorative functions. Today, design is defined as a cognitive process that could be understood in at least three perspectives (Visser, 2010):

1. Design as a problem-solving activity (postulated by Herbert Simon).
2. Design as reflective practice (postulated by Donald A. Schön).
3. Design as construction of representations (postulated by Willemien Visser).

All these approaches are valid within organisational terms. First, modern design is regarded as a mental attitude towards problem solving, when designers try to reconcile restrictions and requirements, often within the so-called “wicked” or “ill-defined” problems. Second, design is reflection-in-action, in which doing and thinking complement each other and combine product desirability, technological feasibility and business viability in order to deliver meaningful user experience. Third, design should be treated as knowledge-in-action, as an iterative and embodied activity during which representations (specifications) are generated, transformed and evaluated, until they are precise and concrete enough to be transformed into a final product or service.

Within this context, design has influenced processes and strategies of modern enterprises. The so-called “design thinking” is an approach that reflects these developments. Design thinking describes the situations when designers bring their methods to the business environment and managers use them to translate customers' needs and wants into innovative products and services (Brown, 2008). Based on empathy, observation, engagement, interaction, prototyping and testing, design thinking allows to develop coherent and distinctive products, processes and strategies in the same manner as artists and designers create their unique works. This perspective adopts not only creative methods used by designers, but also their sensibility. Design thinking emphasises designers’ passionate mind-set, an attitude in which constraints and failures are not the reasons for distress, but an opportunity to create something remarkable and new. The idea behind that approach is to foster innovation by bridging analytical and intuitive thinking, usually resulting in abductive thinking (not seeking the best explanation, but always trying to find some explanation, in order to push the problem solution forward). That pragmatic philosophy makes close resemblance to John Dewey’s works and is especially interesting from the point of view applied aesthetics. Dewey’s ideas about the process of inquiry (Dewey, 1938) makes close resemblance to design thinking, whereas the concept of aesthetic experience (Dewey, 1934) could be used to reconcile the dualisms between analytical and intuitive thinking. Just like in the design-related processes, the process of inquiry is induced by an imbalance, uncertainty and ambiguity. The importance of recognising the significance and integrity of all aspects within the given situation, makes an experience a crucial process of every inquiry.
Consequently, every inquiry has its own aesthetic quality, because experience satisfies us emotionally and intellectually when it is meaningfully integrated. That is why aesthetic experience, understood as an immediate integrative quality, is an intrinsic part in any evocative inquiry. From the design thinking perspective, the relations between inquiry and aesthetics are even more apparent. First, aesthetic experience is interactive, as it is inherently linked with the practice of making and perceiving. The act of designing is intrinsically aesthetic because the ultimate answer to the question of production lies in the perceived qualities of the created representations. Furthermore, aesthetic experience is embodied, meaning that physical elements are an important medium for externalising ideas. That is why the ability to experiment with sketches and prototypes is crucial both for artists and designers. Finally, just like design thinking, aesthetic experience is integrative. It is an experience carried to its full by the aesthetic quality that drives it into completeness (Rylander, 2012).

All the outlined issues show the formative potential that aesthetics has within various levels of organisational practices. However, one should remember that with the process of formation there is always a stage of disruption. Surprisingly, that aspect is often neglected. Although design thinking and design management (the approach based on strategic use of design capabilities) are inherently connected with creativity and innovation, companies commonly try to play safe when using them. The consequence is that instead of “thinking like designers”, they “think about design”, creating countless similar products, called innovative only because of changed appearance or some added functions. This evolutionary and replicative approach is so common that even the modern definitions of innovation are frequently reduced to simple newness, leaving the revolutionary and transformative dimensions behind. Of course this state of being, so distant from Schumpeterian idea of creative destruction, is very convenient for modern managers and entrepreneurs. Today almost everything that is new or improved could be called innovative, for the benefit of marketing actions, start-up pitches or corporate annual reports. However that self-indulgent approach is insufficient when it comes to building a sustainable and future oriented strategy. Once the newcomer appeal, cost advantage or the brand image is depleted, the lack of core competencies becomes apparent. However, there is a perspective that could serve as a remedy for too commercialised, myopic approach to design.

Derived from the duality of modern aesthetics appreciation, where both harmony (balance, peace, simplicity, completeness, authenticity) and excitement (adventure, provocation, challenge, surprise, discontinuity, strangeness) are valid sources of aesthetic experience, the new, disruptive forms of design – such as critical or speculative design – emerge. In their book Speculative Everything: Design, Fiction, and Social Dreaming, Dunne and Raby (2013) ask whether it is possible for design to operate outside of the market place but at the same time for the sake of consumer society. Based on the ideas of the Italian radical resign of the 1970s, the speculative
design creations challenge assumptions and preconceptions about the role products play in everyday life. In opposition to affirmative design (design that reinforces the status quo), speculative design acts as a catalyst for social reflection and debate about the present state, as well as the future of humanity.

It is now clear that design practices (whether affirmative or critical) do not only resonate in functional aspects of organising, but also relate to the structural and strategic ones. However, in order to translate design into higher levels of organisational construct, one needs to introduce more adequate concepts.

b. Architecture

In order to apply aesthetics to the structural dimension of organisation, it is necessary to use the concept of architecture. Architecture is traditionally associated with the design and construction of buildings or other physical structures, but recently the notion has been adopted to describe the activity of designing any kind of system. A similar evolution occurred within the idea of organisational architecture. In one sense, organisational architecture could refer to architecture literally, as an organisational space (corporate premises and office space), while in another sense it refers metaphorically to organisational structure (task allocation, coordination and supervision). Both these perspectives closely refer to the semiotics of architecture, presented by Umberto Eco (1997) who distinguished between the "denotation" of a building (its utilitarian function) and the "connotation" of a building (its symbolic meaning). Throughout the evolution of the contemporary approaches to organisational design, both aspects of organisational architecture have faced substantial changes. The concept of organisational structure (connotation) has advanced through functional, divisional, matrix, networked, virtual and fractal approaches, reflecting the reorganisation of entrepreneurial processes and sources of competitive advantage. Concurrently with that, the principles of organisational space arrangement (denotation) evolved from Taylorist offices, through Bürolandschaft, Action Office, Cube Farms, to networking and casual working places, reflecting the changing corporate cultures and the essence of modern, knowledge-based work.

It is only recently that related problems have been concerned in a complete manner, within the so-called "spatial turn" in organisational science (van Marrewijk & Yanow, 2010). The most known approaches include Foucault’s notion of disciplinary space and Bentham’s Panopticon (Foucault, 1977), as well as Lefebvre’s (1991) concept of social production of space that proceeds in three overlapping dimensions: conceived, practised and lived. The latter approach was developed further by many authors including Dale and Burrell (2008) with the ideas of enchantment, emplacement and enactment or Taylor and Spicer (2007) investigating how organisational spaces are practised, planned and imagined within the space understood as physical distance, materialised power relations or lived experience. The issues of organisational architecture were also presented in the works of Kronberger and Clegg (2004),
concluding with the Hillier’s idea of generative building and fluid architecture that reflects the powerful, changing and bidirectional role of architecture in shaping social structures.

All these concepts show the changing role of organisational architecture, as it tries to support the driving ideas of knowledge economy, which are reflected in the concepts of individual and organisational flow. The state of individual flow is often regarded as the ideal form of employees’ motivation. The notion proposed by Mihály Csikszentmihályi (Fullagar & Kelloway, 2009) depicts an optimal state of intrinsic stimulation, the ultimate autotelic experience, where a person is fully immersed in what they are doing. Concurrently, organisational flow is based on the idea of agile adhocracy, the structureless organisational design that operates in an opposite fashion to bureaucracy. The notion was popularised by Alvin Toffler (1984, pp. 124-151) and in many industries proved to be the ultimate form of organisational structure, taking on the form of boundaryless, virtual, fractal and fluid organisations. In philosophical terms, organisational flow could be referred to Zygmunt Bauman’s (2000) idea of liquid modernity, where one can shift from one social position to another, traditional patterns being replaced by self-chosen ones and nomadism becoming the main trait of modern human being. However, the degree of self-awareness and mindfulness that is required in the deconstructed organisational designs is unprecedented and very hard to attain. Consequently, the Karl Weick’s (1995) idea of sensemaking becomes a very relevant issue within personal and organisational life.

It appears that corporate architecture could be the common ground for these often conflicted ideas. While modern organisational structures are becoming more blurred, complex, temporary, nomadic and virtual, the organisational spaces are growingly responsible for workplace identity, social dynamics and sensemaking. Therefore, modern spatial solutions should be rooted in the promotion of spontaneity, direct relations and organisational narration, while ensuring the individuality of particular employees and their working style. Offices should foster the adaptation of its functions both in the time and space aspect. In the time aspect, they should correspond to various stages of project teams’ work, like group meetings and personal work, social life and private retreat. In the space aspect, modern offices should break with the static and linear character which preserves hierarchic relations and routines, for the benefit of an active journey which inspires employees to new concepts and facilitates interactions with others (Becker & Steele, 1995; Becker, 2005). The examples of such an approach to office space design are reflected in the aesthetics of modern offices in hi-tech or creative industries (see: www.officedesigngallery.com or www.thecoolhunter.net/offices). They have colourful furniture, playrooms, hammocks, relaxation zones and similar solutions whose purpose is to stimulate the employees’ creativity and interaction. The employees are also allowed to draw on the walls, bring paintings and sculptures, and freely
rearrange the furniture. This way companies enter into visual dialogue with their staff and make them actively shape the corporate aesthetic experience.

The organisational architecture, just like design, could also serve as a source of social reflection. Concurrently with the creative deconstruction of modern office space design, the architectural choices for corporate headquarters could designate corporate identity or even strategy. Using the functionalist-experimental continuum, the type of architectural design (balanced, solid, expressive or disruptive) could shape the perceived levels of competence or excitement within a given organisation (Raffelt, Schmitt, & Meyer, 2013). From the point of view of applied organisational aesthetics, the experimental dimension is especially valid, since perfection cannot be achieved by endless repetition of beauty. Just like disruption is necessary to avoid stagnation, it is also essential to create meaningful differentiation to save companies from counterproductive replication of the existing structures.

c. Art.

The last level of aesthetic application is strategy. As it turns out, art could be a very relevant element of innovative business models, because (Schein, 2013):

- art and artists stimulate us to experience more of what is going on within us and around us,
- art disturbs, provokes, inspires and puts us in touch with our creative self,
- artists can stimulate us to broaden our skills and our flexibility of response,
- the role of the arts is to stimulate and legitimise our own aesthetic sense,
- the artist training, workflow and reception can serve as a reference for understanding what it means to lead and manage.

Many practical applications of these postulates could be found in art-based methods and the so-called artistic interventions. An artistic intervention is established when an organisation enters into a collaboration with an artists (actors, painters, choreographers, poets, composers etc.) to use their capacity to subvert and challenge routines, mind-sets and traditional management processes (Berthoin Antal & Strauß, 2013). These involvements contribute to the enhancements within group work, team integration, conflict management, creative thinking and personal development. Moreover, the principles derived from the theory of art or Gestalt laws of perceptual organisation, can be directly translated into the functions, structures and strategies of modern organisations. It is illustrated by the list of aesthetic criteria which can be applied during the analysis of organisational strategy (Neumeier, 2009, p. 71):

- Contrast: How can we differentiate ourselves?
- Depth: How can we succeed on many levels?
Focus: What should we not do?
Harmony: How can we achieve synergy?
Integrity: How can we forge the parts into a whole?
Line: What is our trajectory over time?
Motion: What advantage can we gain with speed?
Novelty: How can we use the surprise element?
Order: How should we structure our organisation?
Pattern: Where have we seen this before?
Repetition: Where are the economies of scale?
Rhythm: How can we optimize time?
Proportion: How can we keep our strategy balanced?
Scale: How big should our organisation be?
Shape: Where should we draw the edges?
Texture: How do the details enliven our culture?
Unity: What is the higher order solution?
Variety: How can diversity drive innovation?

Of course, these characteristics cannot serve as a sole and universal approach. However, they could be useful when analysing the perception and trying to attribute the meaning to the issues like order and proportion of the organisational structure, rhythms and motion within office space, patterns and harmony of employees’ behaviour or scale and shape of the relationships’ networks. It should be noted that aesthetic dimensions of effectiveness and efficiency are neither objective, nor official, but are often used, even among scientists. They can be found in the thoughts of Paul Dirac – “It is more important to have beauty in one’s equations than to have them fit experiment” (1963, p. 47), Werner Heisenberg – “You may object that by speaking of simplicity and beauty I am introducing aesthetic criteria of truth, and I frankly admit that I am strongly attracted by the simplicity and beauty of mathematical schemes which nature presents us.” (1971, p. 68) or Henri Poincare – “The scientist does not study nature because it is useful; he studies it because he delights in it, and he delights in it because it is beautiful.” (1914, p. 22). These quotes clearly show that aesthetics shapes the mental
processes even within strictly scientific domain and that aesthetic categories could be treated as heuristics or even the signs of the right solution (Reber, Schwarz, & Winkielman, 2004; Stewart, 2007).

Doubts and conclusions

Despite many relevant and meaningful ideas, the aesthetisation of organisational practices gives rise to many doubts. The affirmative design could be deliberately used to dazzle the stakeholders and ease their considerations. Even though design thinking is a creativity driven approach, it has already been standardised and commercialised, becoming another managerial fad, used by numerous consulting agencies as a panacea for all innovation related problems. Correspondingly, the new, socially engaged architecture that explicitly rejects the ideas of Weber’s iron cage (1968), could entrap the employees in other ways. Every so often they end up in the deceitful openness of Gabriel’s glass cage (2005) or luring excitement of – what should be called – a golden cage, where Foucault’s self-surveillance is replaced by the illusion of self-indulgence.

In more general terms, the issue of anaesthetisation is becoming more and more relevant. The notion postulated by Wolfgang Welsch designates indifference to excessive and common aesthetic impulses (Carroll, 2006, pp. 36-46). The authors referring to Welsch’s idea of anaesthetics take account of excessive excitement at the sensual and phantasmagoric aspects of corporate visuality whose purpose, in fact, is to promote increased productivity and consumptionism (Dale & Burrell, 2003), whilst falsifying the image of reality and corrupting the deep meaning of aesthetics (Hancock, 2003). That is why the profounder understanding of organisational aesthetics, both in its reflexive and applied sense is needed.

The remaining question is how to study modern organisations from the aesthetically-orientated perspective. The answer might be found in the convoluted works by Gilles Deleuze who was dealing with the notions of wrenching duality of aesthetics, virtuality and multiplicity, deterritorialisation and reterritorialisation, rhizomes and the flows (Shields, 1997; Olkowski, 2012), namely all troublesome ideas related to contemporary organisational design. Maybe there is even a need for the new aesthetical perspectives. For example, the idea of speculative aesthetics (Trafford, Mackay, & Pendrell, 2014) that refuses to treat human experience as the only category through which the world could be interpreted, could serve as a formative outlook on the vastly computerised and virtualised world. All these ideas could provide a new cognitive perspective in organisational development and help to understand changes in organisations as the effects of changes in stakeholders’ perception of reality. Ultimately, it could help to distinguish between the meaningless organisational veneer and the meaningful organisational beauty, in search of organisational sublime.
References


CAN THE BUILT WORKING ENVIRONMENT SUPPORT INNOVATIVE CORPORATE CULTURE: A THEORETICAL FRAMEWORK

Milos Ebner & Ian Sutherland

Author Note: Milos Ebner is a PhD Student at IEDC Bled School of Management. Part of the material in this article is result of his PhD thesis work.

In this paper we present a theoretical model connecting the built working environment to corporate innovation culture, and consequently innovation performance. Our purpose in developing this model is two-fold: i) we seek to better understand the connections between the built working environment and an organization’s ability to innovate and ii) we seek to develop a model useful in management practice, seeing the built working environment as a managerial resource to enhancing organizational innovation. In the model we identify main theoretical elements that connect built working environments with corporate cultures as well as their enablers. The theoretical model that we propose stems from the centrality of information exchange and social influence (e.g. encouraging communication, gathering of information and knowledge diffusion, and the catalytic role of workspace aesthetics) in the development of an innovative corporate culture. The model brings together the theoretical areas of information exchange and affordances suggesting that the built working environment may “afford”, or enhance, social interaction and information exchange which may in turn support innovation culture. As such we explore the intersection of the built working environment and innovative culture through three main dimensions: information exchange, social influence and organizational aesthetics.

Keywords: innovation culture, innovative workspace design, information exchange, organizational aesthetics, social influence
Can the built working environment support innovative corporate culture: a theoretical framework

Innovation is a buzzword today. The role of innovation and creativity for better company performance and their competitive advantage is becoming clearly recognized in scholarly and business environments. The academic and practitioner literature on innovation is wide and diverse. For example, Senge and Carstedt discuss sustainability and innovation as a way to new technological revolution (2001), Christensen and Raynor argue innovation is a way for creating and sustaining successful growth (2003). Hamer (2004) has identified innovation as one of the most important drivers of change and transformation of companies while Govindarajan and Trimble find causal links between organizational DNA and outcomes saying that to remain viable, corporations must respond with innovation and entrepreneurship (2005: 47).

Across the literature one of the key elements discussed in relation to organizational innovation is innovation culture (Anderson & West, 1998; Daniels, 2010; Dobni, 2008; Dombrowski et al., 2007; Gong, Kim, Lee, & Zhu, 2013; Jaruzelski, Loehr, & Holman, 2011; Perry-smith, 2006) or according to Dobni:

“Recently, there has been a great deal of academic and practitioner interest in the concept of creativity and innovation in organizations, and in particular, the effects of an innovative culture on organizational performance” (2008, p. 539)

The focus on culture extends from the focus on research and development investments, finding that such investment needs to be supported by investing in developing a culture that supports innovation (Jaruzelski, Loehr, & Holman, 2011:31). In its practice focused line, scholars and practitioners alike are searching for more effective management tools for developing cultures that support innovation. We frequently read about new tools and models like open-innovation, crowdsourcing, end-to-end innovation, integrated innovation processes, business model innovation, and so on. What gets less attention is the built working environment – or workspace – which is a key interface of organizational culture and facilitator of innovation.

The places in which people work – the built working environment – is often considered as a necessary, logistical element of organizations. In many cases it is perceived simply as real estate, a rent or cost that needs to be minimized. In other instances the built working environment is considered a tool to improve working efficiency, increase employee satisfaction, and an HR tool to attract and retain the best employees by offering good working conditions. It can be reduced to a marketing or public relation symbol for promoting a company’s brand and corporate identity or way for internal communication of vision and strategy. Our model, and
consideration of the built working environment as a managerial tool for innovation, argues we should go beyond these conceptions and see the workspace as a central interface of organizational culture and enabler of innovation through information exchange and social influence. Ultimately we are raising the question, can workspace aesthetics be more purposefully and predictably designed to afford organizational innovation culture and consequently improve innovation performance?

That kind of workspace, let's call it innovative workspace and its conscious formulation as innovative workspace design could be an additional element or tool of innovation management to support companies growth and development. If we look at the existing corporate environment by for example simply typing “innovative workspace” or “innovative office space” into a web search we will find large number of examples where companies, their management or even employees are talking about and presenting innovative design of their workspaces that according to these statements are supporting innovative culture and innovation performance of the company. However, when looking deeper into these examples we soon realize that they differ greatly in form, shape, and organization of space and that there is no clear coherent logic behind the design of those solutions. Of course, we can recognize more radical examples of different, creative, sometimes even extravagant and “quirky” office designs and tend to describe them as innovative, especially in comparison with classical or just “normal” office spaces. But do we really understand them? Can we recognize real innovative workspace design from just an eccentric one? Can we say why one example of creative office design works better in supporting innovations than another? It would seem that the common denominator across the thousands of innovative workspace designs is much more about the uniqueness of the design itself, not in its relation to actually enhancing innovation at work. In other words, do we understand not only what is innovative workspace design, but also how and why it supports, or does not support, innovation performance? And even more, can we even evaluate or measure levels of its influence or support? Can we develop a more robust, theoretically driven understanding and model behind innovative workspaces which connects those workspaces with performance?

Taking these questions as a starting point, we dive into this convoluted space, to build a path forwards through a theoretical model that connects innovation performance – mediated by innovative corporate culture – with the built working environment. This model looks at how the built environment can create support for innovation.

Our research question is therefore the following: can we construct a theoretical framework around the hypothesis that the design of built working environment can support corporate innovation culture and consequently innovation performance?
**Informing literature**

The role of innovation and creativity for better company performance and their competitive advantage is becoming clearly recognized in scholarly and business communities. As such, considerable attention is being placed on identifying and employing effective management tools to increase and improve innovation performance in companies. Within practitioner and more popular literature we frequently read about new management tools and models which claim to help make innovation processes more efficient.

Within organizational studies in general, studies have considered the implications of organizational learning, information exchange, management and leadership practice in connection with individual, team/group and organizational creativity and innovation (Ebadi & Utterback, 1984; Gong et al., 2013; Mesmer-Magnus & DeChurch, 2009; Hinsz, Tindale, & Vollrath, 1997; van Knippenberg, De Dreu, & Homan, 2004; Perry-smith, 2006; Williams & O'Reilly, 1998). Within this literature is a growing focus on culture’s role in supporting creative attempts and linking them to innovative performance (Anderson & West, 1998; , including innovative corporate culture or culture supporting innovation and creativity. Within this work a more subtle and sophisticated look at the built working environment is developing: “the connection between the design of physical space and its impact on culture as well as on innovation... can be generated and sustained over time” (Groves, Knight, & Denison, 2009:9). However, this attention lacks a theoretical framework and is largely disconnected across related disciplines like architecture, environmental and behavioral psychology, arts-based learning and organizational aesthetics. A systematic approach, including the definition of elements, vocabulary and measurements of the impact of workspace on innovation culture is elusive. Do we know what the elements of the design of workspace are and what influence they have on the innovative culture? Can we connect those elements with theoretical work on innovation management? Do we really understand the process(es) happening behind the design of built working environments and can we connect them with the development of innovative corporate culture in the company?

The influence of workspace design is less representative in management literature, and even when present, it is mostly without a clear and structured theoretical background. Our hypothesis is therefore that one of those overlooked or misunderstood elements in innovation management is also the design of the built working environment. Looking at the existing body of knowledge we can conclude that central question, i.e. the influence of built working environment on innovation remains theoretically and empirically under-explored.

The desired outcome of any theoretical study should be therefore an integrated, structured and theoretically anchored definition of innovative workspace...
design and its elements with logical connections or rationale within existing theories. It should help to better understand and implement a built working environment as a management tool in innovation management theory and practice.

**Methodology**

Following a hermeneutically informed grounded approach by Strauss & Corbin, (1990) we performed an extensive literature research implemented on more than 400 articles & books from the body of knowledge identified in the previous section as well as on bordering theoretical areas of information exchange, social influence and affordance theory.

The first step after reviewing the literature was to unify terminology (example: innovation culture was unified with supportive climate for innovation; creativity was considered as subset of innovation, etc.). Next we coded the articles allowing themes to cluster. These clusters were then expressed as concepts which informed the theoretical model we have constructed.

**Results**

The focus of our work was to establish a theoretical connection between the nature of a built working environment and innovation. Key to the literature on innovation, and to our argument, is the nature of information exchange as a main enabler of innovation. In general, studies have found that the more an organization has the ability to share and effectively use information across the organization, the more likely they are to be able to innovate. This overall argument applies to both individual and team creativity and social influencing processes (Perry-smith, 2006), team/group innovation (Mesmer-Magnus & Dechurch, 2009; van Knippenberg, De Dreu, & Homan, 2004; Williams & O’Reilly, 1998; Ebadi & Utterback, 1984; Gong et al., 2013; Hinsz, Tindale, & Vollrath, 1997) and wider organizational cultural levels (Anderson & West, 1998; Salancik & Pfeffer, 1978). Additionally, this is connected to a number of other key elements including social influence, organizational learning and organizational aesthetics. However, this literature largely does not take into account the built environment in which organization members – from individuals to teams/group – actually work. Put another way, while the majority of organizational studies work on innovation finds that information exchange is key to innovation, they do not robustly consider the physical environments in which that exchange actually takes place.

This is a key gap in our understanding of innovation, and consequently how to optimize it, as the built working environment, the places in which people innovate, is
a primary enabler/constrainer of the innovation work itself. In particular, we are lacking a theoretical link – one that both explains observed phenomena and predicts future outcomes – between culture, workspace and innovation. To build this theoretical link, and ultimately to construct a theoretical model, we brought the theory of affordances into the conversation (Gibson, 1977; Greeno, 1994). Affordance theory, stemming from Gibson’s psychological work on perception, holds that the world is perceived not only in terms of object shapes and spatial relationships, but also in terms of action possibilities of objects and materials. Adopted within the realms of cultural sociology (DeNora, 2003; Witkin & DeNora 1997) and more recently organizational aesthetics, arts-based learning and executive education (I. Sutherland, 2013; Sutherland & Ladkin 2013), the affordances of the environments suggest a repertoire of courses of action. As a basic illustrative example, the configuration of a typical boardroom suggests to users of that built working environment how and where to sit, re-affirming power relationships and organizational hierarchy. The core value of bringing the theory of affordances into the innovation space is to highlight and provide a theoretical link between the built working environment and individual-group social action upon which information exchange is founded. In accordance with affordance theory, the characteristics of the environment in which action occurs, both at individual and group action, impinge upon both the actions of participants and their interaction with each other.

Moreover, drawing from the vein of organizational aesthetics (e.g. Taylor & Hansen, 2005; Taylor, 2002), the aesthetic nature of the working environment – not just the shapes and spatial orientations but the felt, sensory and emotional experience of an environment – affects the interaction between participants. The theoretical argument is that the nature of the workspace design, how the environment is built, influences and can be a catalyst for behaviors that would support (like information exchange) or limit innovation. Theoretically, the physical environments in which people work can enable or constrain, to varying degrees, the social interactions and information exchange argued to be so central to innovation culture and innovation performance.

At this point, a visualized model of the interaction of these theoretical ideas is useful to help elucidate the connections we have constructed. Figure 1 maps the theoretical areas and connections between information exchange, affordances and organizational aesthetics and how they relate to innovative culture and performance.

(see Figure 1).

**Explanation of the model**

Looking into the scholar literature focused on informational exchange perspective there are lot of evidences that establish direct relationship between
information and knowledge exchange, social influence and organizational (workspace) aesthetic and innovation culture. In practice - more information or knowledge is exchanged, more positive influence it has on innovation culture, same is true for informational social influence process (Salancik & Pfeffer, 1978), situational cues they offer and Pygmalion model (Eden, 2002) they establish, engaging workspace aesthetic provide symbolical information supporting innovation culture buildup.

On the other hand, the built working environment by its situational set-up, spatial organization and dynamics, materials, colors, objects as symbols etc. may “afford”, or enhance, information and knowledge exchange, social interaction and catalyst role of organizational aesthetic, same three elements previously connected to innovation culture by using information exchange theory. Affordance theory is highlighting that the world is perceived not only in terms of object shapes and spatial relationships, but also in terms of object possibilities for action (affordances) — perceptions that drive action. It means that the perception of the environment, whether consciously or not, inevitably leads to some course of action.

Therefore those three elements (information and knowledge exchange, social influence and organizational aesthetic) are “connectors” between innovation culture and built working environment and can be therefore defined as elements of innovative workspace design.

Concluding thoughts

What we have created is a theoretical model. This model is no doubt incomplete and requires testing. However, the value we bring is a clearly laid out theoretical argument for linkages between the built working environment and innovation, mediated by innovation culture. It would seem “common sense” or perhaps general “wisdom”, that the spaces and places in which we work, influence the cultures in which we work in many ways, including the innovativeness of that culture. However, this common sense or general wisdom needs robust understanding and our theoretical model provides a framework through which to empirically explore the linkages we have suggested.

The theoretical model that we propose conceptualizes an organization as an ecological system purposefully designed to guide the evolution of innovative corporate culture primarily through information exchange and social interaction (Gong et al., 2013), e.g. by encouraging communication, gathering of information, knowledge diffusion and organizational aesthetics (Taylor & Hansen, 2005; Taylor, 2002). The built working environment is therefore an enabler (or constrainer) of such processes or in the case of organizational aesthetic an aesthetic agent (Ian
Sutherland & Ladkin, 2013) that impinges upon them as the physical environment effects social interactions (especially information and knowledge exchange) which finally effects innovation culture and consequently team and individual creativity as well as innovation performance.

Our theoretical model addresses the research area and questions we posed at the outset. It does so by establishing two main constructs – the built working environment and innovation culture – and connections between them by using affordance and information exchange theories.

By identifying main elements of innovative workspace design we are giving possibility for the creation of a more defined managerial tool – the built working environments as resources for boosting innovation. In practice it means that any working environment containing architectural or design elements that facilitate better or more frequent information and knowledge exchange, support social influence process, like communication of vision and strategy, team innovation culture etc. and play a catalytic role through engaging aesthetics, can be defined and used as an innovation workspace.

As this study is still ongoing, the model will be tested and adapted based upon empirical evidence. The ongoing study seeks to decompose innovative workspace design elements into building blocks (design and architecture vocabulary) and relate them to specific roles they play in supporting innovation culture. Core to this are a series of case studies used to explore, enrich and adapt the theoretical model outlined here. Ultimately we seek to not only explain connections between workspace design and innovation, but to empirically hone a practical theoretical tool that will both explain intersections between the built working environment and innovation and predict how to better design those environments to increase innovation within companies – to leverage workspace design as a managerial tool for innovation.

References


Figure Captions

*Figure 1.* Theoretical model using information exchange and affordance theory to connect built working environment with innovation culture through main elements of innovative workspace design.
Concept and Choreography: Anna-Mi Fredriksson
Dancers: Sandra Gerdin and Kajsa Sandström

The author
Anna-Mi Fredriksson is at Weld and at SASSE Art Division, Stockholm School of Economics, Sweden.

Keywords
Artistic Research, Arts-Based Research, Choreography, Dance, Economics, Embodiment, Interdisciplinary, Performativity, Rationality.
ABSTRACT

The Economic Body is an interdisciplinary project that conceptually combines frameworks from artistic research in choreography with arts-based research in social science. The ambition has been to investigate the relationship between academic and artistic processes, and to find a mutual dependence between the two. Theoretically, the work explores performative aspects of economic processes (Callon 2007), and its implications for individual behavior. An arts-based method has been developed through five iterative stages where personal reflection forms the basis for theoretical research, followed by interdisciplinary discussions with researchers, professionals and students in economics, philosophy, sociology, and arts. Documentation such as audio, visuals, and text has further evoked a number of choreographic experiments, developed during an artist residency at Weld independent art platform in Stockholm. Furthermore, video documentation has been used to analyze bodily behavior in an elaborative choreographic process that becomes analytical rather than illustrative. A summary of the process documentation has resulted in this paper, that was generated by, and corresponds to, the choreography. Following a first explorative phase, the project is subject to the following question: In what way is individual behavior choreographed by socially constructed systems and structures?

PREFACE

As the initiator of this project, I have a professional background in classical ballet from the English National Ballet as well as creating choreographic work for stage and film. A few years ago, I made the transition from the dance field to studies at Stockholm School of Economics, a shift that evoked personal questions regarding art’s role in society, as well as the role of embodied practices in a technologically accelerating time. Standing in between two contrasting fields, with access to institutional and social contexts that very rarely meet, this project is a capturing of time and space.

INTRODUCTION

“How can a discourse be outside the reality that it describes and simultaneously participate in the construction of that reality as an object by acting on it?’” (Callon 2007, p. 316)

What has been described as the performativity turn in social sciences and humanities has brought a shift of perspective for researchers and professionals in scientific and artistic fields (e.g. Allsopp and Lepecki 2008; Butler 1990, 1993; Callon et al. 2007; Denzin and Lincoln 2000; Diedrich et al. 2013; von Hantelmann 2010; Latour 2005; MacKenzie 2006). In art, the performative shift implies a focus on the doing as opposed to the being of an art work (e.g. von Hantelmann, 2010), and in the field of choreography, a previous focus on dance as a representational art form is shifting towards dance as a performative practice (e.g. Allsopp and Lepecki 2008). Meanwhile, in Management and Organization Studies, the performative approach assumes that the world is in a constant becoming, and that human practices connect into stabilized patterns, such as identity and power (Diedrich et al. 2013). Furthermore, in economic sociology, performative economics refers to economic theories’ reality producing effects on economic processes (Callon et al. 2007). Although the term somewhat varies in meaning across fields, common is that the performative approach concerns the construction of reality.

How can such varied fields as choreography and economics be combined? This question can be answered through the performative frame by asking what economics and choreography does, situationally and relationally, to its surroundings. In what way does an economy, that is characterized by rational routines (Cabantous, Gond and Johnson Cramer 2010; Cabantous and Gond 2011; MacKenzie 2006), choreograph individual behavior?

CONCEPTUAL FRAMEWORK

Social Sciences and Choreography
The main research methodology for the intersection of arts and social science is arts-based research, a field within qualitative research. However, since I have initiated this project as a choreographer, artistic research in choreography and dance is also included in the framework. Following is a brief description of the main similarities and differences between arts-based research and artistic research.

**Arts-Based Research using Choreography and Dance**

“Grounded in exploration, revelation, and representation, art and science work toward advancing human understanding.” (Leavy 2009, p. 2)

Arts-based research practices are a set of methodological tools used in all phases of qualitative research in social science, including data collection, analysis, interpretation and representation (Leavy 2009). The field is an expansion of the qualitative paradigm, as opposed to the quantitative paradigm, which implies that arts-based researchers acknowledge the intimate, reflexive relationship with the subject of study (Gnowles and Cole 2008). Spanning from literary to visual and performative practices, the arts-based research field is still in its formative stages. Methodologically, dance has been used in arts-based research to generate data, although it is most often employed as a form of embodiment for aesthetic representation of research findings (Leavy 2009). Instead of the more conventional term “method”, the term “practice” is sometimes used in arts-based research, emphasizing the practice-based process of knowledge production in arts.

**Artistic Research in Choreography and Dance**

“In dance the kind of knowledge that is not considered acceptable elsewhere becomes important; our physical memories emerge as events of significance. Scents, tastes, movements, feelings, thoughts... The unexpressed.” (Lilja 2006, p. 29)

Globally, artists increasingly engage in research, as a way to develop art forms beyond the demands of growing commercial art markets (Borgdorff 2010; Lilja 2006; Swedish Research Council 2007). Artistic research has no common philosophical-methodological basis but rather acknowledges diversity in epistemological-ontological starting points (Borgdorff 2010; Hannula et. al. 2005). However, artistic research mainly operates in the sphere of practical, embodied, knowledge of how to do something, rather than theoretical knowledge of knowing that something is the case (Borgdorff 2010, p. 12). Thus, artistic research is commonly referred to as practice-based research.

Most artistic researchers both develop new products, such as performance or composition, as well as a unique understanding of the world, that is “[...] embodied in the products generated by the research.” (Borgdorff 2010, p. 10). In artistic research, the research can not be separated from the artist’s practice, since a researching artist is both “[...] subject and object for and within the research.” (Lilja 2012, p. 6). As opposed to traditional artistic production, artistic research is characterized by participation and transparency, where the
Audience is an active part of shaping the research through discussions, as well as taking part of process documentation (Swedish Research Council 2007). Artistic research into dance is “[...] based on embodied experience and individual expression.” (Lilja 2006, p. 34), and due to the experience-based format, there is a non-reproducible dimension, which raises the importance of documentation in artistic research into dance.

Integrating Arts and Science

In Sweden, arts have been represented in the academic context since 1977, and all higher education in Sweden today is by definition based on either science or art (Högskolelag 1992:1434, 1 kap 2§). The number of formal artistic research positions within academia are increasing, and interdisciplinary research has been encouraged in order to contribute to progress within the knowledge society (Swedish Research Council 2007). However, processes and evaluation techniques within arts and science differ, and “[...] relevant examples and methods for simultaneously assessing both scientific and artistic merits are lacking.” (Swedish Research Council 2007, p. 163).

Arts-based research and artistic research operate within a common intersection of arts and academia. However, there are a number of differences that are important to acknowledge. First of all, the purpose of the artistic process within the research as primary or secondary: In artistic research, the artist’s creative practice is the subject of study, as opposed to arts-based research which uses artistic practices for qualitative research into social sciences. Secondly, the researcher’s relationship with the subject of research: Arts-based researchers acknowledge the intimate, reflexive relationship with the subject of study, however, in artistic research the artist’s practice cannot be separated from the research. Thirdly, the final aim of the research: Artistic research emphasizes insights and comprehension through dialogue with an audience, rather than to provide empirical evidence for explanatory purposes (Borgdorff 2010).

<table>
<thead>
<tr>
<th>Purpose of artistic process within research</th>
<th>Arts-based research</th>
<th>Artistic research</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uses artistic practices for qualitative research into social sciences.</td>
<td>The artist’s creative practice is the subject of study.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Researcher’s relationship with subject of study</th>
<th>Arts-based research</th>
<th>Artistic research</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledges the intimate, reflexive relationship with the subject of study.</td>
<td>The artist’s practice cannot be separated from the research.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Final aim of research</th>
<th>Arts-based research</th>
<th>Artistic research</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provides empirical evidence for explanatory purposes.</td>
<td>Emphasizes insights and comprehension through dialogue with an audience.</td>
<td></td>
</tr>
</tbody>
</table>

PRACTICE/METHOD

Working interdisciplinarily, the ambition has been to create an interdependence between artistic and academic processes. This holds in terms of the final objective, sources of financing, supporting platforms and institutions, participating audiences as well as presentation format. This interdependence has evoked a suggested practice or method, which I will refer to as Choreographic Elaboration Analysis (CEA).

Choreographic Elaboration Analysis: 5 Iterative Stages

1. Drawings, notes and reflection
2. Theory
3. Interdisciplinary discussions
4. Choreographic process
5. Audiovisual and written analysis
A choreography is commonly analyzed through movement analysis (e.g. Laban 1966). However, I am interested in choreography as an analytical tool for studying individual behavior, which implies that the choreographic process is an analytical process in itself. I use the term elaboration to emphasize an ongoing dialogue with an audience of diverse sociocultural and ideological standing points. The elaborating format has been important in cross-disciplinary discussions about economics, since it is an ideologically charged field. Throughout the process, the aim has been to generate insights together with a participating audience, thus there is a reflexive aspect to the practice – it has impact on participants, and participants affect the outcome.

The process has consisted of five iterative stages. In the first stage, drawings and notes evoked personal reflection, similar to practice-based research influenced by phenomenology (Kozel 2007, p. 53). Secondly, reflections were connected to relevant theories in social science. In the third stage, interdisciplinary meetings were held with participants from related fields. Two discussions, 2-3 hours each, were held with a total of 16 participants: 1 choreographer, 2 dancers, 1 art curator, 1 art critic, 1 artist, 1 sociologist, 2 MSc in Marketing, 1 PhD in Philosophy, 2 PhD in Economics, 4 BSc in Business and Economics. In the fourth stage, a choreographic concept was developed, based on discussions and drawings. Finally, documentation was summarized into text and visuals. Reiterating the stages, a choreographic process was held with two dancers, involving movement experiments and analysis of the recorded discussions. Thereafter, a semi-public viewing was held with 20 participating students and professionals in economics and arts, with a following discussion. Documentation of the process includes photos, audio, moving image, drawings and notes. The project is presented in an experience based format, involving a performance, fragments of process documentation and individual reflection.

CHOREOGRAPHIC ELABORATION ANALYSIS

Stage 1: Society through a Choreographic Frame

Working with my body through dance has been a way for me to understand that most situations consist of processes that need to be constantly redefined. I can never repeat exactly the same movement, because some variables in the equation of a movement always change. To me, the knowledge of movement is transferred through identification with other bodies, and learning a choreography of movements is achieved by the practice of embodying other beings. Just as a dancer's body is shaped after the technique of physical training we engage in, I believe that our daily routines shape our bodies, behavior, spectrum of knowledge and thereby our worldview.

As a choreographer, I am interested in studying the choreographic setting, in which individual behavior occurs – what are the power dynamics, codes, and norms involved in a situation that determines the outcome of participation. Approaching society as a choreography, how do individuals act within socially constructed systems and structures, whether economic, institutional, social, or cultural?

Some say we live in a time of ‘economism’. For example, economic terminology is commonly used to describe social relations, such as ‘We should invest in our relationships’, and sometimes, I hear business students asking ‘What is the net present value of going to a career event or meeting my friend?’ or ‘I’m not going to that lecture, it has diminishing returns.’ In a discourse about human social relationships that is based on neoliberalism and market logics, what human practices are regularly performed and how can they be analyzed through choreography?
Stage 2: Performative Economics

“[…] neoclassical theory is based on the idea that agents are self-interested. If I believe this statement and if this belief is shared by other agents, and I believe that they believe it, then what was simply an assumption turns into reality.” (Callon 2007, p. 322)

Limitations of human rational decision making have been acknowledged by economists and organization theorists (E.g. Kahneman 2003; March and Simon 1958; Simon 1955, 1987), suggesting alternatives to the rational choice theory, assumed in neoclassical economic models. However, rationality persist in everyday organizational life, and its éternel retour has been conceptualized as performative praxis in organizations (Cabantous, Gond and Johnson Cramer 2010; Cabantous and Gond 2011) - “[…] a set of activities that contributes to turning rational choice theory into social reality” (Cabantous and Gond 2011, p. 273). The performative approach to rational choice stems from economic sociology (Callon 1998, 2007; Latour 2005; MacKenzie 2004), where performative economics has been described as “[…] economics, in the broad sense of the term, performs, shapes and formats the economy, rather than observing how it functions.” (Callon 1998, p. 2). For example, MacKenzie’s (2006) studies of modern financial markets suggest that economic actors perform rationality, as they repeatedly use formulas and tools engineered within the framework of rational choice.

The notion of performativity was first introduced in language theory by Austin (1962), who argued that utterances produce effects beyond the realm of language. The concept was later developed by Derrida (1972), who emphasized citationality, the iteration of recognizable signatures, as central to generating meaning in communication. In gender theory, Butler (1990, 1993) argued that the body is being performed as gendered, through the constant repetition of conventions of all previous performances of gender. Thereby, social identity is seen as something that one does rather than something that one is.

Performativity also refers to the reality producing dimension of a contemporary artwork. By showing how conventions of art’s production, presentation and historical persistence are co-produced by the artwork, it is art’s “[…] dependency on conventions that opens up the possibility of changing them.” (von Hantelmann 2010, p. 20). In choreography, the performative turn has brought a shift in focus, from a representational paradigm of what a choreography is, to the performative, what a choreography does, situationally and relationally to its surroundings (Allsopp and Lepecki 2008; Ölme 2014).

Stage 3: Friction Between Perspectives

The notion of the performative was further explored through interdisciplinary discussions with researchers, professionals and students in economics, sociology, philosophy and arts.
Excerpts from conversation:

A: "[...] You get bored if you do the same thing over and over again, that’s the case in most situations, and that’s basically diminishing returns. And if you do one thing you have to skip something else, that’s opportunity cost. In that sense, I think economics is a lot about describing reality and decisions that we make in reality, by defining them theoretically and mathematically."

B: "But it leaves out the history behind this development. How is it possible to talk about our social relations as if they were quantifiable in money?"

A: “Quantifying in money is not necessarily the case, it doesn't need to have anything to do with capital or money.”

B: "Ok, let’s talk about value then. It has certain preconditions in history, for us to be able to talk about our individual singular relations or relate to the body as something that can be exchanged according to a standard that is the common measure for everything. You said you’re just describing it, from another point of view one would say that it’s pure ideology."

A: "I'm not saying that it has always been like this, but it’s describing how things are today. It’s endogenous."

C: “But, I definitely feel that it’s a loaded set of values that, to someone working with arts or sociology, is quite alien in a way. The approach is different. There is an approach in that sort of evaluating of time that actually, in arts we are working against or trying to open up and see: Where does that come from? Why is there expectations of being efficient? How can we compartmentalize our time in that way, and is that actually the most productive way of using time?"

The discussions brought focus to frictions between disciplines, highlighting daily practices involved in knowledge production of different fields. Regarding habitual ways of acting, performativity in arts was described:

"By bringing focus to the habitual ways of acting, and by setting up a situation in arts where those habitual acts become visible or tangible means that there is a reality producing dimension [...] it allows the audience to glimpse another reality."

In what way does performative art relate to performative economics? One researcher in behavioral economics described reality producing dimensions of economic processes:

"Many people have the impression that economics is this: ‘People are rational, people are selfish, if I want to become a good economist, then I should be rational and selfish’. There are studies showing that people who study economics are more selfish, so when they play a non-cooperative game, people play in a very non-cooperative way if they study economics. The question is why? Is it because they are less cooperative or that they learn to play the equilibrium of the game? It seems to be because they learn the equilibrium to some extent, and that’s bad, especially because there are repeated versions of this game where you have cooperative equilibrium."

In this case, rationality is described as a self-fulfilling prophecy, "[...] a false definition of the situation evoking a new behavior which makes the original false conception come true." (Merton 1948, p. 195). However, as Callon (2007) states, the self-fulfilling prophecy does not entirely capture performative aspects, since it leaves out the reality producing effects on economic processes.
HOW COME RATIONALITY ALWAYS WINS?

If like milk more than water, and water more than bananas, I also like milk more than bananas. That’s just a logical construction and it would then be irrational to say that like bananas all of a sudden instead of milk.

229

Thats the case in most situations, and thats basically diminishing returns.

You get bored if you do the same thing over and over again.
Stage 4: Embodying Rational Choice

In what way do individuals embody rationality?

Simon (1997) defines rationality in neoclassical economic theory as global rationality, assuming that “[...] the decision maker has a comprehensive, consistent utility function, knows all the alternatives that are available for choice, can compute the expected value of utility associated with each alternative, and chooses the alternative that maximizes expected utility.” (p.17). Contrarily, he states that bounded rationality is the kind of rationality that is consistent with our knowledge of actual human choice behavior. Bounded rationality “[...] assumes that the decision maker must search for alternatives, has incomplete and inaccurate knowledge about the consequences of actions, and chooses actions that are expected to be satisfactory [...]” (p.17).

Based on the assumptions of bounded rationality, a choreographic experiment was held where every decision becomes a movement. Lines were constructed, restricting the body from choosing movements that occur beyond the given spatial paths. The idea was to instruct the body to choose between given alternatives of movement, by introducing restrictions to the kinesphere (Laban 1966), ”[...] the space within the reach of the body.” (p. 10). By imposing these restrictions, the body would enter a physical decision system for movement. The choreographed decision systems was based on a description by one of the researchers:

"Theoretically you can define rationality quite specifically because you can say that rationality is following some kind of decision system, which can be completely individual and doesn't have to mean that we always want things that give us the most money. It could also be that we want to be altruist. Basically, it's just that we have some kind of decision system that we are consistent with, and irrationality then becomes when we somehow fail to live up to this consistency."

In the choreographic experiment, the body would fail to live up to its decisive consistency when it moved beyond the outlined structure. It would then be impossible to predict which way or with what probability it would move in any direction. In this setting, the body is instructed to adjust to a predetermined pattern, which forces it to choose between given alternatives of movement. However, a tension is generated between the bodies and the outlined structures, as the body fails to adjust to the predetermined system. This tension was pointed out by one participant:

"Does this mean that the contrasting concept of rational and irrational collapses? We have to relate to a normative basis of rational or not rational, and that is the problem. What if instead everything was floating? Perhaps reality is like that?"

Iteration: De-Choreograph and Re-Choreograph

Reiterating the process, a choreography was developed together with two dancers during an artist residency at Weld in Stockholm. Based on drawings as well as recordings of held discussions, we experimented around questions such as:
• How is knowledge transferred between bodies as opposed to knowledge transferred through text?
• What happens when market logics are embodied by individual behavior?
• How do we move when we have a restricted amount resources, such as a time restriction?
• What normative ideals relate to body language and how do we chose to adjust or not adjust to them?
• What is an argument based on bodily experience as opposed to a logical argument?
• What socially constructed systems co-exist in society and what are the hierarchies between them?

A semi-public presentation of the choreography was held as well as a following discussion with 20 participants from the different fields.

Fragments of conversation:

“There are many different systems that co-exist in parallel in society. Some of them are more powerful than others. Dancers are used to being aware of the different systems in which we act, since we are used to being choreographed, or organized. Although, one can never be entirely objective.”

“I don’t think we can ever be purely intuitive, because we are born into a culture, we are formed already. Our intuition is always negotiating against this basic choreography of being. I believe that all human behavior is in some level choreographed. [...] and we can only act against something from underneath that basic inscription of culture.”

“In the business world, men are mostly dominating top positions. But once there are women the discussion usually goes: ‘She acts like a man.’ I think that has a lot to do with body language. The body language shows that there is a difference in how you perform and how you get up on the ladder of success, it has a correlation with how you use your body and what role you’re playing.”

As stated by one participant, female leaders acting in a gender normative way to gain authority can be an example of individual behavior that is choreographed by societal structures. Elaborating choreographically on this reasoning, a remodulation was done to the choreographic setting. Linear structures were turned into nonlinear patterns, changing the mechanisms of the constructed movement system. This experiment resulted in the following question: Approaching society as a choreography – is it possible to identify and remodulate the choreographic setting and its upholding mechanisms, in order to redefine current structures?
IMPLICATIONS

Artists work increasingly in research-based projects, whereas methods from arts are used in arts-based research within social science. Throughout this project, a question that has evolved is: What are the implications for the arts as knowledge field when methods are drawn into scientific research institutions? What ideas and ideologies are reproduced or lost in this transfer? Additionally, the fact that research-based art projects are increasingly funded in favor of artistic production raises questions regarding hierarchies between arts and academia in relation to cultural policy.

CONCLUSION

Science can prove the facts that art can not, but art can raise questions that science can not. Despite an ongoing economization of the cultural sector and an equal culturalization of the business sphere, it seems that arts and economics remain in contrasting logics that can generate insights when combined.

Through choreography, I have investigated performative aspects of economic theories and processes, which generated interdisciplinary discussion around socially constructed systems and structures. The performative approach to choreography suggests that choreographic work produces knowledge and insights in the reflexive encounter with its surrounding audience. I have aimed to capture this effect through discussions with a participating audience, and further methods to collect data from choreography will be investigated in forthcoming parts of the project.

The intersection between arts and social science is a relatively unexplored field, and thus it involves many challenges and possibilities. In the suggested method of this project, insights produced through artistic practices are central. Working interdisciplinarily, I have aimed to use a multiplicity of logics, not one logic in favor for the other. Ultimately, this elaboration raises questions about knowledge production and its implications for individual behavior. It suggests that there are parallel ongoing paradigm shifts in arts and social science. Are there further similarities and insights to be mutually realised? As Dorothea von Hantelmann states about art’s social impact and political relevance, it is art’s “[...] dependency on conventions that opens up the possibility of changing them.”

DISCUSSION

This project is initiated and funded as an independent art project, and thus it foremost has a choreographic purpose. Due to a limited amount of time and resources as well as the extensive literature on the performativity turn, the topic has only been explored briefly. Thus, this project should be seen as a suggestion or a pre-study for what could become a more extensive work.

Acknowledging the reflexive aspect of the project, my choreographic practice has changed as well as the attitudes of participating audiences. This reflexivity may continue as the work is presented to further audiences, and as individuals take part of the insights it has produced.
Further topics that have evolved throughout the process include Marxist view of the human body subsumed under capital, immaterial labor, individuals' identification with brands, erotic capital, and social imaginary related to gender. Some of these topics will be further explored in forthcoming parts of the project.

ACKNOWLEDGEMENTS

The project has been realized with support from Kulturbyggan, Weld, the Education Committee in the Student Association at Stockholm School of Economics, and SSES Campus at Stockholm School of Entrepreneurship. A sincere thank you to the Art of Management & Organization Team for enabling the performance at this year’s conference through the AoMO Bursary. I gratefully acknowledge the insightful comments from those participating in interdisciplinary discussions, and most of all I thank my dancers Sandra and Kajsa for their genuine engagement.

REFERENCES


EXTENDING THE COMFORT ZONE

Dr. Jane Gavan

The artist exemplar in practice within management education – reflections on student feedback that suggest artists may facilitate wider creative comfort zones for students.

In recent times, researchers have commented about the challenges of management education to equip graduates with sustainable and creative leadership attributes. In recent times the 50+20 group has developed as a response to this challenge. This global organisation explores sustainable approaches and encourages this approach to management education as a way of bringing business leaders towards ‘higher competencies of sense making and sense giving, using organic, inclusive and holistic approaches to teaching and creative practice’ (Muff 2013).

In light of this call for improvements to management and leadership education, it may be useful to examine the impact of a new program which shares these aims - a vision of providing a life changing experience, producing ‘not the best in the world, but the best for the world’ (Muff 2013). The program under review is the University of Sydney, Global Master of Business (GEMBA) program - examined in this paper from the perspectives of the student and facilitator experiences.

Each year since 2009, the Global Master of Business program at the University of Sydney Business School has collaborated with a range of artists and musicians within the university and wider community. In the program, artists participate in the sense making and dramaturgical perspectives over two days of the two-week leadership module. This module is one of several that make up the GEMBA program. The program co leaders have commented that the critical issues in this management education experience are related to three main areas, ‘fragmentation, relevance and coherence’ (Hall 2014) p 238.

In this paper, the potential role that artists can play in reducing these effects through consideration of the student feedback from the module is explored. Details of a theme analysis of student feedback from an artist academic perspective will show some anticipated and unanticipated benefits and issues for students. Themes emerging from the feedback suggest that artists can operate in a range of roles within these programs.
The discussion forms three parts, the first is a brief description of the program, the second is a summary of themes that emerged from the student feedback data and finally some discussion of a selected number of these themes and a consideration of what they suggest for future modules and other similar programs of executive education.

**The GEMBA – program approach and outline with a performance overview**

In the GEMBA, artists and business academics come together in a collaboratory of research-enhanced teaching. The curriculum is created, led, reviewed and redeveloped by this interdisciplinary team. A reflective, practice based approach lies at the heart of the artists engagement in these programs. In the EMBA, there is a desire to expose, explore and develop deeper understandings within a learning context. The organisational studies program leaders recognize the potential of the contributions that artists can make to an expanded social field (Haseman 2007).

This work is underpinned by the understanding that all action is situated creativity (Joas 1996) p144. This in turn allows for recognition of the potential for creativity for any participant, which may result in a shift or expansion in their perspectives on their practice.

During two days of the GEMBA module, students produce their own creative outcomes in individual and group exercises. Examples of engagement in the sense making activities include interpretation, creation and documentation of a series of ten Fluxus workbook performances and a series of critical engagements in the NSW State Art Gallery, examining individual works in a group reflection.

The dramaturgical or narrative activities often include spoken word poetry creation and performance and a glass blowing workshop. Prof Ross Gibson, one of the artist collaborators explains that these experiences are designed to be ‘Destabilizing, frame breaking - preparing them for what is ahead - open mindedness and divergent thinking’ (Gibson 2014)37

Over five years, the performance outcomes indicate that students experience a high overall satisfaction of the program; student feedback is positive on most aspects of the module with an average of 4 out of 5 scores for each item of the questionnaire over five years. Other indicators are that enrollments remain consistent and partner collaborators re-engage in the program each year. However, issues continue to be

---

raised around relevance and logistics in particular. The major themes, including positive and negative effects will be outlined in the following section.

**The nature and context of this review of feedback**

This reflection is based on analysis of the student feedback questionnaires that each facilitator is offered at the end of each module. The feedback consists of quantitative and qualitative feedback collected from participants. There are a series of eight questions, which seek feedback on a range of aspects, such as relevance to leadership, the extent to which material was thought provoking and life changing, with some questions that relate to students impressions of the contribution of the artist collaborators. In addition to this material, as one of these facilitators, I have drawn on reflections on teaching the module by two colleagues, an artist and a musician who also work within the program.

**Emergent themes from the reflection on student feedback**

The range of themes that emerged has been developed by the frequency with which they were mentioned by the five groups of cohorts. A summary of these themes are listed here, they are separated into major themes, and minor themes (Fig 1).

![Figure 1. GEMBA student feedback themes by frequency of comment](image-url)
Some of the most frequent themes developed from a series of several affirmative comments. They were anticipated to some degree as they match the program aims. In addition, we have been aware of the succession of high (positive) quantitative scores for this module during the five presentations of this module. These themes include: the artist exemplar experience and its impact on future life and work, an acknowledgement of the positive aspects around the opportunity to experience life out of ones comfort zone in a creative realm, and reports of engaging in learning aesthetic skills, summarised here as ‘learning to feel and learning to see’ (Gavan.J 2013) p13.

The next series of themes are more critical in nature, however these were again anticipated as they had been identified as challenges for facilitators since the early offerings of the program. These challenging themes fell into two main categories; relevance - relating and making meaning from this learning experience and the challenges of the logistics and planning of an experiential module.

The final theme was less anticipated, and is again interpreted here as an affirmation of the approach. This theme can be described as students signaling the importance of experiencing a broadening of their creative comfort zone in the sense that the artist collaborators enabled the students to extend or stretch their comfort zones into new and creative territories.

Finally, a series of minor themes emerged, which included the recognition of the co creation of meaning between leaders / team / artist / audience, the impact of the Mis en scene or designed learning spaces on the learning experience, the identification of the artful approaches of facilitators. As anticipated, there were also some comments about the nature of leadership in the context of the module.

**Reflections on the major themes**

Fundamentally the students feedback echo’s the GEMBA program vision of offering opportunities for students to develop life skills, new perspectives, and a deeper understanding of flow and creative and work processes as leaders – and this perhaps further indicates that this aim may be being realized to some degree. However, longer-term study would provide more validation for this assumption.

The reflection on other themes raised several potentially useful points. The first is the importance of logistics and mis en scene within executive and management education programs with creative curricula embedded. This issue is worthy of further investigation especially as it was highlighted as an ongoing challenge by management education panel Chair, Pierre Guillet de Monthoux at this 2014 Art of Management conference.
However, for the purposes of this paper in the context of the AoM conference presentation, the main focus will be around the themes around the relationship between being out of or within a creative comfort zone and the relative impact of these positions for each student in relation to their perceived relevance of these learning experiences.

**On the positive experience of being out of your comfort zone**

An experience that a significant number of students reported was feeling *Out of their comfort zone* within this module segment. This ability to feel able to be or function effectively ‘out of your comfort zone’ could be perceived in a business context as a positive attribute. In one example of this perception from the 2014 AoM presentation, the Copenhagen Business School student leaders describe their desire to take fellow students out of their comfort zone through their new art program. Similarly in the GEMBA the student’s responses in the feedback in relation to being out of their comfort zone were also described in predominately positive ways. Being in ones comfort zone can be understood a business and personal development context as something that is not desirable – evidence of this is the Google search image of the words - *in your comfort zone* – almost one hundred percent of responses show results that offer material about being *out of your comfort zone*.

**Minimising issues of relevance - extending the creative comfort zone**

In light of this perception about the value of being out of ones comfort zone, that students would allude to being inside a *creative comfort zone* while experiencing the module was unanticipated feedback. Students acknowledge being supported by the artist’s within the program. This feedback did not come in the form of a stock phrase as the previous theme *out of my comfort zone* occurred. It was more nuanced, and emerged through a closer reading of the impact of the artist’s interactions on the students before, during and after events.

Here are of the examples of student feedback comments that were allocated into this category during the coding process, with key words highlighting some of the actions and approaches the artists engaged in during the sessions.

*XXXX guidance throughout the Dramaturgical perspective made a large impression on me with regards to leadership and non-traditional communication and leadership methods.*’ (Student feedback GEMBA)
‘XXXX was excellent, he made the session fun, took the fear factor out. By the end of his session we all wanted to keep on going…’ (Student feedback GEMBA)

‘Timing within the course to give you a bit of “downtime” was of benefit to allow the experience to be welcomed and embraced.’ (Student feedback GEMBA)

‘I was in particular impressed by XXXX’s approach of introducing the modern arts. Her encouraging and inclusive style helped me to better understand and appreciate the diversity in sense making experience. (Student feedback GEMBA)

‘XXXX and XXXX made an enormous effort to encourage the cohort to think a little outside the square. (Student feedback GEMBA)

‘XXXX contribution was refreshing and a surprising…. his actions were involving, active and engaging’. (Student feedback GEMBA)

Both XXXX and XXXX are extremely warm, supportive and smart facilitators. (Student feedback GEMBA)

In these examples, keywords and phrases such as guidance, warm, encouraging, timing, involving, active, engaging, and phrases such as took the fear factor out may indicate that when operating effectively the artist may play a role in encouraging the students to extend or stretch their comfort zones beyond previously felt boundaries. Importantly, it shows that when working effectively artists engaged in ways of drawing or extending the comfort zone of participants, using a range of aesthetic and creative skills.

Some suggested reasons for students willingness to engage beyond their comfort zone is the way that the artists prepared, guided and supported the students during the experience. This approach may contribute an antidote to the ongoing challenge around building relevance around the concepts and experiences of the program. That the students are provided with exemplars of the artists ability to make sense of nonsense, to show how they draw together fragments towards a momentary coherence – an understanding of value and meaning of the experience are all possible strategies for ameliorating lack of connection to the learning aims.

This extension rather than a wrench or a disruption to the student experience is possibly the key to developing more positive responses on student feedback scores in terms of relevance and coherence, as well as potentially reducing a perception of program fragmentation. In addition, this observation may be useful in developing
some understanding of the range of roles that artists can play within these learning experiences.

The student feedback and collaborator experience may suggest that as creative exemplar in action, our job is to bring others along – build a bridge, create a shared or common space through practice. This dynamic approach of artist exemplars in action, may include the following elements which combine to form an holistic approach:

- Social engagement
- Collaboration / Team oriented activity
- Attuned to the importance of the creation of an appropriate mise en scene
- Entrepreneurial
- Non hierarchical modes of operation
- Non judgmental modes of operation
- Emotionally as well as conceptual connections
- Able to move back and forth in a reflective active frame between the Subjective/Objective
- Able to sense possibilities and opportunities for innovation and creation
- Logistical know how in relation to materials, timing, personnel and space needs

An important aspect of this collaboration is that artist colleagues work together, within the in between spaces of the students experiences, these unscripted moments can be likened to musical grace notes. It is in these down times, the briefings and the de-briefs that the artists are working alongside the program leaders to engage and support the students towards making creative shifts and envisaging new risks within their future work and life practices.

Other perspectives - across a range of discipline views of pedagogical approaches to learning

For this reflection, artist practitioners were asked about their experiences of the program, their role, benefits to students and the challenges of what we do. In one response one artist, Ross Gibson tells how ‘we cannot know exactly how the provocations will play out. We have to improvise into the moment. And to a certain extent we have to demonstrate a particular kind of leadership in sense making and dramaturgical direction’ (Gibson 2014) In this statement, Gibson alludes to the role that artists play within the program in being artist exemplars in creative leadership. This approach is echoed in the musical perspective of the same leadership module, below, musician Alan Maddox reflects on his experiences (Maddox 2014) with related theme words bolded to build a sense of the similarities in the artist and musical perspective approaches.
My session starts with **talking**, during which I try to **draw out** the participants about their own musical experiences and **get them to reflect on how they have learnt** to listen and to collaborate with others whether as performers themselves or in shared listening experiences.

In another section I **invite them to hear a familiar piece** of art music (Vivaldi’s *The four seasons*) in a new way, taking into account the verbal subtext (a set of accompanying poems), which is built into the structure of the music.

The last two sections of the session are a participatory one in which I get them to sing a round – **musically simple and familiar**, yet surprisingly complex to get together in a largish group – and a performance in which I sing a song by Schubert with Gerard (piano) and we talk about the intuitive and non-verbal communication that happens between performers in an art-music performance of that kind…

**Overall, the idea is to start with musical experiences or reference points which are to some extent familiar, and stretch those into experiences** and ways of analyzing and responding to the stimuli which are unfamiliar and hopefully allow students to generate their own insights. (Maddox 2014)

Maddox’s description highlights the ways that artists offer to assist to stretch or extend the comfort zone of students may be operate in similar ways across several creative disciplines. Links also emerge in broad terms from other related discipline perspectives, Learning and Teaching and Management Education. From the pedagogical discipline perspective, this approach has a strong resonance with the student centered focus encouraged by Dewey (1916). In more recent times, researchers have examined the optimum positioning of the teacher as the meddler in the middle, a position which developed from archaic and disconnected sage on the stage approach which was replaced with the overly laid back and seemingly disengaged guide on the side method (McWilliam 2009).

From another perspective, researchers of management education in leadership, echo the contemporary education researchers views around the effectiveness of the quiet leader’s from the middle (Bilton 2010 ) and the role that the artists may play within the module. For example Auvinen (2013) also talks about leading complex interactional experiences by story telling and building trust and communications through the use of narrative, again highlighting the importance of tuning in to the reactions of the followers feelings – an approach that is common to creative practitioners (Auvinen 2013).
**Risks and benefits of the approach**

Finally, it must be noted that this approach is not without risks for the collaborators. Along the trajectory of action there is a certain amount of activity that has been characterised in the feedback as leaning towards guide on the side at one extreme and at the other end similar to a sage on the stage. The feedback suggests this with some comments describing some artists participants as appearing to be disengaged at times when not playing a central role, or at other times perhaps too esoteric and ‘arty farty’. It is an ongoing challenge to find equilibrium of a positive learning engagement for all participants, no matter how carefully experiences, roles and participation activities are planned. On reflection around this feedback on the artists’ facilitators contributions to the modules, there perhaps is an expectation filtering through these comments that collaborator leaders should be actively engaged and accessible in terms of content presentation. In light of this perception, it may also be worthwhile considering a shift in the title of artist collaborators from ‘thought leaders’ to ‘practice leaders’ in order to make their role and contribution more explicit to incoming cohorts.

In this reflection on the student experience of the current GEMBA at the University of Sydney, several themes have been identified and explored. Some negative comments about relevance of the creative module content were balanced with some positive comments about the module curriculum, which succeeded in taking students out of their usual comfort zone around creativity, narrative and sense making in the context of their understanding and practice of leadership. A third theme emerged that seems to bridge the gaps towards the ability to absorb new experiences and find relevance in creative learning experiences. Named here as the creative comfort zone, a term which suggests that artists are able to practice a form of aesthetic leadership that can allow participants to widen or stretch their previous comfort zone in relation to creative practice, enabling them to make more sense of their work environment, and move to explore more creative solutions to critical issues that emerge in their future lives as leaders in their communities.

It is acknowledged that a longer-term study of the impact of the GEMBA on participants would be a more reliable measure of these outcomes and may be a useful way of carrying forward some of the themes raised in this preliminary work in order to develop more understanding of ways that the widely accepted creative leadership learning experiences can be delivered with increased relevance for participants so that future leaders may benefit from artists ability to make sense of the worlds nonsense, tell stories effectively and develop and create novel responses to complex problems in business.

References


SONATA FORM – TOWARDS SCRIPTING INNOVATION PROCESSES

Peter Hanke and Paul Hedley

Introduction

The essence of what we propose to explore in this paper is the possible relation between a musical argument and processes of innovation in modern organisational thinking, and business practice. As Lesh (1982) puts it:

“The very definition of musical argument is something that keeps going, and you uncover new details and new combinations. A musical argument is not the same as a verbal argument. A verbal argument implies that there’s two sides; a musical argument makes the two sides one thing” (Gans, D. (2002). Conversations With The Dead, p.166.)

The fact that this quotation comes from a member of the one of the iconic American rock bands of the 1970s and 1980s – The Grateful Dead – indicates the wide currency of these sorts of ideas, and underlines that music in general can have interesting things to tell us outside its status as music. This also underlines the fundamentally collaborative nature of music-making, both when we consider the realisation of a composer's score by a single player, and the collective musical activity of a rock band, symphony orchestra or jazz quintet.

We should note here too one of the crucial elements about music as an art form: it is at the same time both abstract and concrete. Abstract regarding narrative, form and the subtle ambiguity of expression; concrete regarding the immediate sensation the listener has in being confronted with the sound itself.

The basic idea here is to use one of the most widespread and idiomatic forms in classical music – Sonata Form – as a script for innovative development and organisational strategy. We will begin explore the possible transition from the instrumental ensemble’s journey through the musical form into a set of rules for allowing divergent thinking to merge with organisational mainstream culture and processes.

The Anthropological Angle
In the classical orchestral canon, Sonata Form became the dominant compositional form in larger scale, multi-movement pieces, particularly in first movements. According to the Grove Dictionary of Music and Musicians, sonata form is:

"the most important principle of musical form, or formal type, from the Classical period well into the 20th century"

This spans a huge repertoire that is much performed in the concert hall today, from Haydn and Mozart, through Beethoven, Brahms and Bruckner, to Mahler, Elgar and Strauss. This also cuts across ensemble and stylistic boundaries from the string quartet to the symphony, from the sonata to the concerto. So widespread are the variants of this form that a typical concert experience in the mainstream classical repertoire will contain at least three movements in sonata form (and often five or six). The fact that these sonata form based works are still performed on a weekly basis by musical ensembles of many different colours, (and indeed that concertgoers still pay significant ticket prices to hear them), indicates that there is something fundamentally appealing and significant about this form for the modern man.

Before exploring a little of what that appeal might be, we should note that for most concertgoers, the satisfying experience of listening to a piece in sonata form is not a conscious one – such a 'lay listener' is rarely aware that what they are hearing is in sonata form, nor is he conscious of the nature or effect that might have. There seem to be two main possibilities here in terms of what one might call listening approach – an analytical one, and a non-analytical one. Our suggestion here is that in the course of listening to a performance, few listeners will be consciously mentally analysing the form and structure of the piece they are hearing, unless a particularly analytically detailed programme note has encouraged them to do so. It would be interesting to do some investigative research on the question of why sonata form holds this attraction and provides a listening experience that remains psychologically satisfying, though such an investigation is outside the immediate scope of this paper.

One aspect that may well be significant here is the fact that sonata form contains a clear narrative structure, and one that has a major focus on progression. Where one of the most popular forms in Baroque music – Ternary Form – differs, is precisely in this 'journey'. Ternary form (A-B-A) is a fundamentally presentational or descriptive format, where two contrasting sections (A and B) are followed by a simple repeat of section A. To take a more contemporary example, 'Verse-Chorus' form, which

38 Here we hit again the interesting nature of musical discourse being both concrete and abstract at the same time. As Leopold Mozart wrote to his son, Wolfgang Amadeus Mozart, that his music should be written for “Kenner und Liebhaber”, for both connoisseurs and music lovers.

39 In much Baroque repertoire, particularly that with a solo instrument or vocal line, the repeated A section was also an invitation for the player/singer to ornament the original
makes up the lion's share of rock and popular music, typically contrasts a verse and chorus element, whether the focus is on the former or the latter.\footnote{Examples here might be as diverse as “Foxy Lady” (Jimi Hendrix, 1967), “I Wanna Dance With Somebody” (Whitney Houston, 1987, written by George Merrill and Shannon Rubicam) and “Run” (Snow Patrol, 2004).} In Sonata form however, as we show below, there is a clear emphasis both on developing musical material, and on conflict and resolution between the initial section and the later one. The music moves away from its 'home ground' and returns there at the end, though in a way that takes clear account of the move away.

Tonality is of crucial importance in this narrative structure, and a major element of this work that needs further investigation. In classical sonata form, the relations between the keys in different parts of the piece are clearly laid down by the form, though later in the history of the form, these key relations became rather more fluid. As we explain in more detail below, the presentation of different thematic material in different keys over the course of the form provides the recognisable and audible cues to the listener of contrast, difference and progression over the course of the piece, leading them through this narrative structure. Crucially here too, the difference between the Baroque form and the later sonata form is the importance of the transitions between these different tonalities; where in earlier forms, sections are simply in different keys, the sections of transition are of great importance in sonata form.

Dialectical Principles

We referred above to the idea of the musical argument having the capacity to transcend and combine elements of difference. This, of course, harks back to classical ideas of development of ideas through challenge. The dialectical tradition of such argument development (thesis-antithesis-synthesis) is both supported and challenged by sonata form.\footnote{We will return to this area of investigation below, when bringing in some historical context, and the difference of approach in such dialectic argumentation of Hegel.} Supported through the clear 'first subject-second subject' structure, followed by the development section (see below), and challenged through the rigid return of tonality at the end; there is some universality of the re-establishment of the 'home ground' of the first subject. Again, this circles around notions of tonality, as in the context of the music, contrasting themes are more often about changes in tonality than differences in the character of a melody.

Fundamentally, this is more about the dichotomy between convergence and divergence. In a classical dialectical model, two 'opposing' arguments will be ranged
against each other with one winning out. What sonata form gives the composer (and indeed the listener) is a structured opportunity to explore the divergent alongside, crucially, the means of transition between the convergent and the divergent, and also leads him to find a means of integrating the divergent into the convergent in a way that recognises the contribution of both.

As in any successful formal structure in art, the form acts here as a framework within which the artist or composer can channel his or her inspiration. For many people, the imposition of what one might call 'creative constraints' serves not to constrain inspiration at all, but to liberate artistic creativity. Just as the sonnet\(^{42}\) provided grist to Shakespeare's creative mill, sonata form clearly provided composers with enough formal structure to give full rein to their creativity without being overly artistically restricted. Such formal structures are often cited by artists as important elements of their creativity and productivity, enabling a swift move past the dreaded 'blank page'.

The claim here is that nurturing divergent thinking in a structured way, and then finding a way of integrating it back into the mainstream is precisely the challenge that innovation processes face in real life. And, in many cases, it is at these points of 're-integration' that such processes founder. It seems key to such situations in the musical environment, both to be aware of the path that has been travelled\(^{43}\), and to focus on the areas of transition, the changes in tonality between sections. It is by clearly shaping and understanding such processes that ingenious and coherent solutions to the challenge of re-integration can be found and developed. If this is right, this compositional structure could provide an interesting means of looking at the challenges of innovation in modern organisational life.

**Sonata Form**

What follows now is a brief introduction to the basics of classical Sonata Form, followed by some analysis and reflection on the material that is particularly interesting for the present exploration.

In short, sonata form is a structured presentation of contrasting themes and tonalities in an initial Exposition, which is followed by a Development Section, and ends with a Recapitulation which reconciles the initial contrasting themes and

\(^{42}\) The Shakespearean sonnet consists of fourteen lines structured as three quatrains and a couplet, typically in iambic pentameter with a clear rhyme scheme (a-b-a-b, c-d-c-d, e-f-e-f, g-g).

\(^{43}\) At one level, this whole argument is about method, which of course has its etymological roots in Greek: μετα- meta [denoting change or transformation – awareness] + ὁδός hodos [meaning way or path].
tonalities. It is perhaps interesting to note that musicologists have argued for many years over the question of whether this is fundamentally a two-part or three-part form – is the recapitulation really a repeat of the exposition, or should it be thought of as a section in its own right (ABA or ABC). This debate will become relevant again later in our discussion.

The Exposition lays out the primary thematic material for the entire movement. It begins with the first subject, in the tonic key – the 'home ground' for the movement. A bridge passage or transition modulates to a different key – typically the dominant or relative minor, ready for the second subject which is in that new key. The thematic material of the second subject is often stylistically different from the first as well as being in the contrasting key. We have now moved away from the 'home ground'. This is often followed by a closing section in the key of the second subject. Notably, particularly in the classical form, the entire exposition is then repeated, note for note, save for a few bars that either bring us back to the tonality of the first subject for the beginning of the exposition, or lead towards the development section.

The development section is the composer's real opportunity to flex his muscles – to 'go wild'. Apart from the general principle (in the classical form at least) that there is no new thematic material introduced in the development section\footnote{This 'rule' is broken frequently in the romantic period, and particularly by Brahms and Bruckner.}, there are no rules about what 'goes' in this section, or how long it should be. Typical examples of development work might include the fragmentation or inversion of themes, the transitioning of such material through many different and distant keys, and the juxtaposition of unrelated thematic elements. The end of the development section

\footnote{Many composers also insert an introduction before the Exposition, which tends to be slower in tempo than the main movement, and typically functions as an 'upbeat' for what follows.}
prepares for the return of the initial thematic material in the tonic key again, and this is a crucial passage in the piece, signalling clearly to the listener that the recapitulation is coming – the return of the 'home ground'.

The recapitulation is an altered repeat of the exposition. It begins with the first subject, in its original tonic key – this is typically a very recognisable section, given the fact that this precise passage has been heard twice before (exposition and its repeat). The transition or bridge in the recapitulation must be different from that in the exposition, as there is no change of tonality this time. This is often achieved by introducing a short new section, sometimes called the secondary development, allowing the second subject to recur in the tonic key – the 'home ground'. It is the integration of this fundamentally different material into the tonic key which is the crucial element here, achieved, in large part, through the extensive work done in the development section. After the closing cadence, the 'musical argument' has essentially concluded, and anything after this point is generally considered to be a coda. Codas vary hugely in length and complexity, and indeed in the material they use, though they will conclude the piece with a cadence in the tonic key.

Two examples which show both the power and diversity of this form are the first movement of *Eine kleine Nachtmusik* (K. 525) by Mozart, and the opening movement of Beethoven's fifth symphony.

Mozart's movement begins straight into the first subject, in G major, which takes the form of a spiky rising arpeggio. The second subject is more graceful and in D major, the dominant key of G major. The exposition here closes in D major both in its first and repeated incarnation, and the development section also begins in this tonality. This relatively short section moves through d minor and C major before returning to G major for the recapitulation. The following link to a recording will allow readers to follow this formal pattern using the timings below which correspond to the diagrammatic representation of the form used above.

http://tinyurl.com/kpx38cm

<table>
<thead>
<tr>
<th>Part</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td></td>
</tr>
<tr>
<td>First subject</td>
<td>0'19</td>
</tr>
<tr>
<td>Bridge</td>
<td>0'48</td>
</tr>
<tr>
<td>Second subject</td>
<td>1'05</td>
</tr>
<tr>
<td>Exposition repeat</td>
<td></td>
</tr>
<tr>
<td>First subject</td>
<td>1'50</td>
</tr>
<tr>
<td>Bridge</td>
<td>2'19</td>
</tr>
</tbody>
</table>

46 Traditionally, this would be accomplished by an extended dominant seventh chord, clearly flagging what is about to happen – the return of the tonic.
Beethoven's symphonic movement opens with the now famous four note motif in c minor, which the composer then expands through imitation and sequence making up the first subject. After a very short loud horn call, the second subject is introduced in E flat major (the relative major of c minor) which is much more lyrical in character. Notably though, the four note motif of the first subject is still present in the string parts. A short transition leads into an extended development section passing through several different and surprising keys before the recapitulation. Note too here that Beethoven introduces a short solo passage for oboe in the first subject that was not present in the exposition, and the bridge moves to being played by the bassoons rather than the horns. This leads to the second subject, now in C major – the tonic remains the same, but we switch from minor to Major. The movement concludes with a substantial coda.

http://tinyurl.com/k7bzd9c

For the purposes of the present work, several points emerge here which need further development and discussion: tonality, the importance of transitions and the wider question of linearity.
Tonality and Transitions

As we have shown here, the notion of tonality in the context of sonata form is a crucial one, both in how the form itself functions, and in the transitions and changes that make up such a crucial part of the journey on which such a movement takes us. However, how this technical musical notion might transfer into a wider application is not straightforward. We have talked already of a distinction between convergent and divergent material which, we feel, is a very useful starting point that also captures the fact that it is the convergent – the mainstream – which prevails in an important way in the recapitulation. Exploring what this notion might mean in other circumstances, and what sensible and recognisable correlates it might have are clearly significant elements of the next stages of this research.

However, there are some metaphorical and comparative places we might go to get a handle on what is going on here if we lift these ideas out of the musical sphere. Take, for example, Shakespearean drama where, a distinction is typically made between his tragic and his comic plays47. Here, there is a reasonably clear 'mainstream current' that places a play in one category or the other, but that is not to say that either is entirely comic or tragic. One thinks for example of the comic characters of the porter in Macbeth and the gravediggers in Hamlet, who appear immediately following scenes of horror in each respective play. Few argue that these quasi-clowning scenes (clearly divergent material) are there merely for 'light relief', but are rather placed where they are to bring a sense perspective to the audience, to allow them to begin to process what they have just witnessed, and to render the scenes “true to the realities of living, then and now” (Weimann, 1978: 242). Similarly, they are both affected by and affect the mainstream – the overall 'tonality' of the plays would be different without those sections.

One of the challenges here for us in developing this work is to explore these questions around tonality, and the extension question of 'how divergent' can or should the divergent material be? The classical sonata form specifies that the second subject must be in 'a related tonality' to the first subject (we have seen both the dominant and relative major in the Mozart and Beethoven examples above), but what does this mean for wider applications around organisations and innovation? Answers to these questions will also have a significant impact on the discussion around the focus on the transition between such tonalities. And, more specifically, the need within sonata form to understand deeply how the composer moves from the convergent to the divergent in order to find a way to integrate the two later on through the 'working out' of the development section. Similarly, in such a process, the need for a keen awareness of where you are in the process is of crucial

47 Leaving aside the additional categories of history plays and romances.
importance, as without that understanding of relative geography, management of these shifts of tonality and their ramifications becomes extremely difficult.

**Linearity or cyclicity?**

As we have presented this summary of sonata form and its musical structure, it comes across as a significantly linear concept, which in some important sense is, of course, correct. This is also closely related to the idea of narrative in the musical structure, as discussed above, though our contention here is that this is of a rather different sort than the sort of 'storytelling' approach often utilised in executive education space\(^{48}\). Granted, the progression through sonata form is linear in nature, but the content, and the use of that content is not.

Firstly, as we noted above, classical sonata form repeats the exposition in its entirety (with the slight change at the end to lead to the development section), which results in a significantly cyclic element here. This has several effects, perhaps the most significant of which is to focus the process on the transitions between contrasting sections. By repeating the whole exposition, the means of moving from the tonality of the first subject to that of the second subject us underscored, also drawing attention to the differences at the end of the section dictated by the need to return to the first subject, or the need to move on to the development section.

Similarly, the cyclic nature of this form becomes even clearer when the initial musical ideas (now, of course, transformed into a common tonality) recur in the recapitulation section. This is the point where it becomes clearest that the narrative arc of a piece in sonata form is less about the musical ideas or themes themselves, but about the overall structure, and the shifts in tonality that occur over its course. Again, music presented in sonata form has the enviable position of being both abstract and concrete at the same time, enabling the development of ideas and divergent thinking, and the framework to re-integrate them back into the mainstream. Note also, that when those ideas recur in the recapitulation, both are affected by the nature and presence of the other, as well as by the narrative arc itself. While it is clear within the form that it is the tonality of the first subject that prevails – the mainstream – the journey travelled and the changed context has a significant effect on that original tonality too.

The development section, while linearly located in relation to the exposition and recapitulation, is not linear at all in its conception. One might even go so far as to describe it as iterative in nature – not perhaps in the pure mathematical sense, but

\(^{48}\) Many programmes include such ideas, and some even focus on this idea as a way of communicating abstract ideas in a more comprehensible way.
the very fact that the classical form requires the development section to contain no new material, but simply to development of the existing ideas. Fragments from both first and second subject might combine in a new way, or be inverted, reversed or modified in the course of 'working out' how these contrasting ideas might be combined in a meaningful fashion. And this is literally a process of 'working out' that happens in the open, in this free and relatively unbounded creative space for the composer.

It may well be that this iterative, cyclical focus of the development section in the music illustrates something quite fundamental which is underestimated in the normal discourse of innovation, and innovative practice. Here, we can see a clear example of the uniting of evolution and innovation in a structured and sense-producing manner.

In the two examples we detail above, note the variation in duration of the development section. Does this mean that Mozart had less to say than Beethoven, or that his solution to the integration of divergent material was easier (or indeed that the divergent material wasn't divergent enough)? We believe rather that just as there is a key moment at the end of the exposition which signals the coming of what follows, there is a similarly crucial moment in the development section where it is 'the right time' for the recapitulation. Some have characterised this as a moment of 'emptiness', and this point has received special focus in work on both the historical context and the phenomenology of sonata form.

The Danish theologian and musicologist Jørgen I. Jensen (b. 1944) has investigated the Biblical typology in a religious reading of sonata form in his latest book “Europasonate. Teologiske spor i den klassiske musik” (Theological Tracks in Classical Music - 2009). For Jensen, the most magical moment of sonata form is the return of the basic idea – after the end of the development section and just before the recapitulation. He sees this as a resurrection, or a reincarnation of the music's main argument as a catharsis after the fight between the convergent and divergent ideas (i.e. in religious terms the fight between Good and Evil).

In Mozart's symphony no. 40, 1st movement this effect is particularly clear; the development section can be understood as a dramatic fight between darkness and light, and the return of the main subject becomes a veritable resurrection, a cleansed and enlightened version of the beginning of the symphony. In most interpretations of this particular piece orchestras and conductors are very much aware of this elevated and magical moment and must respond to this elegant challenge from the composer.

http://tinyurl.com/m8d7mf3
Development 4'35
Recapitulation 5'47
Jensen reads several other Christian symbols into sonata form, like the tripartite formal structure mirroring the Holy Trinity and the Creation story in the book of Genesis. Whether Jensen’s analysis proves any deeper religious connotations of the sonata form or not, there is no doubt that the sonata form’s ability to connect with some of the deepest existential parts of human experience is more significant than any other classical musical form. This is doubtless also why the format has remained in compositional praxis for so long.

**Historical context and traditions in musicological research**

As sonata form was invented in the middle of the 18th century and developed over approximately 60 years to become the leading format for any composer of the time, the interest in understanding the role that this endeavour has played in musical life as well as in society in general has been a major issue for musicologists across several generations. If we consider the development of art forms since that time, sonata form has been looked upon as a significant change in style, and a hugely powerful aesthetic invention, as opposed to the forms that were prevalent in the periods that preceded it (Baroque, Rococo etc.). In a historical context, its link to changes in society in this period has only been a partial one.

However, the discourse of research in musicology changed somewhat after the Second World War and has led to a number of serious analyses of the importance of the birth of sonata form. The fact that the Age of Enlightenment and the growing self-confidence in the rising middle class in the time after the European revolutions can be replicated in the very form itself, adds a dimension to the idea of using the sonata form in an organisational context.

The philosopher Theodor W. Adorno, in his famous essays on music, includes a chapter called “Society in Sonata Form” which, from the viewpoint of a set of late Beethoven compositions, describes a close correlation between societal developments and the maturation of this particular compositional form. In his thesis from 1951: *Sozialgeschichte der Kunst und Literatur* (The Social History of Art and Literature) the Marxist philosopher Arnold Hauser underlines the importance of instrumental music for bourgeois developments in the late 18th century including the rise of sonata form, and a number of broad descriptions of the development in music history point at similar links.

A team of leading Danish musicologists have put it this way in the early 1980s in Gyldendals Musikhistorie (II: 114):

“It is tempting to imagine the inner conflicts and contradictions in sonata
form as an expression of the individual contradictions in society, and in the same way to look upon the form as a whole as replicating the optimistic belief in reconciliation through reason, to serve the public interest.”

Such thinking emphasises aspects of the role art played in philosophical trends in this period, as in the dialectics of G.W.F. Hegel (1770-1831) – the search for a tool to bring the inner and outer world together based on the notion of reason. According to Hegel’s idealistic philosophy, art plays the important role of reconciling the individual and the collective, the reason against the whole.

“The drama of sonata form becomes a musical rewriting of the politico-philosophical utopia of the Age of the Enlightenment; after man has freed himself from the tyranny of feudal sovereigns, he will shape his future in a balance serving the common good.” (GMH II: 114)

In this understanding of the historical development, the musical reaction to the French revolution and the subsequent undermining of political freedom and ideals was expressed by Beethoven’s compositions in general, and not the least by his refinement of sonata form. In the best known example, Adorno uses Beethoven’s late string quartets as a symbol of the struggle of troubled post-revolutionary societies.

Towards a Script

We said in the introduction that our intention here was to explore the notion of using sonata form as a script for innovative development and organisational strategy, and it is to this that we will now turn. If the arguments we have been making have force, it ought to be possible to turn that force into something usable in the wider organisational world. The bare bones of such a script might therefore take the following form:

Goals:

• To use the script set out by sonata form as a model for integrating divergent ideas into mainstream organisational consciousness.

• To provide a structure and means for meaningful discussion along the lines of the dialectical approach referred to above, giving space for group interaction,

49 Here, of course, Hegel stands on the shoulders of Kant and others, and this current of thinking found an interesting outlet in twentieth century philosophy, sociology and musicology.
but also providing the environment in which ideas can be challenged and developed in a positive and integrative spirit. Within the framework, such discussion can then cease to be personalised, becoming rather a mutually curated journey towards an innovative goal.

A “composer” is selected in the group to decide when to move into the next steps of the script.

During the **Exposition** the group changes the tonality through the **Bridge** for the Secondary Subject. Create a mutual change in spirit allowing divergent thinking, not just classical brainstorming, but thoughtful, odd ideas etc. Staying in this tonality unto the end of this section is crucial.

**Repeat Exposition** with no change. This means that the group goes back to the starting point and learn how the tonal transition in the **Bridge functions**. Don’t develop anything – sum up and understand the transition as well as possible.

**Development** section allows the group to play with the ideas from both the Primary subject and the Secondary subject – swap **tonalities** etc. When things are done and the group reaches a certain “emptiness”, we are ready for the Recapitulation.

The **Recapitulation** must stay in the Primary Subject's tonality. This means that the **Bridge** to the Secondary Subject must “come home” and enable the convergence between the mainstream and the divergent ideas.

Our suggestion is to use sonata form as a script for innovative processes at a particular stage in idea development: the post-brainstorming phase. The integration of this sort of enabling framework could function well as a cure for the mental emptiness that often appears as a state of mind in an organisational innovation process. Clearly, this is a key moment – facing the potential organisational crisis of not knowing exactly how to bring the new elements into the mainstream, a problem which can have far reaching consequences inside an organisation, both for individuals (on both sides of the debate) and for the organisation as a whole.

In the traditional storytelling model, this moment of catharsis would be the point-of-no-return, needed in any storyline. However, the sonata form’s pre-Recapitulation offers a deeper and more existential conversation as the musicologists, and indeed the music itself, suggest. Our contention is that the use of a scripted version of sonata form could be a useful means of escaping from this innovation limbo, for enabling the solving of a convergent-divergent paradox. Our long term goal is to
develop a functioning script for such processes that organisations might use in real situations.

Many organisations face the challenge of feeling the need to innovate all of the time, which can produce an excess of creative pressure, particularly on particularly creative people, some of whom need the protection that is provided by the discipline of the script. Indeed, there is a trend in organisational development which is exploring this idea of the 'right amount' of sustainable innovation. What sonata form could do here is give a reasoned and understandable way of 'squaring the circle', by offering the clear possibility (and indeed imperative) to innovate, but within a mainstream situation of organisational stability.

One key factor here which we have (partially) neglected until now is the role of the composer. For this script to function in a real situation, it seems clear that some sort of leadership or facilitation role is necessary – someone to play the role of the composer. The primary responsibilities of this position would be both to be aware of where the group is in the process, and to manage the transitions between steps in the script. As with any such leadership position, sensitivity to the currents and thinking of the group will be key, and there is a clear risk of the composer becoming 'dictator', disenfranchising the co-creative group and its process, and undermining the whole operation. At the same time, there is a clear need for both direction and big picture awareness in this position. At what point is the group in a mainstream state of mind or a divergent one? When can the group be wild, and what should its focus be at any particular point? These, fundamentally, are leadership challenges for the composer in this environment. It is precisely in this context that a wider understanding of the issue of tonality is crucial. In the transitional parts of sonata form, the compositional mastery resides in the ability to move from one tonality to another. In the same way, any sensitive organisational leader must move from one mindset to another according to the demands of a change of tone or the messages he is receiving from his organisation.

In our experiments in applying this technique, we have also discovered that the initial framing of the context, and the 'construction' of the first and second subjects has a crucial role in the success of the script as a process. This is why we feel that the real strength of this approach may be in the post-brainstorming phase.

One further aspect here might be the integration of digital collaboration or co-creation, facilitating a working atmosphere akin to that found in 'chamber music' – each participant is invested in both the process and the result in a committed and loyal way, and each has something to contribute that can positively influence the whole. One of the major challenges of operating innovation processes in virtual space is the double edged sword of perceived freedom to innovate on the part of the participants, and the following stage of integrating those great ideas (and weeding out
the weaker ones) into the real situation. We see some real potential here with the right sort of co-creative system to allow the innovative ideas to be set off and integrated in a meaningful way, without leaving that process to simple iteration which can often result either in the loss of interest or 'buy in' from those involved, or worse, the dreaded reduction to the lowest common denominator. Adding a meta-level script to such a process could well be a good way of leading such a process to a better conclusion than would be achieved without it.\(^5\)

**Further work**

There is clearly significant further work to be done here to further investigate how far these anthropological, dialectic and historical arguments might reach, and how far as a whole, they support the idea of this applied use of a musical compositional form. Similarly, in the experimental sphere, some rigorous testing of versions of this script is needed to determine whether the prescriptive qualities of the overall idea, and indeed of the specifics of its application, can reach some level of critical mass.

Notions of tonality outside the musical environment also need further investigation, as does the transferability of key relations, particularly relating to transitions between sections – the bridges.

Other aspects of innovation study should also be taken into consideration and mirrored in the basic ideas of these principles of sonata form. For example, Otto Scharmer's U-theory reflects certain parts of sonata form in an interesting way. Both in the transitions in the Exposition and the empty spaces between the Development and Recapitulation, some of Scharmer's observations concur very nicely: notably, the de-learning process going down in the U through a necessary catharsis, and coming back with an enlightened ability to sense the emerging future.

The cyclic effects of sonata form and the level of innovation by iteration also challenge some of the theories of radical innovation. Further studies and comparisons on creative destruction and *tabula rasa* ideas – for example, the writings of Joseph Schumpeter – must be further investigated.

**Parallels**

50 This goal, we believe, is common between leadership and method or process – the end result should be recognisably on a different level than it would have been without it.
In some contemporary art forms there are several very interesting narrative expressions ripe for further investigation to explore the more conscious relevance of sonata form in contemporary society. A filmmaker like Quentin Tarantino uses quite a few sonata form narratives in his movies. In “Grindhouse” the storyline is more or less transferable into this form and treatment of time in “Pulp Fiction”, alongside the use of exact repetition, creates a structure which replicates that of the classical sonata form’s Exposition and Recapitulation.

In the course of developing this work, and in particular when considering the notion of the creative constraint that sonata form might have, we were reminded of the Dogme 95 movement in recent film-making. Spearheaded by Lars von Trier and Thomas Vinterberg, this approach went much further than what one might call ‘creative constraint’ to putting very challenging restrictions on how films should be made – one might even call them hurdles – in order to “purify” modern film-making. For example, special lighting and optical work are expressly forbidden, as are props, sets and produced sound. This notion of erecting barriers to force novel solutions is a challenging and interesting one, and feeds into a large literature on disruption that is outside the scope of this paper. Having said that, many musical ensembles use such ideas in a rehearsal situation – notably string quartets – to try to provoke reactions and stimulate individual and group interpretation. Our contention here, however, is that on a risk-reward scale, the scripted liberating structure may well reward more consistently, more of the time, while also contributing to overall organisational cohesiveness and individual commitment.

References


Morrow, Mary Sue (1997) *German music criticism in the late eighteenth century*. Cambridge University Press.


Webster, J: 'Sonata form', *Grove Music Online* ed. L. Macy.

CO-CREATION IN THE PUBLIC SPACE: TRANSLATING LOCAL HETEROTOIPIAS INTO A JOINT STRATEGY.

Mogens Holm

Abstract
This paper attempts to map some of the communicative changes that take place on the borderline between public administration and civil society. The empirical backdrop is the Department of Culture and Leisure in the City of Copenhagen\(^{51}\); and the impetus is ‘the self-serviced cultural facility’ which was introduced along with ‘digital access control’ in a number of the department’s institutions in late spring 2013. Two innovative measures which led to fundamental changes in the way citizens and public servants perceive themselves, their roles, and each other. The paper juxtaposes a sample of creative ‘studios’ with the new operating procedures of the cultural institutions, and suggests that a further development of the methods of creativity, dialogue and participatory inquiry, that accompany the studios, may further a democratic community building. The argumentation offers a few theoretical anchoring points for analyzing the field, and draws on theoretical framework and creative demonstrations presented at the 7th Art of Management and Organization Conference in August 2014,

‘The country’s largest employer, Copenhagen Municipality, brings an end to decades of detailed regulation of the work of kindergartens, in social services and in home care. All 7 departments involved in what may be the history of Denmark’s largest single reform and turn upside back on nearly 30 years of practice in the way public administrations and institutions are governed. The consequence of the more than 45,000 managers and employees are extensive: Refocusing from rules and reporting requirements to core-issues about what is good for the citizen.’

‘Monday Morning’ April 7th 2014\(^{52}\)

\(^{51}\) The Culture and Leisure Department of Copenhagen City operates 120 institutions such as libraries, museums, cultural centers, sports-facilities, citizen service centers and local cultural administration units. Provides grants to public education, theaters, music, cultural institutions, festivals and events. Perform regulatory functions and solve tasks for communities, organizations and citizens.

\(^{52}\) https://www.mm.dk/
The cultural institutions of the Danish capital have for hundreds of years been guarded by diligent civil servants, who scrutinized the comings and goings of visiting citizens. The organizational setup of the Department of Culture and Leisure in Copenhagen had the distinct features of Max Webers classical bureaucracy, where the wheels of public administration turned slowly but safely guarantying the citizen a lawful treatment from the tenured civil servants. It secured the implementation of official strategy and held the execution of public authority in a steady grip (figure 1).

Figure 1  The traditional public bureaucracy - simplified
The system was designed to have maximum resistance towards individual excesses, but it also had a hard time complying with the growing expectations of creativity and co-production. The standard operating procedure was that the citizen went to the civil servant and was treated to a predefined public service. Dialogue was scarce, hierarchy was time-consuming, and the idea of e.g. co-designs or user-driven innovation was non-existent (see figure 2).

Figure 2  The traditional approach to public service
Therefore the idea of implementing digitalized access and un-manned facilities was worrying, and the thought of handing the facilities over to the public ‘after hours’ was preceded by grave considerations about vandalism and theft. But the pessimistic expectations quickly evaporated when in 2012-13 the middle management layers of the hierarchy were heavily reduced, the structure of the organization was flattened and the scope of leadership was broadened. At the
same time the individual institutions were merged into clusters, equipped with more autonomy and encouraged to enter into dialogues with the citizens and into partnerships with external institutional partners (figure 3).

Figure 3  The altered public bureaucracy - simplified
The organizational change was followed by the introduction of digital access-control to self-serviced cultural facilities, and soon a new trust-based relation emerged between the public auspices and their environment - a relation which were in 2014 to spread and affect the other six departments of the municipality. New dialogue-techniques began to flourish and the organizational clusters diffused into soft networks producing a growing number of outreach-activities and audience-developing-schemes leading to even more intense and qualitative dialogues. Within a few weeks the public learned to use the digital access and took the un-manned cultural facilities to heart in a way that brought up serious questions about the role of the professional public servants, be it librarians, custodians, administrators or janitors.

Figure 4  The altered approach to public service.
The fact that the Copenhageners themselves to a large degree had undertaken responsibility for the buildings, the collections and the activities shed a whole new light on the professional cultural worker. Of course plenty of tasks and duties still remained for the public employee, but it soon became obvious that new possibilities had emerged. The employee had stopped being a ‘controller',
and the citizen had stopped being a ‘controlee’. Instead the citizens began
developing a language for participating in defining the content of the public
institutions. Volunteering developed from a buzz-word to a systematic effort.
The staff took on the role of instigating mediator in a network cultivating group
creativity in public spaces - and the concepts of co-design and co-production
emerged (figure 4).
Today the staff no longer guards the public property and maintains monopoly on
the privilege of the selection of the content of the cultural institutions. Instead
the cultural workers now focus on bringing together different sociological and
technological actors, such as 3D printing facilities, climate-changes, health-
initiatives, financial instruments and traffic-solutions - all with the purpose of
providing access to equipment, knowledge and education, and unique in exactly
how it is arranged to fit the purposes of the local community it serves. Librarians
now organize creativity together with exhibition-halls, theatres, churches, local
governmental bodies, and socio-economic organizations. Administrators
undertake the relational work of producing connections between professionals,
arts-practitioners and diverse groups of citizens. Custodians work with gaming,
community outreach, citizenship, democratization and urban regeneration. And
they all work with the development of collective creative processes.
To the citizens the changes are noticeable not only in the roles of the staff, and
in the contents of the activities, but also in the new means of communication:
On one hand the digitalization leads to the development of ever-more
sophisticated social media supported by cyber-space; on the other hand the
citizens require actual face-to-face formats, where meaning is reorganized
through dialogues taking place between people with different backgrounds
present in the same room. The architecture of the institutions is re-thought
through the joint efforts of civil servants and citizens. In order to embrace the
proportions of humans the interior decorating, the entrances and access-ways,
the urban squares, pavements and green areas are rearranged. Even the water in
the formerly polluted harbor is cleansed through a conscious effort, and new
outdoor swimming facilities are established in order to accommodate the
demands of the 21st century cosmopolite citizen. Wellness and fitness is
legitimized as part of the public services; and the skaters, the rollers and the ball-
gamers move from secluded sports-stadiums to designated parks and squares
buzzing with street life. Transportable units containing libraries, citizen-service-
offices or saunas are being constructed in order to bring culture and leisure and
digital services to the citizen wherever in the city she chooses to be. In order to
be ever-present in the urban space the civil servants leave their hitherto
comfortable desks intent on curating new realities. In fact some of the
institutions dissolve as physical edifices and warp into mobile human pools of
skills, knowledge and ideas, in which rules and reporting requirements are
decreased in favor of core-issues.
Heterotopias
In an attempt to identity different representations and understandings that meet and confront in the above mentioned social process we shall draw on the Foucaultian concept of communicative spaces or ‘heterotopias’ (Foucault 1967). Foucault point out that there are many kinds of spaces, e.g. of transportation, of temporary relaxation or of rest, but there are also spaces which are linked with all the other spaces and at the same time contradict, designate or reflect them. These are spaces of either utopia or heterotopia. A utopia is an ideal state. Utopias are not of this world. But in combination with utopias also heterotopias exist. And they are of this world. Foucault describes them as: “…counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested and inverted” (ibid). An example of a counter-site is a mirror. The mirror-reflection is a utopia, as there is no reality behind the surface of it. But it is also a heterotopia, because the reflection may be brought to use. We may test and extend our knowledge with it. We cannot control the reflection, it is simply not within our reach. But if we use the knowledge, obtained in the mirror, in an effort to change what we conceive as the real world – then the reflection changes anyway. The construction of heterotopia as a space for play and invention, and as a source of creativity and entrepreneurship, is a step towards observing the human meeting-place as a physical and emotional entity – and a step towards observing creativity as a communicative process. What Foucault defines as ‘simultaneous representation, contest and inversion’, may be observed as the conflicting polyphony of the different social systems - within the creative interaction.

Working with organizational creativity and group-creativity it seems that no matter from which angle we arrive at the subject we tend to struggle with some kind of ‘space’ – be it a metaphorical space created by certain subject positions, such as curators or mediators, or be it physical rooms defined by architecture, rules and requirements. Heterotopias emerge in the communication when a ‘cultural’ versus a ‘useful’ space is defined, a space of ‘entrepreneurship’ versus a space of ‘management’, or a space of ‘leisure’ versus a space of ‘work’. These concepts of space generate different subject-positions and allow different continuations of the communication. Heinsen talks about ‘learning-spaces’ with built-in disturbances or constraints (Heinsen 201453), Johnsen and Sørensen turn to Kant’s ‘affective turn’, a sensation leading to the suspension of composure (Johnsen & Sørensen54). Müller strives for ‘spaces of co-presence’ containing a kind of meta-stability, while at the same time maintaining an openness for events

53 Heinsen, Rikke: ‘To create and curate new learning spaces as a part of artistic entrepreneurship’ (Presentation at the 7th Art of Management and Organization Conference, Copenhagen 2014)
54 Johnsen, Christian Garmann & Sørensen, Bent Meier: “Screw it, let’s do it’: The Ideological fantasy of entrepreneurial subjectivity’ (Presentation at the 7th Art of Management and Organization Conference, Copenhagen 2014)
(Müller 2014\textsuperscript{55}), and Tsakarestou and others suggest that we turn ‘problem-spaces’ into ‘solutions-spaces’ (Tsakarestou et al., 2014\textsuperscript{56}).

In today’s organizational life however, heterotopias are most often constructed simply as physical spaces for play and innovation (Hjorth 2005)\textsuperscript{57}. Striving for creativity companies promote ‘homo ludens’ over ‘homo economicus’. Seeing that traditional corporate offices may not be favorable to creativity – they turn to interior decorating, and convert specific rooms into creative stages or ‘blue rooms’. Also the classic auditorium-style classrooms undergo changes. With their emphasis on instrumentality and linear causality they are suspected to support SOPs. Thus schools and universities establish ‘living labs’ and ‘creative studios’. Hoping to nurture candid conversations, out-of-the-box thinking, playful behavior and courageous imagination, they define certain shapes, colors and features as ‘creative’.

**Creative studios, living labs and ‘blue rooms’**

At Copenhagen Business School the ‘Studio’ is currently established in a bourgeois-villa, which makes it refreshingly different from the modern concrete buildings of the rest of the campus, and which may also explain the distinctive atmosphere of the place, the *genius loci*, if you will. It is equipped with whiteboard surfaces, and also offers additional whiteboards on wheels, flip charts and pin walls. There are low and high tables, chairs and couches. There is internet access for group research, printing facilities, projector for presentations - and a kitchen area for preparing food and coffee.

At Coloplast, the kitchen in the ‘Space’ is an asymmetric bubble that grows out through the walls and ceiling. The same applies for the couch area, which thus acts as a satellite dish, so that whispering gossip can be heard anywhere in the room. Even to move through space can be a challenge, since the curved walls hamper the unwary. The inventory includes, inter alia, red plastic stools, which is molded by each employee’s buttocks, a conference table with double glass in which employees may exhibit everything from product-utopias, favorite tools and hate objects. Sound-scapes color the room with everything from monotonous highway noise to horny roars from red deer.

At Danisco, the ‘Innovatarium’ is established in a former test bakery, a venue which also facilitates a certain *geist*. Here one can "see the light", aided by light from the ceiling. The room is furnished with bar stools, tables, pillows, chairs and couches where employees can stand, sit and lie. The white walls can be used as a large TV screens, which can create the illusion of everything from space station

\textsuperscript{55} Müller, Björn: ‘Creatio ex materia’ (Presentation at the 7th Art of Management and Organization Conference, Copenhagen 2014)

\textsuperscript{56} Tsakarestkou et al.: ‘Cities as Platforms for Co-creating Experience-Based Business and Social Innovations’ (Presentation at the 7th Art of Management and Organization Conference Copenhagen 2014)

to palm beach while the sound of waves flow through the speakers. The walls whiteboards.

The ‘Blue Room’ at The Danish Technological Institute is set on concept development and the facilitation of change from conventional thinking to creative thinking. The room, which is bathed in blue light, makes a number of props available: balls, clay, wigs, countertops, chairs and podia, that the users themselves furnish. Following the motto that it may be fruitful to turn things upside down, the sky has been painted on the floor. Light, smells, sounds, different textures and flavors may support the creative process.

‘Mindlab’ in the Ministry of Commerce and Economy is an elliptical meeting room without corners and walls with round holes. Here the staff develops draft legislation, initiatives and action plans. The room's identity is allegedly created by the users who are supposed continuously to shape the physical environment and create new workstations by rearranging partitions on wheels and portable lighting. "The Mind" is MindLab’s central space, which is round and white and as one large whiteboard where you can write and project everywhere. The manual suggests that the space must be filled with three elements to enhance creativity: time, humor and simple-ness.

While some of the creative spaces are set on making life as pleasant for the users as possible, offering food drinks and comfortable furniture, others choose a different approach and provide disruptions in the form of physical, auditory or emotional resistance, the idea being that disruptions force users to break old thinking and acting patterns.

Whichever approach the dedicated ‘mind-labs’ and ‘blue rooms’ choose they do tend to have a more accomplished history - than the traditional classrooms and offices - when it comes to e.g. group dynamics or experimental learning. Still, they may not function to the fullest of their ability. Architecturally they are geared towards research and innovation, but they seldom offer to complement lectures and case study discussion with a problem-based, active learning experience. They could redefine the role of mediators and moderators and strengthen their ability to facilitate teamwork. They could inspire staff and students to take a larger responsibility for their learning. They could offer elements that enhance the result of e.g. career days, strategy-planning and idea generation sessions. They could add more movement and emotions to the intellectual universe. But they do so only in modest measure. There seems to be a missing link between the original intention of building a creative environment – and, on the other hand: the predictable everyday life of the organization.

**The need for creative methods**

The case of the Copenhagen Culture and Leisure Department indicates that in order for the creative dialogue to succeed it must adhere to programs and methodologies that reach beyond individual projects. The case suggests that public institutions could benefit from a consistent political portfolio if they are to mobilize and join forces with the many heterotopias of the everyday.
Furthermore it suggests that the creative spaces - if they are to rise permanently to the concept of ‘laboratories’ – should consider nursing a dedicated staff of moderators and curators.

E.g. Hanke, Kayrout and Hempel provide laboratory demonstrations of how to hone the skills of such a staff through improvisations with music, painting or theatre (Hanke et al. 2014, Kayrout et al., 2014, Hempel et al. 2014). Also Keith Johnstone has worked for many years with improvisation. In an example he sends two actors on an empty stage without directions or preconditions. They do not know who they are, where, or why; but, as Johnstone comments: “Good improvisers develop action”:

A: ‘Sit down, Smith.’
B: ‘Thank you, Sir.’
Sir: ‘It’s about the wife, Smith.’
Smith: ‘She told you about it, has she, Sir?’
Sir: ‘Yes, yes, she’s made a clean breast of it.”

(Johnstone 1979).

In this example decisions are made - and accepted - in almost every sentence. In the first sentence preparations are made, and in the second sentence - by consent - it is decided that the two participants know each other, that they are probably in some kind of principal/agent relationship, that one of them is named Smith, and that it is appropriate to sit down. In the third sentence several new decisions unfold. And so on. It is also evident, that there is no way that any of the actors can predict what is going to happen in the next instant. And that neither of them can reserve any area of decision for themselves (Sir decides Smiths name, and Smith decides where Sir has his information from).

In spite of the unbiased and unconditioned point of departure, the random words and movements conspire to form a productive frame of logic. But as the dialogue and the action develop the frame tightens and the logic tends to restrict the possibilities of variety. The context remains contingent, meaning that anything might still happen, only by now some solutions are more likely than others. The dialogue gradually builds layer upon layer of expectations thereby reducing the number of appropriate continuances. As the structure of expectations tightens the improvisation becomes more predictable – demanding still higher inventiveness of the ongoing communication.

58 Hanke, Peter & Hedley, Paul: ‘Innovation and the sonata form’ (Presentation at the 7th Art of Management and Organization Conference, Copenhagen 2014)
60 Hempel, Lutz: ‘Strategically improvising organization lab’. (Presentation at the 7th Art of Management and Organization Conference, Copenhagen 2014)
61 Keith Johnstone: Writer and stage director. Associate Professor at Royal Academy of Dramatic Arts (London), University of Calgary (Calgary) and The Danish National School of Theatre (Copenhagen).
Improvisations are easy to establish, but they are not productive in and of themselves. Eventually the momentum seeps out of the communication, the story comes to a halt, and the improvisation is perceived as redundant. This also goes for creative exercises with other kinds of artistic tools such as music, movement or more tangible assets, where the element of play sometimes becomes too prominent, e.g. in workshops where the participants are encouraged to create spontaneous paintings, and then to spot and interpret patterns in the wet paint, like eager Rorschach testees. Sometimes the result is but a silent conclusion that the two worlds of academia and arts are still looking at each other from a considerable distance. This underpins the question of how to mediate or curate spontaneous responses of group creativity so that they may be translated into a joint strategy.

**The role of the mediator**

The governance process that the citizens employed together with the Department of Culture and Leisure, lead to a multitude of social heterotopias in which the role of the mediators became ever more prominent. The process influenced the physical design of the cultural institutions, which in turn enhanced the methods of innovation and entrepreneurship. Today the cultural venues combine manufacturing equipment and education with the purposes of enabling community members to design, prototype, create, fabricate and engineer projects, events and manufactured works that wouldn’t be possible to create with the resources available to individuals working alone. The new community centers develop into ‘makerspaces’ where loosely-organized individuals share space and tools with all kinds of organizations affiliated with the library, museum, sports-facility or arts center. They co-produce dialogue between public and civil society and become representations of the democratization of design, engineering and fabrication. But they couldn’t do it without mediators. The assembly of materials and individuals is not enough. Mediators and methods are needed in order to reorganize the simultaneously represented meanings.

Perhaps the most prominent feature of the mediator is the ability to observe and decide on change when it actually happens. Here we may benefit from Joseph A. Schumpeter’s term ‘creative response’ which was coined as an event that provokes a response which is outside the range of existing practice, and therefore changes the social situation for good. In Schumpeter’s own words: ‘... it creates situations from which there is no bridge to those situations which might have emerged in its absence’ (Schumpeter 1947). Following this definition we cannot limit our focus to spontaneous outbursts and actions (whether they be motivated by pleasant or by disruptive surroundings). Our focus must also include a view of the everyday life which each of the participants represent. In other words: The object of observation cannot be just the singular creative event but must also enclose the accompanying backdrop of social expectations and norms, which by their own change defines the event as creative – or not.
References:

Hjorth, Daniel. (2005). *Organizational Entrepreneurship: With de Certeau on Creating Heterotopias (or Spaces for Play).* In Journal of Management Inquiry 14 (4)
AN INVESTIGATION OF THE EFFECT OF ARTISTIC COLLABORATION
ON THE BRAND IMAGE OF LUXURY FASHION BRANDS

Emily Huggard

“Everyone who is interested in luxury is interested in contemporary art now. Collaborating with contemporary artists brings a new kind of creative fecundity to the product. It forces a different creativity than that of just fashion”
— Yves Carcelle, past president of LVMH fashion group

Abstract

Branding is now of not only tactical, but strategic importance. The business of luxury fashion requires sophisticated brand management techniques as well as a high level of creativity and innovation. The new consumer looks to fashion brands with an image and culture that reflects their personal lifestyle and self-concept. Brands must be viewed as authentic, topical and culturally relevant, asserting their own unique world, vision and ideals while creating aspirational identities that consumers can align with. Creative and commercial collaboration with visual artists has become a notable trend in the luxury fashion industry, as links with the art world are viewed as a way to add value to a brand in terms of prestige, cache and profitability. Brands such as Prada and Louis Vuitton have recognised the value of Artistic Collaboration — partnering with visual artists to create, design and manufacture globally distributed products and collections. However, the belief that art has the power to influence consumer perceptions of a brand/product is not well founded, and an understanding of how collaboration “works” for fashion brands has yet to be developed. This research provides an explanation of the perceptible strategic marketing benefits and outcomes of artistic collaboration in brand image building terms and provides suggestions to fashion companies/brands who intend to be involved in such strategic endeavours.

The aim of the research was to investigate the effect of Artistic Collaboration on the brand image of luxury fashion brands. This commenced with the conceptualisation of the link between art and luxury to reveal possible image associations between an artist and brand in collaboration. Brand management and consumer learning theories were then used to build a definition of brand image transfer (BIT), the process by which the meanings and symbols associated with a brand become associated with another entity.

A framework of BIT was then applied to artistic collaboration and tested inductively through consumer-based surveys and an industry interview. This framework suggests
the factors influencing consumer perceptions of collaboration; the transfer of image from the artist to the brand; and the factors that mediate this transfer.

The results of this research are supportive of image transfer from the artist to the brand in collaboration, demonstrating the importance of linking with artists to enhance brand image through associations of prestige, exclusivity and authenticity. The survey and interview also revealed the mediating factors of image transfer. BIT is determined by the artist’s associations that are influenced by the creative style of the artist; the prestige/status of the artist; and the duration of the collaboration.

Most notably, the greater the perceived fit or authentic similarity between the identities (attitudinal or aesthetic) of the partners, the stronger the transfer of image in collaboration. Image associations will be more likely when a link is established in the consumer’s mind through external sources such as leveraged advertising, public relations and communication strategies.

Finally, the brand management-based contributions of this study are discussed. The strengths and limitations of the research are also considered, and suggestions for future empirical inquiry suggested.

Artistic Collaboration in the Luxury Market

Artistic collaboration between fashion designers and artists began in the 19th century. Elite fashion designers such as Paul Poiret realised the marketing value of fusing commerce and art, recruiting painters such as Georges Lapape to illustrate his collection catalogues (Taylor, 2005). Elsa Schiaparelli—who worked with artist Salvador Dali in creating Surrealist collections—followed suit in the 1930s. The 80s brought the Pop movement and a 1983 collaborative collection between Vivienne Westwood and graffiti artist and social activist Keith Haring (Borrelli-Persson, 2014).

Influential marketing practitioners continue to leverage the secondary associations of artists with a belief that art has the power to influence consumer perceptions and enhance brand image (Hagtvedt and Patrick, 2008a). In this paper, “artistic collaboration” was explored as a marketing strategy used by luxury fashion brands. Artistic collaboration is used to refer to a partnership between a visual artist and a fashion brand to create or design a product or collection of products specifically for the brand (Bai et al., 2008a).

Creative and commercial collaboration with visual artists has become prominent in the luxury fashion industry. Companies such as Louis Vuitton and Prada have built art into their brand DNA. Louis Vuitton has translated the work of various artists such as Stephen Sprouse, Richard Prince, Takashi Murakami, and most recently illustrious Japanese artist Yayoi Kusama, into globally distributed collections and products. The
2012 Kusama collaboration was the largest art collaboration initiated by a luxury brand to date, comprising of ready-to-wear, handbags and accessories, shoes and jewellery as well as window displays in 460 Louis Vuitton stores in 64 countries (Judah, 2013). Other recent examples include Prada’s 2013 ‘Entomology’ collaboration of handbags with artist Damien Hirst in aid of ROTA (Reach Out to Asia); and Hermes’ 2012 collection of scarves with artists Josef Albers, Daniel Buren and Hiroshi Sugimoto (Judah, 2013).

Through collaboration “connotations of art – craftsmanship, status, exclusivity and investment – are projected onto the brand and its products, and are also capable of providing a discreet, avant-garde indicator of wealth and luxury, which is especially relevant in the current economic climate” (Shardlow and Baron, 2014). Brands can transform commodities into concepts and lifestyles, evoking feelings of permanence, heritage and nostalgia (Shardlow and Baron, 2014).

*Image 1: Yayoi Kusama x Louis Vuitton (Judah, 2013)*
Rationale

The belief that art has the power to influence consumer perceptions of a brand or product is not justified within the existing literature. It is imperative for fashion companies to understand the practical implications of artistic collaboration—in particular luxury brands, which utilise collaboration to build the perceived prestige of their product through symbolic associations (Johnson and Vigneron, 2004).

Akin to the marketing strategies of sponsorship and celebrity endorsement, the goal of artistic collaboration is to increase awareness; and to establish, fortify or alter brand image (Gwinner, 1997). The attitudes of consumers toward artistic collaborations are overall neglected in existing research (Bai et al., 2009). This has contributed to a limited understanding of what makes art collaborations "work" particularly with regard to brand equity concepts, image association and image transfer (Smith, 2004).

Gwinner and Eaton (1999) looked at brand sponsorships, proving that event-to-sponsor associations resulted in the transfer of image between partners, however
there is little known about brand-artist associations that result in image transfer. This paper explores the perceptible strategic marketing benefits and outcomes of artistic collaboration in brand image building terms.

The Link Between Art and Luxury

Luxury and art maintain a constant and mutually beneficial relationship and are impossible to separate completely. They are closely “interlinked sociological markers” (Kapferer and Bastien, 2009: 99) with an emphasis on symbolic value. Art also promotes a particular set of values that reflect current social and cultural trends (Bourdieu and Darbel, 1997).

The allure of both art and luxury is credited to a particular exclusivity that derives from scarcity (Kapferer, 1997b). The limitation associated with original works of art can be associated with the restricted production represented by luxury. Art therefore can render luxury items as timeless and not only merchandise, which differentiates them from strictly “fashion” (Taylor, 2005). Creating a link between the final product and the creative “artistic” process through collaboration can enhance the perceived quality and prestige of the brand (Hagtvedt and Patrick, 2008a).

Arts Marketing theorists argue that in order for fashion to develop beyond its commercial ties and progress creatively, it has to improve its links with art (Taylor, 2005). Bourdieu looked at the production and consumption of symbolic goods in his theory of cultural capital, “a social relation…that includes the accumulated cultural knowledge that confers power and status (1993a; 1993b).” Through patronising the arts, brands such as Prada (with the creation of their art foundation Fondazione Prada) have used cultural capital as a form of experiential marketing (Ryan, 2007).

Art is the ultimate luxury in the sense that it has a massive mark-up and is inherently elitist (Troy, 2003). If a luxury brand can take on the mythology of art, the consumer can create a narrative of self that possesses the cultural capital to value artistic sensibility (Tomas de la Pena, 2003). “If the luxury object leads to what Thorstein Veblen called ‘conspicuous consumption,’ artistic [collaboration] leads to ‘conspicuous cultivation,’ stimulating the connoisseur in everyone”(Nelson and Zeckhauser, 2008: 3).

Coining the term Art Infusion Theory, Hagtvedt and Patrick (2008a; 2008b) looked at the effect of art when used in advertisements and product design. They found that products associated with art were perceived as more luxurious and exclusive, and proposed that the central properties of art spill over onto the product and brand with which it is associated, contributing to a luxurious brand image. This effect was not dependent on the actual content of the artist’s work, but on the general connotations of luxury associated with visual art (Hagtvedt and Patrick, 2008a).
Brand Management Theories and Brand Image Transfer

From an industry perspective, luxury brands are classified as those with a unique culture and history; expectations of product integrity and exclusivity; and are built through strategic and aligned marketing and endorsement efforts (Kapferer, 1997b). In marketing terms, luxury brands are those that can provide emotional benefits and cultural experiences that are hard to match by competitors (Frost and O’Cass, 2002).

Jackson and Shaw (2006) discussed the “democratization” of luxury, which now requires luxury fashion companies to address the contradiction between their lavish product and the conditions of mass-consumption. Luxury houses have responded by presenting their brand within the context of the art world, pushing fashion into the cultural and social landscape and making their product matter (Taylor, 2005).

Keller (1993: 33) defined brand image as: “Perceptions about a brand as reflected by the brand associations held in consumer memory.”

For the purposes of this paper, Keller’s definition was chosen as it describes brand image as an extensive set of associations. For example, luxury brands may be stored in the consumer memory under a “superordinate” concept category such as prestige and status (Low and Lamb, 2000). It also assumes that an image can only reside in the mind of the consumer. An artist’s image is a collection of image associations encompassing the overall meaning of the artist, and can be explained using adjectives summarising these perceptions (Keller, 1993). Image associations of an artist can include adjectives such as modern, avant-garde, traditional, innovative and cerebral (Gwinner, 1997).

This paper utilises the concept of Brand Image Transfer (BIT), the process by which the meanings and symbols associated with a brand become associated with another entity such as a celebrity or an artist (Smith, 2004). For example, the potential transfer of contemporary artist Takashi Murakami’s “meaning” (creativity, originality, exclusivity) to the Louis Vuitton brand through collaboration. This process is particularly relevant for luxury fashion companies who want to transfer the symbolism and prestige of an artist to their brand.

Much of the literature on BIT relates to the transfer of image from a third-party entity (event/celebrity) to a brand’s product (Smith, 2004). Literature to date has not covered the brand image effects of artistic collaboration. In addressing this gap, it was necessary to look at how meanings and associations transfer from one brand to another through a review of third-party endorsement literature including sponsorship, celebrity endorsement and co-branding (McCracken, G, 1989; Gwinner, 1997).
A Framework of Brand Image Transfer (BIT)

In conceptualising the transfer of image, Smith’s 2004 Framework of Brand Image Transfer (BIT) Through Sponsorship: A Consumer Learning Perspective was employed as the theoretical framework, adapted and applied to artistic collaboration.

This conceptual model details the overall process by which brand image transfer takes place via sponsorship. This framework was chosen due to its focus on the consumer perspective of brand image as well as its high analytic value and content validity at three levels of the transfer process.

1. The possible meanings of the artist and luxury brand as they are represented in memory

2. How these meanings are 'matched-up' by consumers at image level;

3. The likely outcome of this in terms of the brand image transfer that results

This framework was applied to artistic collaboration through the categorisation of the literature and is illustrated in Figure 7 below. The constructs and factors of BIT in the framework were then empirically tested through primary research.
This framework suggests:
The factors influencing consumer perceptions of collaboration;
The transfer of image from the artist to the brand;
The factors that mediate this transfer

Research Approach

Because the overall aim was to investigate the effect of artistic collaboration on the transfer of image from a consumer perspective, quantitative collection included consumer-based surveys. The surveys operationalised and tested the BIT framework.

Qualitative collection included an open-ended interview with Nicholas Kirkwood, founder and designer of luxury footwear brand Nicholas Kirkwood. Kirkwood had a few months prior to the study launched an exclusive one-off collaborative collection of shoes inspired by the late ’80s artist Keith Haring. The interview provided deeper insight into the strategic branding decision of artistic collaboration, allowing for an in-depth conceptual and theoretical analysis of the influence of artistic collaborations in a real-life organisational context, and validated the mediating factors within the BIT framework (Creswell, 2009).
Consumer-Based Surveys

Four online-based consumer surveys in the form of questionnaires were created. Two well-known luxury brands and two well-known artists were chosen for the surveys based on a pretest to pair in fictitious artistic collaborations: 1. Jeff Koons for Louis Vuitton and 2. Takashi Murakami for Prada. Using two fictional collaborations allowed for the evaluation of brand-specific factors. Additionally, it was imperative to pair brands and artists who had not collaborated in reality in order to avoid any preconceptions, which could affect responses.

The consumer sample group was randomly assigned to one of the four surveys, which included the [“yes collaboration” and “no collaboration”] treatment, and one of each of the two fictitious collaborations. Randomisation ensured that the impact of the consumer’s “prior brand schemas would not bias the results in any given treatment” (Gwinner and Eaton, 1999: 51). This experiment also isolated whether it was the “treatment” and not the characteristics of the individuals in the different groupings (or other factors) that influenced the outcome (Gwinner and Eaton, 1999).

There were 161 total responses for the surveys with 50 valid responses for Survey 1, 41 valid responses for Survey 2, 35 valid responses for Survey 3, and 35 valid responses for Survey 4. The largest percentage of the sample was between the ages of 26-35 followed by the 18-25 age bracket. In terms of art genre preferences across all the surveys, fine art was the most preferred (20.3), followed by graffiti art (18%).

In order to measure the variables describing the relationship between artistic collaboration (independent variable) on BIT from the artist to the luxury brand (dependent variable), the consumer-based surveys were composed of an Independent Variable, Dependent Variable and Mediating Variables.

Independent (Treatment) Variable: Artistic Collaboration Condition
The Independent Variable condition consisted of two levels, one in which the event and brand were paired in artistic collaboration ("yes collaboration") and one in which they were not ("no collaboration"). This provided, in effect “a before and after,” illustrating that the transfer of image between the artist and the brand occurred when they were linked through artistic collaboration in comparison to when they were not.

Dependent Variable: Brand Image Transfer

Adjective Based Image Transfer Measure
This paper examines image transfer using artist and brand personality in an adjective-based image transfer measure developed by Gwinner and Eaton (1999). In the
pretest, five adjectives were chosen in describing each artist (Takashi Murakami and Jeff Koons). The adjectives were included within each of the surveys, rated on a scale as to how appropriate it was in describing the artist (1=Very Inappropriate; 7=Very Appropriate) and then, separately, respondents answered how appropriate the same five adjectives were in describing the luxury brand (Prada and Louis Vuitton) the artist was paired with.

If the image transfer occurred, “one would expect the image of the artist and the image of the luxury brand to be more similar in the ["yes collaboration"] condition, as the artist’s image would be transferring to the brand” (Gwinner and Eaton, 1999: 52).

<table>
<thead>
<tr>
<th>Takashi Murakami</th>
<th>Jeff Koons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modern</td>
<td>Innovative</td>
</tr>
<tr>
<td>Colourful/Vibrant</td>
<td>Controversial</td>
</tr>
<tr>
<td>Exciting</td>
<td>Extravagant</td>
</tr>
<tr>
<td>Fun</td>
<td>Trendy</td>
</tr>
<tr>
<td>Mainstream</td>
<td>Excessive</td>
</tr>
</tbody>
</table>

Mediating Variables: Factors of BIT in Framework
Mediating variables are factors that mediate the effects of the independent variable (artistic collaboration) on the dependent variable (brand image transfer). The mediating variables are those found within the BIT framework that strengthen or weaken the Brand Image Transfer Process. The mediating variables were tested within each section of the survey.

Operational Measures and Sampling

Non-probability sampling was chosen in order to find a suitable pool of respondents (Creswell, 2003). Using judgment sampling, it was reasoned that the consumer sample had to be artistically conversant in order to increase the reliability in measuring BIT (Saunders et al., 2009). The sampling did not solely target a luxury consumer due to the measurement of brand image, rather than purchasing intention (Smith, 2004). The surveys were distributed through social networks with a focus on several arts- and luxury-based LinkedIn groups and blogs. The survey was also

---

62 LinkedIn groups included Luxury and Lifestyle Professionals, ART Professionals Worldwide, Communication Arts and the Art Collecting Network.
distributed to employees of a London-based arts based organisation curating affordable art from galleries and artists from around the world.

The analysis of the interview was theory driven, and the units of meaning were categorised and coded to validate the mediating factors within the framework that strengthen or weaken BIT in collaboration (Mason, 2002). Limitations to the interview method included inadequate representation (one interview with designer Nicholas Kirkwood) and the fact that Kirkwood’s one-off couture collection was not a collaborative design process, but a collection inspired by the late Keith Haring. In turn, the conclusions are not generalisable or numerically quantified (Mason, 2002).

Results

Results of the Consumer Based Survey

*Brand Image Transfer Outcome*

An adjective-based image transfer measure utilising artist and brand personality proved the image of the artist and the image of the brand to be more congruent/similar when paired in collaboration. Using the collaboration treatment as the independent variable and the image congruence scores as the dependent variable, a highly significant multivariate effect was found for the collaboration treatment (Gwinner and Eaton, 1999). This confirmed the transfer of image from the artist to the luxury brand when they are paired in collaboration.

*Antecedents Factors Influencing Consumer Perceptions of Artistic Collaboration*

Brand image transfer is determined in part by the artist’s associations that are influenced by external and internal factors (Smith, 2004). In terms of external antecedent factors, the thoughtful selection of an artist’s Creative Style to align with the brand’s positioning and target market further enhances the possibility of BIT. The majority of the consumer sample felt it was “very important” for the artist involved in a collaboration to be of the genre of art that they preferred. In order to boost the personality and authenticity of a brand, a luxury brand should therefore have a clear picture of the type of art genre that offers the best intersect (Bai et al., 2008).

In evaluating the *Prestige/Status of the Artist* in collaboration, the majority of respondents agreed that both artists in the survey were of high status/prestige within the art world, suggesting that this factor has an effect on the perception of the collaboration (Smith, 2004).

---

63 Art and Luxury blogs included Drawn! The Illustration and Cartooning Blog (http://blog.drawn.ca), Art and Things and UK Street Art.
In looking at the Duration of the collaboration as an external antecedent factor, results proved that luxury brands should opt for a limited-edition collaboration to build exclusivity and avoid over-exposure (Kirkwood, 2011). For a luxury brand, a limited edition builds exclusivity by illustrating the restrictions on production or purchase of an artist's work, separating luxury goods from mass-produced products (Hagtvedt and Patrick, 2008a).

In terms of the internal factors of BIT, the luxury brand's associations are held in consumers' memory and the greater the Artist and Brand Knowledge, and the stronger the Brand Image, the greater the likelihood of BIT. Within the surveys, Prada was found to have a stronger brand image. BIT was stronger (congruence of event and brand image higher) for the Prada and Takashi Murakami pairing, which may be attributed to both the greater knowledge of the artist Takashi Murakami and the strength of Prada's brand image. This proves that the more powerful the collaborating luxury brand’s image in terms of favourability, strength and uniqueness, the greater its potential for BIT (Gwinner and Eaton, 1999).

Mediating Factors of Brand Image Transfer Process
The results prove that fashion brands can maximise their investment in collaboration by choosing an artist based on image-based fit. If the consumer perceives similarity, an assimilation effect will occur and the image of the artist and the brand become more congruent (Gwinner and Eaton, 1999). Keith Haring’s social activist style of art is consistent with Kirkwood’s desired market positioning as a non-commercial and avant-garde brand. The congruence enhances the chance of transfer by more firmly anchoring the relationship in the consumer’s mind. “It is important to the composition of the final pieces that both parties share some similarities, or can both be brought on to common ground” (Kirkwood, 2011).

Results of Interview with Nicholas Kirkwood
The strategic goal of the Nicholas Kirkwood x Keith Haring collaboration was creative inspiration. The designer aimed to build a genuine and authentic connection to the art world through the brand’s involvement with the Keith Haring AIDS Foundation, which included the donation of a percentage of the collection’s proceeds. Kirkwood believes that artistic collaboration can enhance brand image through ensuring the brand remains topical and relevant with a project the public can relate to (Kirkwood, 2011).

Antecedent Factors Influencing Consumer Perceptions of Artistic Collaboration

Creative Style of the Artist: Kirkwood demonstrated strategic consideration in choosing Haring’s creative artistic style, image and message. He wanted to ensure that the
perceptions of Haring and his brand could be fused to create a new idea, and that Haring’s associations aligned with the brand’s positioning and target market.

**Prestige/Status of the Artist:** Kirkwood was initially drawn to Keith Haring’s strong message and controversial aesthetic. Haring had a definite stance in the art world, which could act as an extrinsic cue of cache and brand legitimacy. Similarly, within the survey consumers felt both Jeff Koons and Takashi Murakami were of high status/prestige within the art world, which led to stronger BIT.

**Duration of the Collaboration:** Kirkwood (2011) emphasised that a limited-edition collection was a way to further remind consumers of the rare value of Haring’s work. He expressed his belief that over-exposure of a collaboration can dilute the message.

**Internal Artistic Collaboration Factors**

**Brand and Artist Knowledge:** It is essential that the public/consumer is aware of both parties for the final work to be relatable and that the consumer needs to knows, and has an image of the artist, in order for it to transfer to the brand (Kirkwood 2011).

**Brand Image:** Because the Kirkwood brand is still establishing awareness and a distinct image within the market, choosing to reincarnate/collaborate with Haring who is both inconspicuous and non-commercial helps boost the personality and authenticity of the brand, while building a unique ethos and DNA (Bai et al., 2008).

**Mediating Factors of Brand Image Transfer Process Between Partners**

**Fit:** Keith Haring’s social activist style of art is consistent with Kirkwood’s market positioning as a prolific and avant-garde brand. “It is important to the composition of the final pieces that both parties share some similarities, or can both be brought on to common ground” (Kirkwood, 2011). To establish fit in the consumer’s mind, public relations and leveraged advertising were utilised. Kirkwood opened his first New York store coinciding with what would have been Haring’s 54th birthday, and reflected on an exhibition of Haring’s work at the Brooklyn Museum in an exclusive interview with Vogue magazine (Borrelli-Persson, 2014).

**Strategic Brand Management Implications for Practice**

Evidencing image transfer between the artist and the brand suggests that brand image and positioning goals can be accomplished through collaboration in a perceptible and measurable way. Collaboration can provide a luxury brand cue, adding cache and
exclusivity. This allows the brand to avoid the strategic implications often inherent in
the use of other luxury cues, such as the effect of a premium price on consumer
demand.

Through exploration of consumer attitudes toward collaboration, this research
revealed various factors that mediate the brand image transfer process. In choosing
an artist to work with, marketing practitioners should measure the consumers’
perception of the artist through undertaking consumer research in order to measure
the consumers’ perception of the artist, ensuring that it is consistent with the brand’s
positioning goals and current image. This includes the Creative Style of the artist/genre
of the art, and the consumers’ knowledge of and perceptions of the artist’s prestige,
status and quality.

A brand may opt to direct consumer thought prior to the collaboration to the
prestige/status of the artist as well as to the preexisting associations that exist and
that are desired to transfer. For example, Louis Vuitton’s 2013 collaboration with
street artists Retna, Aiko and Os Gemeos kicked off with a film announcing the
 collaboration, followed by the collaborative design of collection pieces, and
culminated in the artists painting the façade of the LV Miami storefront. Luxury brand
Bally launched their collaboration with Swiss artist Olaf Breuning at the opening of
Art Basel Miami Beach 2011 (Cohn, 2013). The collection of accessories were
showcased and sold at a pop-up shop in the Art Collectors Lounge alongside
photographs created and directed by Breuning. Luxury brands should also consider
the duration of the collaboration, as consumers associate limited-edition
collaborations with exclusivity and scarcity, illustrating the restrictions on production
of luxury goods.

In maximising image transfer, both parties’ images must be an authentic fit – whether
it’s an aesthetic or attitudinal affinity. In order to establish this link or fit in the mind
of the consumer, brands should utilise a marketing mix that links the attributes of the
artist to the brand with a focus on the image-based similarity of the partners. This
can include leveraged advertising, public relations and storytelling strategies.

The Louis Vuitton x Yayoi Kusama collaboration was supported by a marketing
strategy that ensured Kusama’s visual aesthetic was promoted across all of the
brand’s channels (Judah, 2013). Louis Vuitton engaged consumers via their Instagram
page, sharing images of their flagship locations reflecting Kusama’s signature dots, and
their media relations strategy focused on sharing the key message of the brand’s
commitment to art. In tandem, Louis Vuitton funded an exhibition on behalf of Yayoi
Kusama at the Whitney Museum of American Art. This exhibition was scheduled
days prior to the release of the collection (Judah, 2013).
Today’s discerning consumers increasingly distrust superficial and unauthentic collaborations, which convey more about the sponsorship money spent than an expression of brand ethos and identity (Shardlow and Baron, 2014). When promoting partnerships that showcase talent, attitudes or values with a genuine synergy, consider extending the collaboration to activities that evolve beyond the initial buzz (Shardlow and Baron, 2014). This can include runway set designs, exhibitions as well as in-house roles within the company, such as creative direction and design roles, so that the artistic nature is always inherent in the brand’s work (Shardlow and Baron, 2014).

Strengths and Weaknesses of the Study

This paper represents a first step in the discussion of the measurable efficacy of artistic collaboration for luxury fashion companies. Because brand image is defined as the “perceptions of a brand as reflected by the associations held in consumer’s memory” (Keller, 1993), it was difficult to capture all relevant associations the respondents had with the brands and artists used within the surveys. Uncovering the causes of (or processes involved) in the transfer of image was also difficult. Brand images often involve implicit knowledge and opinions, which take shape during a more complete and extended research period.

The research stimulus was limited to only two fictitious artistic collaborations and a “single exposure” to the sponsorship treatment (“yes or no collaboration”) (Gwinner and Eaton, 1999: 55). The consumer sample was not solely made up of luxury consumers due to the measurement of brand image, rather than purchasing intention (Smith, 2004). A luxury consumer sample group could uncover more tangible outputs (sales, brand awareness and loyalty) as well as further strategic marketing direction for luxury brands. Limitations to the interview method were based on inadequate representation (only one brand). Additionally Nicholas Kirkwood’s one-off couture collection was not a collaborative product design process, but a collection inspired by the late Keith Haring. In turn, the conclusions are not generalisable or numerically quantified. Additionally, the selection and use of only one framework of BIT limited the exploration of additional factors involved in mediating the transfer of image between brand and artist (Smith, 2004).

Areas for Future Research

Additional studies using multiple artist-brand pairings, extensive interviews with brands that have engaged in artistic collaboration, and more robust treatments are needed to evidence the measurable outputs and commercial value of BIT in collaboration. This includes whether the strength of image associations diminish over the duration of the partnership.
Because this study employed the adjective-based image transfer measure after the exposure to the collaboration treatment, it assumed rather than tested the direction of image transfer (Smith, 2004), and also assumed the transfer of image to have a positive effect on the image of the brand. Evaluating the reverse (BIT from brand to artist) as well as negative image associations using unknown versus known brands may be a way to evaluate these effects. The long-term effects of image could also be explored, particularly in extended partnerships, which can make the brand synonymous with the artist or vice versa (Smith, 2004).

Further interviews with artists and brands could also be used in measuring the enduring effects of collaboration, as well as the ethical ramifications of brands appropriating artists’ work. The artists and brands utilised within the research pairings are highly commercial, renowned and recognised brands in their own right. Evaluating how (the factors considered) brands choose an artist to collaborate with is also an unexplored area.

This paper also proved that image transfer is stronger in collaboration when there exists an image-based fit between the artist and the brand than when there is no similarity. Further research may explore if fit can facilitate transfer on more distant associations (Gwinner and Eaton, 1999). There exists further opportunity to explore other mediating factors of BIT specific to collaboration through the use of additional frameworks and models. The greater collaboration’s role in enabling luxury brands to change/enhance their brand associations and effectively reposition them, the greater the commercial value of collaboration (Smith, 2004: 54). Hence, greater empirical research on marketing and brand equity concepts is needed. Individual brand equity models and measurement scales could be utilised to evaluate further branding outcomes of artistic collaboration for luxury brands.

Additionally, as collaboration becomes a widespread marketing tool used by various fashion companies (Taylor, 2005), how will brands use artistic creativity to differentiate within the market and create demand? Are there long-term benefits of artistic collaboration for the brand in creating and asserting its own unique ideals and values? Exploring how brands will maintain continuity and cultural validity through collaboration is also an unexplored area.

Conclusion

Luxury fashion companies continue to use artistic collaboration as an integral part of their marketing mix without fully understanding the branding value or return on investment of this endeavor. This paper contributes to the literature by providing an explanation of the tangible marketing benefits and outcomes of artistic collaboration for fashion companies in brand-image building terms.
The results are supportive of image transfer between the artist and the brand in collaboration, illustrating that the perceptions of luxury and authenticity associated with an artist can transfer in collaboration, effecting evaluations of the image of the partnering brand. The theoretical framework of BIT applied and tested in this paper also revealed the factors that mediate image transfer, in turn suggesting aspects of collaboration that should be considered when deciding on potential artist affiliations. This paper also acts as a catalyst for further research into the role of artistic collaboration in developing brand equity.

Luxury and art maintain a constant and mutually beneficial relationship and are impossible to separate completely. Building a brand now requires a cultural movement strategy as opposed to simply a brand building strategy. As luxury purchases become more deliberate, artistic collaboration is a way to satisfy the new luxury consumer who now craves exceptional, innovative and “lasting” luxury with added value. Creating a link between the final product and the creative “artistic” process through collaboration can enhance the perceived quality and prestige of a luxury brand. This heightens their symbolic and psychological value, allowing them to appeal to their most discerning consumer.

References


Kirkwood, N. (2011) [Interview] Via Email with E Huggard. 26 October.


Ryan, N. (2011) [Interview] London College of Communications with E Huggard. 8 February.


Reports


Mintel (2011b) Luxury Goods Retailing – Global – August 2012
CURATORIAL PRACTICE IN ARTISTIC INTERVENTIONS IN ORGANIZATIONS: INSIGHTS FROM SWEDISH PRACTITIONERS

Ulla Johansson Sköldberg and Jill Woodilla

In this paper we discuss the role of the facilitator of artistic and design interventions in companies. We regard design interventions and artistic interventions as similar activities; they are both related to the companies’ innovation work and they both rely upon an artistic framework in their work process. Our focus is on the “facilitator role” and how it is performed in three different organizations that produce/mediate artistic interventions. The facilitator tries to bridge the gap between differences in what is taken-for-granted by companies and artists, respectively. However, the role of the facilitator is vague, and differs considerably between organizations. For a fresh perspective on the facilitator role we contrast it with the role of the curator. This role is far from homogeneous, but is well developed both practically and theoretically. We propose that such a comparison would be beneficial for the artist, the facilitator, and the organizations involved.

Keywords: Artistic interventions in organizations; Curator; Facilitator

Introduction

Recently, we have been intrigued by connections that researchers interested in artistic interventions in organizations – when people, processes or products from the world of the arts enter business or non-profit organizations (Berthoin Antal, 2009) – have made with curatorial practice. For example, Woodilla (2011) suggests that for art (essential for being human), design (necessary to create context), and organization (entailing relationships) to interact in a synergistic manner, a number of roles are necessary including that of a curator, who “establishes, clarifies, is mindful of whole, does not provide content or create context.” Likewise, Haselwanter (2013) proposes that with artistic interventions for business development, there exists the need for an independent curator (midway between the business manager, the arts manager and the design manager) who can “capitalise the position between business management, arts management and design management and management, employees, artists, designers and design thinkers at the right moment and to the right extent.” In a third example, Grzelec (2014) analyzes responses from a survey of 64 producers of artistic interventions, and concludes that “the work of producers (can be) compared to three familiar activities: consulting, curating, and mediating” and concludes that it is a combination of the three.
Our interest is in the efforts of the individuals, called facilitators, who coordinate particular interventions, and who maintain direct contact with company management, artists, and employees engaged in the process. The role of the facilitator is unclear, yet metaphorically it is similar to that of the contemporary curator. Therefore we seek help from the curating discussion to clarify the role. In this paper we first present our theoretical perspective followed by the methods and empirical study. Then we examine similarities between a curator and a facilitator, and finally we discuss changes that the facilitator and his/her organization can make by regarding their role through the lens of the curator.

**Theoretical Perspectives**

Our work is informed by two areas, curating and artistic interventions, which we consider in turn. We briefly review the etymology of the work *curating*, and then follow its discourse in the work of contemporary curatorial practice. The discourse of artistic interventions in organizations originates in broader discussions of artistic interventions in the art, management, and practice areas.

**Curating**

1.1.23 “Curator” from an etymological perspective. The Oxford English Dictionary (Simpson, Weiner & Oxford University Press, 1989; Oxford University Press, 2000) traces the etymology of *curator, curating* from Latin *cuare*, meaning to care for, referring to the “cure of souls” (earliest known use 1362) or guardianship of those legally unfit to look after themselves (1413), and subsequently manager or overseer (1632) or one with the power to elect university professors (1691). In these early citations the role of the curator was that of a supervisor, in a controlling relationship with those cared for. The earliest known use related to the art-world was in 1667, as the officer in charge of a museum, gallery of art, library, or the like: a keeper or custodian.

The verb *to curate* is traced to US usage, as in, to act as a curator of a museum, exhibits, and the like, or to look after and preserve (earliest use 1934). In extended use (added online in 2011), *to curate* means to select the performers or performances to be included in a festival, album, or programme; also, to select, organize and present (content) on a web site (earliest use 1982). *Curating* (noun), formed by the verb *curate* with suffix *-ing*, was first noted in 1906 and referred to the supervision of a museum, gallery or the like by a curator; the work of storing and preserving exhibits.
The history and theory of curating is intertwined with the actions of exemplary curators, frequently recorded through interviews (cf., Obrist, 2013; Thea, 2009), and linked to the rise of new art genres such as impressionism and dada that did not have a place in official art exhibitions, the development of the gallery, and permanent collections in museums displayed as temporary exhibitions. Each curator brings his or her own perspective, background, and experience to the work, but contemporary curating involves letting the art itself be the center of attention, with the curator remaining in the background. Graham and Cook (2010) focus on curating new media art (digital, interactive, connected), but note that their description of the curatorial process also applies to the wider cultural context of new forms of contemporary art. They redefine curating any art that may be “process oriented, time-based or live, networked or connected, conceptual or participative” (p.284) as a set of behaviors, and conclude that “the only way to best know how to curate – to produce, present, disseminate, distribute, know, explain, or historicize – a work of art is to know its characteristic and its behaviors, rather than imposing a theory on the art.” (p.304) Thus curating is always unique to the artistic process or product at hand.
1.1.25 The bonds between curator and artist. During a recent seminar, Genre Creates Ghetto: Curating in a Post-Genre World (2014) attended by one of the authors (Woodilla), speakers emphasized the bonds that exist between curator and artist. From the artists’ perspective, the curator is in service to the artist, and needs to respond to the question, ‘What is artistry?’ However, pushing boundaries is the responsibility of artist and curator. From the curator’s perspective, the relationship with the artist is key: while the artist achieves the vision, the curator deals with underlying conditions and protects the artist from executive decisions/questions from the institution. The soul of the creative idea comes from artist, and the curator must ensure that the idea can last as long as it needs to. Lately, some curators and artists work so closely together that the boundaries between the two seem to be almost dissolved.

Artistic Interventions

Artistic interventions encompass all activities where artists engage with the world outside the art sphere for purposes that sometimes focus on mutual development but mostly focus on societal or organizational benefits. These engagements frequently, but not necessarily, occur outside the artists’ usual venues of studio, museum, gallery, theatre, and the like. Interactions may occur in the public arena or community, or as in our interest, in public, private, or non-profit organizational contexts. An artistic intervention is an experience, either through direct involvement with an artist or artistic process, or by viewing and reflecting on a piece of art. The focus is not on the art form itself, but on the process of engagement and subsequent outcomes at the individual, group, organizational, or societal level. The discourse of artistic interventions draws from the arts, management, and practice.

Artistic interventions as a pure artistic act with the aim to influence the broader society are frequently labeled as “socially engaged art practice” or “community-based art”, although there are other labels used to describe the interactive process outside of the artist’s normal domain. Artistic interventions in organizations (AIO) – our concern in this paper – most often focus on what is good for the organization. An artistic intervention in an organization, therefore, could often, but not always, be considered as “applied art”. When studied by management researchers, which is most commonly the case, it becomes part of a broader discourse of Art & Management. In the following we begin by discussing socially engaged arts before turning to artistic interventions in organizations, and finally discuss artistic interventions within the broader framework of Art & Management.

Socially engaged arts. From an art and art history perspective, bringing people or processes from the world of the arts into the community is an example of socially engaged art practice, where artists choose to engage with timely issues by expanding their practice beyond the safe confines of the studio and into the complexity of the public sphere. Kester (2013) describes two assumptions underlying this move: one in
the theoretical description of art, located in the discourses of the 1980s, which assumed that the viewer lacks the critical awareness of the artist who in turn can awaken the viewer and provide inspiration and guidance. The other assumption is located the traditions of *community-based art*, which developed primarily in the United States and the United Kingdom during the 1960s and 70s. Here the artist uses the experience of art making to enhance the self-esteem of the poor or working class (pp.xv-xvi). For example, the British Artists’ Placement Group (AGP), dating from 1966, sought to find work for artists by placing them within an industrial complex of production, thus allowing the artist to act as a vector for change (Hudek, 2012).

For art historians, as Kester (2013, p.9-10) explains, theorizing the art genre is important. Hence, socially engaged art, or ‘new genre of public art’ has been referred to as *littoral art* (*Hunter and Larner*), to evoke the hybrid or in-between nature of the practices; *conversational art* (*Bhabha*), and *dialogue-based public art* (*Finkelpearl*). Kester uses *dialogic aesthetic*, claiming, “the work of art can be viewed as a kind of conversation – a locus of different meanings, interpretations, and points of view. … Dialogic projects unfold through a process of performative interaction” (p.10). Similarly, Thompson (2010) writes of ‘participatory art’ that requires the action of the viewer in order to complete the work (p.21). Our preference is for *relational aesthetic*, used by Bourriaud (2002) to describe “a set of artistic practices which take their practical point of departure the whole of human relations and their social context, rather than independent and private space” (p.113). This underpinning of communication and exchange expresses the foundation of an artistic intervention.

Sand and Atenzia ([www.playingthespace.wordpress.com](http://www.playingthespace.wordpress.com)) use *artistic intervention* to describe when artists, architects, musicians, dancers and researchers explore the rhythms and resonance of an urban setting, thereby turning it into a playground and creating new situations and awareness of urban qualities, limits, forces and meanings. Sand (personal communication, May 2014) explains that “konstnärliga interventioner” (artistic interventions) have become increasingly common in Scandinavia since the 1980s.

Underlying many socially engaged art projects is a series of provocative assumptions about the relationship between art and the broader social and political world, and about the kinds of knowledge the aesthetic experience is capable of producing. Clear intentions to challenge power underlie many socially engaged art projects (Kester, 2013; Lacy, 20010; Thompson, 2012). Artistic interventions in organizations continue this intention with the motivation to change working conditions, although organizational decision-makers may espouse purposes of adding value to economic outcomes.

**Artistic interventions in organizations.** Many current researchers of artistic interventions in organizations place its inception in corporate art collections (cf., Jacobson 1994, 1996), or in Xerox PARC, when co-located engineers and artists influenced each other’s work (Harris, 1999), although, as Gavan (2013) explains,
artists have been collaborating with organizations throughout the twentieth century. Darso (2004), in what many consider to be the first comprehensive study of artists working in business settings (sic) as catalysts for change, identifies four possibilities for Arts-in-Business: (1) Business uses the arts for decoration; (2) Business uses the arts for entertainment; (3) Business applies the arts for training or individual or organizational development, and (4) Business integrates the arts in strategic processes (p.14). Our general interest is in the latter two uses. We take Berthoin Antal’s (2009) definition of artistic interventions in organizations as bringing people, processes/practices or products from the world of the arts into organizations, while recognizing alternate definitions exist. One is Schiuma’s (2011) Arts-Business Initiatives, or business interactions with the arts can be used to enhance value-creation capacity and boost business performance, and another is Barry and Meisiek’s (2010) conception of workarts, primarily an art collection, artist-led intervention or artistic experimentation that directs attention away from immediate work concerns and towards alternate ways of seeing and making sense of the situation at hand.

Accounts of successful artistic intervention in organizations have been published as case studies in professional journals, (e.g., special issues of Strategic Management Journal, 2005, 2010), highlighting various intervention contexts and benefits for management. Books written for practitioners by professors from the Harvard Business School link creativity to jazz ‘jamming’ (Kao, 1996), and explain artists’ processes for the benefit of knowledge workers (Austin & Devin, 2003). Academic journals include more critical examination of the practice and links to concepts or organizational development and change (cf., Abbott, Kersten, & Lampe, 2006; Beyes & Steyaert, 2011; Berthoin Antal 2013; Berthoin Antal & Strauss, 2014; Berthoin Antal, Taylor & ladkin, 2013; Styhre & Eriksson, 2008), while Gilmore and Warren (2007) surface underlying power dynamics that are seldom addressed. Again, these publications feature diverse examples of artistic interventions in organizations, based primarily on qualitative research of interventions established through intermediary organizations, as we describe below.

1.1.26 Broader perspective of art and management. A clear connection between art and management is in arts management, as the application of management functions and processes to the facilitation of the production or the performing or visual arts and the presentation of the artists’ work to audiences (Chong, 2010, p.5). These processes, and related concerns about the role of the arts administrator are beyond the scope of our interest, which lies in direct engagement of artists with members of organizations.

Academic interest in artistic interventions in organizations has two underpinning discourse streams within management studies. One is the metaphorical conceptualization of the ‘art of management’, or how managers or organizational members are engaging with the arts through art-perceiving or art making. Barry (1996) employs a qualitative inquiry methodology based in symbolic constructivism
by using drawing, sculpture, photographs, dramatization, and other art-forms to
challenge managers to express and then analyze their organizational environment, and
hence come to quite different views and greater understanding of their situation. More
traditional use of metaphors, when symbols are transferred from a source domain to a
target domain includes Vail’s (1998) conceptualization of Management as a performing art, while Hatch’s (1998, 1999) exercises using jazz musicians and practices, and Nancy Adler’s (2006) essay calling for artistic processes to be used in management and leadership, are often quoted as examples within the academic
literature. Most often this discourse places concepts from each discipline adjacent to
each other, thereby coming to greater understanding of managerial practice or
organizational theory (see also Hatch & Yanow, 2008).

A second related discourse is that of aesthetics of organizations that originated in the
1990s with important early contributions by Strati (1992, 1996, 1999), Linstead &
Hopfl (2000), and Guillet de Montoux (2004). In general, these scholars theorized
organizing using an aesthetic lens, considering the senses -- feelings, touch, smells,
sights and sounds -- rather than discussing interventions. However, with the 2006
decision by the executive board of the Academy of Management to terminate the Art
and Management Interest Group “due to difficulties in evaluating work in this area”
(Watkins, King & Linstead, 2006), the journal Organizational Aesthetics (http://digitalcommons.wpi.edu/oa/) has become the critical center for work focusing
in general on art and management (c.f., www.artofmanagement.org) and aesthetics of
organizational life, including artistic interventions (c.f., Berthoin-Antal, 2012; Bozic
& Olsson, 2013; Schein, 2013).
The practice of artistic interventions in organizations. During the 21st century, the growth of artistic interventions in organizations has been dominated by the presence of intermediary organizations, specifically by Tillt (www.tillt.se/in-english/) in Sweden, and Arts & Business in the United Kingdom (www.artsandbusiness.bitc.org.uk), although other similar, but smaller, organizations exist, primarily in Europe. The work of these organizations is documented through expert reports, prepared in response to funding entities, notably the EU, but also state and local government agencies. These reports provide descriptions of artistic interventions, intermediary organizations established to facilitate the process, and an “evaluation” of results achieved, bearing in mind that the report’s unstated mission is to justify the funding and prepare the ground for future applications. While every artistic intervention is unique, taken together, the expert reports provide a general depiction of the process. None provide details of an actual intervention, but these can be found in researchers’ ethnographic accounts, for example, the case studies in Brattström (2012) and Jahnke (2013).

As reported by Knell (2004), interactions between the arts and business became common in the early years of the 21st century, when UK managers seeking a more creative emphasis in their organizations engaged in “creativity training” (Sandel, 2004), later referred to arts-business training or intervention. Company decision-makers tended to engage in an interaction on the recommendation of a member of their professional network, recognizing that the arts offered new tools and techniques to change the way organizations behave, think and act, and to influence the behaviors and effectiveness of the UK workforce. However, most interventions were of short duration, with outcomes at the individual level (e.g., communication, writing, presentation skills). Less frequent were longer and more risky interventions with the promise of organization wide change and transformation (e.g., addressing cultural or business critical issues, acting as triggers for reflection, dialogue and new understanding), with the Catalyst program at Unilever the prime example of success. Meisiek and Barry (2014) conjecture that the most widely used early forms of interventions were theatre techniques that use active audience participation or improv allow organization members to test their ideas and face the unknown (cf., Clark & Mangham, 2004; Gibb, 2004; Meisiek & Barry, 2007; Mirvis, 2005). By 2011, a wider range of intervention purposes and outcomes was reported from European practice, encompassing influences on innovation, organizational change, and societal interests, as well as some reciprocal development for the artists involved (Berthoin Antal, Inlesia & Almondoz, 2011).

Artistic interventions in organizations have three major participant roles: artists, organizations, and a mediator, generally a producer/intermediary organization who establishes and monitors the process. No one artform has monopoly on impact for
arts-based training and development (Stockhill, 2009). The background of individual artists often combines a formal education and practice in an artform, with other experiences relating to education, business, academia, or a special cause. They rely on an open process, value collaboration and teamwork, and have good listening and observation skills (Ingelia & Almandoz, 2009). Client organizations of all sizes come from a variety of areas with a balance between private, public, and non-profit organizations (Grzelec & Prata, 2013). Producers (also called intermediaries, matchmakers or brokers) on average work with many client organizations, having as their main goals to develop the organizations and contribute to society. They obtain funding, match artists and organizations on the basis of their own experience and knowledge, provide process support by establishing a focused framework for the artistic intervention, monitor progress, address problems that arise, and communicate outcomes within the organization, to funding entities, and to the broader society (Grzelec & Prata, 2013; Ingelisa & Almandoz, 2009).

Financing artistic interventions can be a difficult task, and producer organizations seek support from a variety of sources, including fees from client organizations, public subsidies (from all levels of government and different policy departments or institutions), and private funding. There is a general balance among the various forms of funding, with the EU grants being a prominent contributor. Some producers receive annual or ongoing funding, while others are funded on a project basis (Vondracek, 2013).

Barry & Meisiek (2004) describe five critical stages during an intervention, using data from NyX alliances when 20 artists were paired with 20 companies for 20 days. First was forming the challenge for the intervention, as the statement or goal that guided the process, developed by the company and Alliance staff. It was best to have concrete, practical challenges, but at the same time they needed to be deliberately experimental and playful with the means used to achieve them. Second was matching the artist’s capabilities to the organizational context, generally accomplished with the help of the Alliance staff involved. The artist’s discipline and stature in the art world was not important, but artistic competence could play a significant role in creating desirable outcomes. Building and maintaining trust during the intervention was another challenge, since an “Arts/Business Divide” existed, whereby managers expected artists to have some sort of “magic thinking” frame. In the most successful alliances attention moved from the artist as an oddity/provocateur and towards a shared problem and a shared language – typically a joint accomplishment. At the same time, the artists maintained their artistic integrity throughout and gained respect for their artistically-centered insights and methods.

The fourth critical stage of an intervention was the problem framing and search modes used by artists and companies. Artists promoted a ‘search mode’ rather than the implementation of a solution, and would get company members to look for different things and to look differently. The artists presented themselves as strangers and subsequently employees would confide in them and would agree to outlandish
suggestions. The fifth challenge was contextualization of the ‘art-work’, the general
degree to which the company and its problems were represented through the output of
the intervention, which shaped the intervention style. Mainly, but not always, this was
achieved through the artists’ design of the intervention, strongly influenced by how
well the problem of the innovation alliance was represented and by personal
investment or involvement by managers in the process. Other factors included
working in the company premises rather than offsite, using smaller rather than larger
workgroups, and by celebration ceremonies around the completion of the intervention.

Two approaches to documenting the values added through an intervention are found in
the reports. Quantitative methods traditionally used in organizations are inadequate
and frustrating for artists involved, yet numerical measures are important to funding
entities. (Knell, 2004). Berthoin Antal (2009) concluded that no theory existed that
explained the complex phenomenon of artistic interventions and the often indirect
ways they affect organizations, and recommended that researchers develop an
innovative and customized “toolkit” with appropriate indicators, and that stakeholders
should be willing to share their knowledge and expertise. From case studies of arts-
based initiatives in the UK, those providing significant organizational value are those
that can balance and combine impacts on different categories of benefits. Schiuma
(2009) developed an Arts-Value-Matrix for purposes of ascertaining the potential
impact on people and organizations from a particular form of interaction between an
artform, such as a painting hung on the wall, a concert in the workplace, collaborative
art-making, and so on. While Schiuma’s intent is to enable the organization’s
decision-makers engage an appropriate artform for the desired purpose, we caution
that many intangibles exist during implementation, and the desired/expected result
cannot be guaranteed.

A wide variety of values-added or impacts have been documented (though not
explicitly as evaluations) in the collaboration Creative Clash (www.creativeclash.eu)
in Europe. These include a positive experience for participants, even though their
initial impressions may have been confusion and skepticism, spillover effects gained
by individuals and groups to the organization level, evidence of contributions to
strategic and operational factors, new ways of seeing and doing, opening spaces of
possibility for creativity and innovation. Responsibility for nurturing these impacts
after the end of the intervention lies with managers and employees (Berthoin Antal &
Strauss, 2013).

Artistic Interventions in Organizations Produced by Tillt

We take artistic interventions in organizations produced by Tillt as our primary
example. Tillt’s roots date back to the early 19th century, when it was founded within
the democratic political movement, Skådebanan, with the aim of providing “culture
for the people”. The organization’s strategy has changed considerably during its
existence, and in the last 10 years it has moved from being part of a political
movement into an independent non-profit company. According to the website:
TILLT is a producer of ARTISTIC INTERVENTIONS in organisations. An artistic intervention is established when an organisation enters into a COLLABORATION with an artist, such as an actor/director/playwright, visual artist/ painter/ photographer, dancer/ choreographer, writer/poet, composer/musician or a conceptual artist. The aim of such a collaboration is to CROSS-FERTILIZE the competences of the two worlds: the world of the arts and the world of the organisation. The work of TILLT is focused in two directions; on the one side TILLT focuses on processes of human growth and ORGANISATIONAL DEVELOPMENT – artistic competence as a tool to stimulate creativity, innovation, human development, and more. On the other side, TILLT works for increasing the field of work for artists where new art can be born and NEW ARTISTIC METHODS can be developed.

The current organization, developed since 2003 under the entrepreneurship of Pia Areblad, has become the world’s largest producer of artistic interventions. They have produced hundreds of different interventions, with more than 80 lasting a year or more. In 2013, TILLT had 16 full-time employees under the CEO and Areblad as Strategist and Lecturer. There were two business support positions (business manager and accountant), one marketer, seven people responsible for acquiring new projects and coordinating them, and four process leaders (whom we call facilitators). Almost 70 artists from different disciplines have completed the formal application process and are available to be employed part time (see www.tillt.se/konstnarer-artister).

Our interest is in the efforts of the individuals who coordinate or facilitate particular interventions, maintaining direct contact with company management, artists, and employees engaged in the process. The role of the facilitator is unclear, yet metaphorically it is similar to that of the contemporary curator. Therefore we seek help from the curating discussion to clarify the role. Below we present our method, followed by highlights from our empirical work. Afterwards we discuss similarities between a curator and a facilitator, and then turn to the benefit obtained by the facilitator and his/her organization can obtain from regarding their role through the lens of the curator.

Method

Our investigation of the roles of the facilitator artistic intervention in organizations centers on qualitative interviews with facilitators from three Swedish intermediary organizations, primarily TILLT (www.tillt.se/in-english/), but also, for comparison purposes, SVID (www.svid.se/en) and SKISS (www.cinergy.info/index.php?option=com_content&view=article&id=21&Itemid=14).

- From TILLT we interviewed facilitator/process leader Roger Sarjanen, who has been active for more than 10 years and responsible for much of the development of the process, and Marie Mebius-Schröder and and Nina
Kjällqvist, who are also facilitators at Tillt. In addition one of the authors (Johansson Sköldberg) has conducted extensive ethnographic research on the Tillt organization (Johansson-Sköldberg, 2014).

- SVID (Swedish Industrial Design Foundation) was founded in 1989 to disseminate knowledge about design as a force for development and as a competitive tool. SVID primarily works with designers who have an artistic foundation in their education, but we knew from previous joint research projects that they use a similar facilitation process. We contacted Marie Loft for an interview about her role as facilitator in earlier joint projects with Business & Design Lab (www.bdl.gu.se) where we were concerned with the “fuzzy front end” of the innovation process (see Jahnke, 2013). Although SVID works mainly with designers, we consider the process to be very similar with that of an artistic intervention since designers have arts-based methods at the core of their education (Johansson Sköldberg & Woodilla, 2013).

- SKISS is not a separate company but a two-year project. This was our choice for a second comparison to TILLT, since only SVID and TILLT are established organizations for artistic interventions in Sweden. We interviewed the project leader for SKISS, Eva Månsson, and one of the artists, Malin Lobell, who was later employed as assistant project leader.

Interviews with the representatives of each organization were conducted in English in December 2013 and lasted between two and three hours. Apart from a few questions prepared in advance we followed Hopf’s (2004) recommendations for focused interviews. We later brought Sarjanen (TILLT) and Loft (SVID) together to allow them to discuss and discover differences and similarities in their ways of handling the process. The interviews were transcribed and indexed for themes that were then used to structure our storyline and generate quotes. Our method was mainly inductive, but with some abductive elements. A paper describing the facilitation process in narrative form using quotations from the interviews will be presented at the DMI Academic Design Management Conference in London in September 2014 (Johansson-Sköldberg & Woodilla, 2014).

For our understanding of curatorial work we use material from notes taken by Woodilla during a two-day seminar on Curating in a post genre world organized by Matthew McIendon of the Ringling Museum of Art, Sarasota, Florida (Genre creates ghetto, 2014)), workshop participation and conversations with Monica Sand (www.playingthespace.wordpress.com). These experiences, though short, gave us insights in the curatorial situation and complemented our literature research.

**Highlights of the Intervention Process from Interviews with Facilitators.**

As a partial governmental organization, Tillt receives some funding for its administrative overhead from EU and other grants, while the main funding for an intervention comes from the company buying the intervention. Once Tillt’s strategist...
or marketer obtained a contract, Sarjanen met with the company decision makers to ascertain the problem or challenge they wished to address and to understand the company culture. He then selected an artist from the list maintained by Tillt: here the artist’s discipline mattered less than his or her competency at working in the situation. Sarjanen prepared the artist for the engagement and then worked with the artist and members of the company to build trust between them. At the end of this month-long period, the group developed a problem statement to be addressed in the subsequent workshops. These were held on a regular basis, with the facilitator keeping his distance, stepping in only to address “people problems”. At the end of the engagement, the company and the artist were asked by the facilitator to develop a plan for future using the “tools learned” in the future and the facilitator encouraged having a celebration of some kind to mark the end of the intervention.

The interventions under SVID were established as part of a PhD research project. Funding came from VINNOVA, The Swedish Governmental Agency for Innovation, (www.vinnova.se/en/) and covered the researcher full-time for four years, and the facilitator’s salary and expenses for half time during a year and a half, although the research project lasted longer so she worked for a much longer time. Loft, the facilitator, selected companies in consultation with the Researcher, and later, after talking with company decision-makers, selected a suitable designer for the intervention. Workshops began immediately, but in some instances there was confusion about the process that was much more open-ended than the designers’ usual engagement with companies for design development. Loft therefore spent considerable time in consultation with the researcher and working directly with the designer and intervention team to ensure a good process. If the process was still unattainable, the designer left and Loft brought in a new one. At a certain point the company started paying for the designer’s time (the research grant only covered a portion), and the intervention continued until completion. Loft and the Researcher wrote a final report.

The SKISS project was established and funded by the government. Månsson, the project coordinator, was engaged by the steering committee, and she in turn recruited artists who were interested in participating and set up a University program for them covering organizational dynamics and employee health issues. As part of this, the artists visited workplaces (mainly non-profits and governmental organizations), and subsequently found their own placement. The artists worked in pairs and supported each other when problems arose. At the end of the engagement, the artists left the organizations and university researchers who had been following the interventions wrote closing reports. Månsson was not directly involved during the placement and intervention period.

**Interpretation**
Facilitators, similar to curators, each had their individual process. We also noticed that there were a number of similarities between the curating process and the facilitator process. Below we present a comparison between the two:

**Comparing the Facilitation Process with Curating**

**The relation to the artist.** Good relationships are important for successful projects, but the way these relations are established differs between the two roles.

- The facilitator has foremost in mind the company’s problem or challenge that is the focus of the intervention, and the artist is instrumental to achieving success. The company and its challenge come first and then the artist is selected. The quality of the artist’s work is relatively less important than his or her competencies for guiding participants in an open process as they confront their problem or challenge. The artist works directly with company members throughout the intervention period.

- The curator positions him or herself to the artist’s world: the artist and the quality of the art are most important and are selected first. The artist is known through the artwork, and while they may be present at the exhibition’s opening reception, the audience seldom knows them personally.

**Time devoted to the project.** Each project occupies a different amount of time, but there are differences in the way the time is allotted.

- The facilitator is employed by an intermediary organization such as Tillt, which in turn acquires funding for interventions from a variety of sources, including fees paid by the participating organization, government unemployment or cultural enhancement funds, or research funds. The facilitator manages several interventions simultaneously, each for its entire duration, such that he or she devotes time to between 4-8 intervention projects/year.

- The curator may be institutionally based full-time or as an adjunct employed regularly, or freelance working on a particular exhibition. Generally exhibitions are mounted in series, implying that the curator’s time is 100% in preparing the exhibition, while conceptualizing or working in the early stages of the next exhibition as soon as the first one opens.

**Preparatory work.** Both the facilitator and the curator have considerable preparatory work before the opening of the exhibition or the beginning of the intervention.

- The facilitator meets with company decision-makers to develop the challenge, and separately with the artist to ensure that they understand the company culture and practices. The facilitator takes an active role in activities to build trust between the employees and the artist.

- Most of the curator’s work occurs before the exhibition opens: he or she selects the artwork(s) or commission new ones, prepares the site, and writes essays or a
catalog to accompany the exhibition. Marketing the exhibition to the potential audience occurs in the latter stages of preparation, whereas for an artistic intervention, marketing the process itself occurs in the pre-stage, in order to find a company willing to buy the activity.

- Both the facilitator and the curator develop strong relationships with the artist.

**Interpreting the artist’s work.** The time-frame and manner in which the artist’s work is interpreted to others is different for the two roles.

- For the facilitator interpretation is an ongoing process, as he or she stays alert for interpersonal conflict that may arise, keeps the decision-makers informed, and provides ongoing support to the artist as needed. The facilitator may organize seminars for those involved in artistic interventions in different organizations to share experiences and realize that others may have similar concerns. At the conclusion of the intervention, the facilitator encourages participants to organize some sort of event or celebration to mark the fact that the artist will no longer be involved and they must continue to use the tools and methods learned on their own. The facilitator is seldom involved in writing a formal report for the company.

- For the curator interpretation is part of the preparatory work to ensure that the exhibition will appeal to the target audience. If the artist and artworks selected, arrangement of the work in the chosen exhibition site, explanatory essays onsite, and catalog with scholarly interpretation are all appealing and promoted through appropriate marketing, then the exhibition will bring fee-paying patrons to the museum, or purchasers to the gallery, and subsequently the artist will become better-known.

**Potential Differences in the Facilitator’s Role**

If the facilitator’s role was more like that of a curator, we suggest that facilitation work would be different in ways that follow from a analysis of the work of the three facilitators from a curating perspective:

1.1.28 **The facilitator’s relation with the artist would change.** If the art and the artist’s work were considered more seriously, this, rather than artistic methods would be the primary focus for the selection of an artist, although the artist would (still) need to have competencies to work with organizational members. If company decision-makers and employees adopted a relational perspective on art (Bourriaud, 2002), both parties in the communication processes of the artistic intervention would have equal importance, and artistic development would be as important as organizational development. As a result:

- The artist would have a stronger position within the intermediary organization
- The choice of artist would be made on criteria different from those currently used, and the process would probably be different.
SKISS provides an example of interventions that were somewhat similar to the above model. In SKISS there was primarily one facilitator/project manager, aided by one artist as an assistant, who arranged funding, recruited artists and smoothed relations with companies. The artists worked in pairs, arranging their own placements and acting as their own facilitators during the intervention process. Afterwards the artists spoke of personal (artistic) development through the engagement.

A lingering question for further research is how would the company’s “problem” be addressed?

1.1.29 The facilitator’s background/training in an art discipline would be necessary. The facilitator would need a more serious background in contemporary art practice or art history. Currently most facilitators say they have worked as an artist or art educator in the past, but we found no further indication of this in our interviews. Alternatively, professional curators could work in the facilitation role within an organizational setting.

An important question that needs consideration is how would facilitator/curator gain access/trust of company decision-makers and employees?

1.1.30 Arguments for funding the intervention would change. The argument for financial support would differ somewhat, using both the artist's point of view and organizational development concepts. Governmental or foundation funding may become easier if the intervention is motivated from both cultural and profitability aspects.

A question that arises for further research: Would an ongoing, single-purpose intermediary organization such as Tillt still be feasible? How would it be different? Currently Tillt spends considerable resources (time and talent) ‘marketing’ the artistic intervention process to bring it to the attention of company decision-makers who then ‘buy’ an intervention. As a result, a considerable portion of funding supports Tillt’s administrative overhead.

Conclusion and reflections

In this paper we have developed an argument for regarding the facilitation of an artistic intervention by a member of an intermediary organization as similar to curating. Our empirical material comes from research in three Swedish contexts where interviews with facilitators revealed their various processes in working with artists, organization decision-makers, and employees. These three strategies were quite different from each other in a number of ways; however, they could all gain from a comparison with the curator role, which is more conceptually developed and more clearly related to art and artistic processes. We therefore suggest that there is a potential for development of the facilitating role in artistic interventions, when viewed through the lens of curating. Also, this curating lens could contribute by being an
umbrella for the different strategies, bringing them to a more theoretical level and thereby making them a formal part of the process and more clearly visible to companies who may be interested in engaging in an artistic intervention.

We also suggest that the theoretical perspective of relational aesthetics (Bourriaud, 2002) could be a useful tool for development of relations within a company. However, the relational aesthetics perspective would need to be interpreted using organizational language to make it accessible for managers. Here caution would be needed so as not to reduce the concepts to bland statements without conceptual roots. We therefore look forward to more empirical and experimental research in the area of artistic interventions and relational aesthetics.

References


SENSE MAKING: CURATING REALITIES FOR GROUP CREATIVITY BY ENSURING PRESENTATIONAL MEDIA PRECEDES PROPOSITIONAL FORMS.

David Kayrouz

The processual experience of an art-based initiative called Scumble is described in parallel with John Heron’s four ways of knowing. This comparison emphasizes the part of the affective-imaginal in laying a ground of meaning for the latter conclusions of the cognitive-conceptual. This points to the necessity of acknowledging and staying with the senses before drawing cognitive-conceptual conclusions.

Key words- knowing, experiential, presentational, propositional, felt sense, empathic resonance, attention, intention, habit, evaluation.

Introduction

A growing and sustained interest points to the fact that art-based initiatives offer increasing benefits to improve organisational development. Among these contributions are more enduring levels of engagement, framing more valuable questions, and bringing new insights. This is substantially so as these initiatives give greater value and agency to the affective dimension of human beings, bringing them into view in an environment that is often detached, instrumental, and strongly focused on rational means and ends. The inclusion of affective dimensions into this space undeniably comes as part of art-based processes holding close the human condition: This goes along with an insatiable quest for meaning and the need for connectivity in changing realities.

Perennial as these quests and needs are, they are rarely incorporated and in fact are more often denied within business organisations and their learning practices. Focusing on the cognitive and controllable seems the default setting in these fields, which rarely consider affective dimensions.

Actual involvement in art-practice demonstrates an enduring and intrinsic engagement and leads to an enlivened and shared imagination (Kayrouz, 2013). This is especially so wherever there is a direct appeal to the affective imaginal faculties. This paper describes how and why we can and should incorporate these affective dimensions into organizational settings.

Art processes effects in business

Current enquiries and accounts relating to the value of art-based initiatives in business vary widely in their foci, design and outcomes. Views on their inclusion in this arena range from a frivolous indulgence failing to have impact, to the production
of outcomes beyond expectation. For those business leaders, artists, facilitators and participants who have dared to engage in this way of working, the authority and power of arts-based learning remains dependent on strong mutual trust. However the affect of its outcomes is clearly felt (Berthoin Antal. Strauss. 2013 p.9). Art-based initiatives or interventions are utilised in such a myriad of ways and circumstances that their complexity is inclined leave researchers or potential users bewildered and confused just keeping account of the inventory of circumstances in which they are or can be employed (Berthoin Antal. Strauss, 2013 p. 8).

So, daunting as it might seem, understanding the way in which human beings engage with the art-mediated processes that deliver these benefits should better increase the chances of encouraging potential users to ‘trust the process’ (McNiff, 1998). Discovering plausible ways of exploring perceived differences between business culture’s instrumental focus and that of art-processes’ cornucopian possibilities directs attention to finding processual links that build bridges between artistic and economic orientations.

While offering customized art-based initiatives can bring positive expectations and appeal even to large scale organizational change (Kayrouz, 2013), work still needs to be done on ‘grass roots’ initiatives that can reinforce new behaviours making them accepted routines for common and daily use.

Because of its success in bridging these two worlds in a variety of organisational settings, a brief but consistently effective art-based initiative (ABI), the ‘Scumble’ exercise, is examined in this paper. A processual evaluation of this exercise is outlined along with interpretations to explain how the process may work. Through reflecting on how participants engage with and are affected by the ‘Scumble’ exercise through four ways of knowing (Heron 1992, 1996) this paper intends to highlight important considerations and implications for the design and facilitation of ABIs in organisational settings.

Four ways of knowing

Following John Heron’s participative world view (Heron, 1992, 1996) a knower participates in the known articulating and shaping a world in at least four interdependent ways: experiential, presentational, propositional and practical. These four forms of knowing combine to form our subjectivity within which there is a considerable latitude both in acknowledging its components and in utilising them in association with, or disassociation from, each other. The understanding here is not that of a static knowledge as in information or memory, but as a verb, that is the act of knowing as a dynamic state to be considered in a response to questions of how we know?

---

64 Scumbling is a technical term for the use of a paintbrush where the brush is held quite vertically and rubbed or scrubbed against the painted surface generally in circular movements.
As these four ways of knowing will be elaborated on later they will only be introduced for now. The first two forms of knowing, experiential and presentational are associated with the affective-imaginal capabilities. As a knower this is our immediate response to all experience, a capacity to relate through the senses. The presentational knowing is relevant to ways in which we would evaluate and work with that experience and an essential part of working with art-forms or ‘reading’ patterns in our natural surroundings. The third, propositional knowing is the work of our cognitive-conceptual capabilities ordering and framing what we have taken in and is evidenced in language and an ability to communicate ideas and theories that offer shared meanings. The fourth, practical knowing is the consumation of the other three forms of knowing in practical application.

The exercise of the ‘Scumble’ will be viewed in these four ways of knowing to understand why the results of the excersice were forthcoming.

‘Scumble’
The ‘Scumble’ exercise is a random smear of paint made on the spot in which participants seek for images. The exercise is first searched individually and then worked in small groups. A paint smear (Fig.1) is made by the facilitator which is examined in silence by each participant who lists what they find. This is then repeated in groups of up to five. To complete the exercise one or more of the images are realised with a marker (Fig.2 ‘Scumble’ rotated and realised as a 'Granny Bird'). Once the results of everyones findings have been shared a discussion is facilitated around the qualities of the participants' experience. These qualities are captured in summary on a flip chart and represent the behavio urs and values that enabled the processes end images to be found. The design and implementation of this exercise show parallels with qualities found in studies on play for organisational development. However, in this paper the ‘Scumble’ is viewed as an art-based initiative (ABI), where the primary consideration is to defining those factors that enable the process and
can contribute to the designing of optimal realities for group-learning and creating. As a reader of this paper, you may have had an experience of the ‘Scumble’ ABI at the 2014 AoM conference. Having ‘had’ your experience first (presentational knowing) you can then assess it alongside the ideas expressed here (propositional knowing). What has been learnt and confirmed between experience and reflection?

Proposition
The ‘Scumble’ demonstrates that by communicating first through a shared experience that intentionally minimises propositional knowing, increased levels of mutual understanding and group creativity may be attained. “I found this (ABI) challenging at first but gradually new dimensions opened to me. It challenged me to think differently, as well I could also see from others perspectives” response of a council engineer. Obliging participants to communicate and work with presentational forms, in particular those of an art-based medium, and intentionally excluding propositional forms of knowing, like instructions rules or information, establishes a broader ground for shared experience.

It is claimed that this effect is even more pronounced when the main topics of exchange are to be ideas of felt sense (Gendlin, 1978) 65, as would be needed when agreeing to values deciding cultural behaviours. “This (ABI) gives me new ways of appreciating my colleagues and seeing things from their point of view” a team leader. One group of senior managers at a powerplant choose to form team values and codes of behaviour on the basis of ‘being in a temple’. This conclusion came after a short round of poster work (ABI) exploring a ‘space’ in which they could feel ‘supportive of each other’. They also concluded as a team, that at that time they were ‘on the steps knocking on the door’

Description and proposed theory of the process
By first communicating through art-based media, ‘space’ can be intentionally opened for a felt reciprocity that circumvents invalidating and polarising debates, and instead liberates and enhances the natural propensity human beings have for empathy and curiosity. This phenomenon is confirmed by participants’ implicit knowing which recognises an activated ground of participative and empathic resonance. This resonance

---

65 Referring essentially to the perception of one’s own sensory and visceral experiences, the ‘bodily felt sense’ is a significant phenomenon in both psychotherapy and body-oriented psychotherapy. Gendlin defines felt sense as “a special kind of internal bodily awareness ... a body-sense of meaning” (Gendlin, 1981: 10), which the conscious mind is initially unable to articulate. By staying with a felt sense, a shift in meaning may eventually occur that brings a physically felt relief in the way the body holds that issue. Referring to a change that is actually happening, Gendlin defined felt-shift as “the body talking back” (Gendlin, 1996, p. 97) or as a kind of resonating that occurs when we check with our body about the accuracy of a felt-sense, or an initial handle for a felt-sense. This shifting is a way of recognizing the appropriateness of a felt-sense, which in and of itself is already a fulfillment, a carrying forward of the whole, a “symbolic completion” (Gendlin, 1964, p. 10).
of empathy supports the constructive dialogue and exchanges which participants become involved in. In this state of mutuality, people find more prolific and consummate understandings through being in contact with their senses. Staying in this way with the senses (Springborg, 2010. Berthoin Antal & Strauss, 2013) affords an extended connection with a primary ground of knowing or meaning which informs all explicit forms of knowing (Heron & Reason, 1997). Establishing an empathic resonance permits a vulnerability where meaningful questions are deepened in raised levels of curiosity and are afforded optimal conditions for different forms of intersubjective mediation.

Participants of art-based initiatives are regularly surprised by the increased understanding gained both of themselves and others who they thought they already knew well. An senior council engineer, “I thought I was quite an innovative thinker but it (the ABI) challenged me to think in a different way, that my thinking still needed expanding into other dimensions.” A mature academic relating his impression commented “Expands the ways of viewing self in relation to organisations through art as a form of expression,” and a project manager after working with his colleagues “Very enjoyable and mind-expanding for myself and what I learnt of the others in the workshop”.

Results of the ‘Scumble’ exercise illustrate what this paper theorises; that with an understanding of the ways in which we know the world (Heron, & Reason, 1997, Heron 1996) we can question ways how we might imagine, conceptualise, and conclude our findings. By bringing into focus different ways of knowing and concluding, as well as understanding their mutuality, we are able to frame the order and possible choices of mode and media that successfully inform group learning and creativity.

Here creativity means to co-create realities through an ability to open space for possibilities where interpretation, imagination and the newly emergent can freely unfold and develop. The results of placing presentational forms of knowing before propositional means will produce consistent levels of cohesive learning and understanding in groups, markedly so as the cultural elements of group work are being addressed first through affective-imaginal means.

It is argued here when curating or facilitating group creativity that designs which take into account the distinctions between presentational and propositional ways of knowing will overcome significant ambiguity and blocks. For example, people grounded in an affective-imaginal foundation are less likely to ‘take a position’ which encourages debate with decisive judgments that exclude an exploration of a situation’s diversity. Instead, they are more likely to empathise by first finding accord in complex situations where starting points for resolution are not easily decided rationally.

The sections to follow will discuss felt sense and the difficulties which arise in drawing conclusions that prejudice against relying on the ‘wisdom of the senses’. In addition, the part played by presentational media in attention and intention will be discussed,
along with the roles of attention and intention for breaching habits in order to reach new outcomes.

Body and senses as a basis of knowing and known
As embodied beings-in-the-world, our knowing is participatory. It tells us about our being in a state of interrelation and co-presence with the world around us. As embodied beings, our life-worlds (Sandberg & D'Alba, 2009) are perceived and created through the senses: seeing, hearing, touching, smelling and tasting. It is through our living body's primordial involvement and understanding with and in the world and of others in it that we derive our meaning.

While being-in-the-world implies everything in it, it should be emphasised that the focus of this paper is being-in-the-world-with-others; of facilitating realities for group creativity in organisations.

Our affective bodily responses are sensations we feel and notice, along with the resulting emotions and thoughts. These contribute to our imagination, and the ideas and concepts we form and share with others. According to Heron (1992, p.95), feeling is seen as the ground and potential from which all other aspects of the psyche emerge—emotion, intuition, imaging of all kinds, reason, discrimination, intention and action.

Four ways of knowing
Of relevance to this paper is an understanding of what the effect of knowing as a process might have on what we know. The participative knowing of our embodied being with its extended epistemology is described by John Heron and Peter Reason (1997) as the primary ground of all explicit forms of knowing. These are defined as four interdependent ways of knowing, each grounded in the other: experiential, presentational, propositional, and practical (Heron, 1992, 1996).

Using Heron’s classification, each of these ways of knowing is now described and then illustrated with reference to the experience of the ‘Scumble’ exercise.

Experiential knowing is the direct encounter with the world: feeling and imagining the presence of some energy, entity, person, place, process or thing. It is knowing through participative empathic resonance with being, so that as a knower I feel both attuned with it and distinct from it.

In the example of the ‘Scumble’ exercise, it is being present in the room, aware, in the moment, sharing the space with other participants and seeing what is presented.

---

66 Merleau Ponty's phenomenology sees 'the world' as a basis for meaning and submits We are condemned to meaning (Merleau-Ponty, 2012: xxxiv). The cosmos or the universe is a primordial ontological datum, while the 'world' is epistemological construct, a form of our understanding (Skolimowski 1994, p. 100)
before you. It is prior to the drawing of any kind of conclusion! At its best, it may be felt as perceiving and holding the apprehension of all in a state of ‘negative capability’ as expressed by Keats (Gittings, 1970). This is the immersion in and apprehension of a world imbued with meaning that is pre-linguistic and pre-objective. Through becoming more ‘aware’ that there is a lot on offer to the senses, after this ABI many participants express views of not having or making enough time for this phase. Presentational knowing emerges from and is grounded on experiential knowing. It is evident in an intuitive grasp of the significance of the resonance with an imaging of our world, as this grasp is symbolised in graphic, plastic, musical, vocal and verbal art-forms. It clothes our experiential knowing of the world in the metaphors of aesthetic creation, in expressive spatiotemporal forms of imagery. These forms symbolise both our felt attunement with the world and the primary meaning embedded in our enactment of its appearing.

With the ‘Scumble’, presentational knowing emerges through the visual attention given to meaningful forms identified within the presented paint work. More importantly, through the experience of this exercise with other participants, meaningful presentational knowing is also found through the empathic resonance felt between participants, as well as within the shared space of working and likely into space beyond. It is apprehended in gaze, facial recognition, voice tone, gestures, laughter, and bodily composure, and as a felt sense of the milieu. We recognised these presentational forms through the affective-imaginal faculties of our situated body. Imaginative structuring and projection of bodily experiences form the ‘image schemata’ that we draw on to comprehend order and reason about it (Johnson, 67 Keats He describes it as “capable of being in uncertainties, Mysteries, doubts without any irritable reaching after fact and reason (Keats in Gittings 1970, p. 43). This "being in uncertainties" and state of intentional open-mindedness is a place between the mundane, ready reality and the multiple potentials of a more fully understood existence. It implies the capacity to sustain reflective inaction (Simpson et al., 2002) and to resist the tendency to disperse into actions that are defensive rather than relevant for transitional states and tasks. Not knowing what to do and tolerating ambiguities, paradoxa, uncertainties and complexities for being in the present moment is not only relevant for leadership practice (Simpson & French, 2006) but in particular for transitions. Whereas positive capabilities enable to make things happen fast and effectively, conversely negative capability is the capacity to wait without expectations and to hold back the tensions and pressure for solution or quick fixes in response to problems and uncertainties. It is through the very negating of habitual patterns of pressured action that allows the creative process its own rhythm and prevents premature closure. The root meaning of ‘capable’, like ‘capacity’ and ‘capacious’ are derived from the Latin word ‘capax’, ‘able to hold much’ thus refers to ‘containing’ or ‘spacious’ whereas the volume of a container is a measure of its internal ‘negative’ space. However the ‘negativeness’ of this capability does not indicate negativity, deficiency or insignificance but refraining from action, which may facilitate change and transitions. The active aspect of negative capability is to inhibit the patterns that perpetuate a controlling attitude. The focus is negative in the sense of negating what we know, leaving the space as emergent. The deeper aspect of the creative process gets a chance to operate when we open the space. Negative capability is both the ability to resist the inappropriate pressure for solution and the capacity to hold the creative tension. It requires considerable skill to remain detached enough to know, not only how, but also when to act – the ripe moment. Negative capability can create an intermediate space, a receptive state of intense and live waiting, attending to deeper patterns of meaning. Negative capability is relevant to organizational change management and transitions because it represents the ability to absorb and respond creatively to the emotional turmoil which can both arise from and in turn cause change and need to be balanced with positive capabilities.
Participants take risks and joke with each other testing the unnamed ‘ground between them’ in seeking patterns they can concur on as not every thing is mutually taken up.

**Propositional knowing** is knowing in conceptual terms that something is the case; knowledge by description of some energy, entity, person, place, process or thing. It is expressed in statements and theories that come with the mastery of concepts and classes that language bestows.

Images emerge as propositional knowing derived from the chaos of the ‘Scumble’ when they are identified and named. Agreement often comes from the selective attention of one person seeing, for example a fish, and empathising many more fish are seen by others. But more importantly the exercise provides and underscores the significance of being able to identify and name qualities of the empathic resonance by which participants were able to generate and recognise the named qualities together. This heightened recognition of ‘the process’ experienced between the people co-participating is able to be clearly identified, with its attributes named and agreed as mutually shared qualities. Named process qualities consistently identify aspects of empathy, generosity of spirit, including patience, curiosity, excitement and humor. Conspicuous is that qualities of censure, disengagement or boredom are never voiced despite any disagreement or failure to recognise what another participant has identified during the process. This propositional knowing is the result of a sequential process which starts with the presentational/affective-imaginal, moves to the propositional/cognitive-conceptual, and finally moves to practical conclusions. At this propositional stage of knowing, it is the ‘named identities’ of the presentational qualities and our feelings associated with them that are attributed with permitting and enhancing the productive identification of forms, figures, and qualities found in and through the ‘Scumble’.

**Practical knowing** is knowing how to do something, demonstrated in a skill or competence. It presupposes a conceptual grasp of principles and standards of practice, presentational elegance, and experiential grounding in the situation within which the action occurs. It fulfils the three prior forms of knowing, brings them to fruition in purposive deeds, and consummates them with its autonomous celebration of excellent accomplishment.

The ‘Scumble’, by means of a design-led experience, informed participants in the first instance through the presentational means of the visual mode and a paint medium. From this, the use of concepts and language resulted in shared propositional knowing. These preliminary modes of knowing contribute to the results of practical knowing e.g. how fun might be had turning chaotic marks into ordered figures or images!

---

68 For Merleau-Ponty, there exists a general pre-personal commitment of the body to the world and of the world to the body. This embodied commitment serves, via corporeal schemes, as an overarching process that influences all perceptions and helps to deal with ambiguous experiences. Thus commitment is a relative, reversible, and replaceable engagement in virtue of which the habitualised body processes and realises its activities.

69 This ‘Scumble’ has been used by the author since 2007 and has been done with approximately 3000 people in groups of between 5-20.
This process illustrates the way that all practical knowing is informed by both affective-imaginal and cognitive-conceptual faculties (fig.3).

As this learning embraces the integral character of experience, other claims might be made about the results of practical knowing. However, unless these claims are highlighted through some intention or there is a need through questioning to define the results, additional learning is likely to remain invisible. In this case, through the guidance of facilitation, and in combination with the art-based media, the resultant learning was able to be moved beyond a mere practical capability for creating recognisable images. Also created was an ability to identify and reflect the processes that delivered these results. These results may be referred to later as a success criteria to further their group work.

**Making ‘how’ visible**

*Practical knowing...* fulfils the three prior forms of knowing, brings them to fruition in purposive deeds, and consummates them with its autonomous celebration of excellent accomplishment. It is equally important that **action not only consummates the prior forms of knowing, but is also grounded in them.** It is in this congruence of the four aspects of the extended epistemology that lies claims to validity (Heron & Reason 1997 Emphasis added)

Through their materiality, the activity of ‘doing’ or ‘playing’ with ABI’s brings a marked ability to make visible the ‘knowing how’ of what is experienced and thus learnt along the way. This stands in contrast to distilling all the activities to claim only
those that directly relate to the ‘end object’ of processes for instance in the ‘Scumble’ the images.
In contrast to routine activities, during art-based activities the significant moments and objects that anchor insights and conclusions can be rendered more apparent. This requires the facilitator to remain highly alert as unplanned incidents with the media are often the opportunities for directing participants attention to learning. In mundane activities, these insights are mostly missed and so we lose sight of them, or, at worst, they are ‘presumed known’, thereby bypassing any awareness at all of how conclusions were reached. By drawing on sensual engagement and directing attention towards bodily awareness and away from knowledge, ABI's amplify the more affective modes of experiential and presentational knowing.
Within a group, simultaneously working with the same ABI offers an opportunity for synchronised and situated evidence of shared experiences. Coupled with heightened processual awareness, the inclusion of an affective viewpoint allows participants to become aware of and reflect on the process and their involvement in it. The involvement of presentational support materially permits the outcomes to be captured for examination, proposition and exchange.
Reflecting on practice as process is an orientation often bypassed in favour of dogged pursuit of purpose-driven ends, rather than being present and engaged in the moment. The experience of processuality is an event that is essentially presentational, and understood mainly through the affective-imaginal aspects of bodily senses. “Practice stands everywhere and always before theory“ (Husserl, 1973: 61) speaks of the importance of this foundation to propositional conclusions, and so practical knowing.
Another aspect that denies presentational awareness involves prior assumptions. For example, it may have already been concluded that, because the process will be different for everyone, there is no point in trying to understand it. This thinking is a further demonstration of propositional knowing at the expense of being aware within the affective-imaginal capacities that subsequently inform propositional knowing.
An urgency to achieve this or that end can deny the present, where sensual awareness resides. Staying engaged with cognitive-conceptual ideas moves attention to concepts which may then be projected into some imagined future. ‘Fixed conceptual distraction’ occurs at the expense of our affective-imaginal capacity which is always in a dynamic process of being in-formed.

**Staying with the senses**
One of the benefits of working with the ‘Scumble’ is that participants must remain engaged in, recognise, and identify invisible processes in sufficient depth before ‘objectifying’ and conceptualising them. The act of ‘substantiation’ which art-based media can confer on a specific ‘labelled outcome’ gives that outcome sufficient kudos to permit it to be treated as an ‘object in the world’ (Sutherland 2013, p.11) With this achievement, it becomes possible to translate knowing more effectivley from
presentational to propositional. Learning incidents become ‘experiential metaphors’ and have been reflected in comments such as, “What was invisible has become visible to me”, (company trainer) and “This gives me new ways of seeing” (CEO).

By staying within affective-imaginal states of being long enough to experience more and differently (Berthoin Antal, 2011), conclusions are imbued with greater credence, albeit in metaphoric or conceptual form. An additional benefit is the possibility of being able to share this knowing in depth with co-participants.

Remaining in an affective-imaginal state of knowing in a shared ground of primary meaning provides a basis for subsequent cognitive-conceptual exchange.

As discussed previously, the main task of the ‘Scumble’ exercise was to allow participants to find meaning in an environment free from initial proposition. During the exercise, the chaos of paint becomes a presentational medium for intersubjective discourse. This sensual experience is amplified if participants are prevented from any premature closure prompted through their need for certainty, or from lapsing into a state of mundane inattention.

Accounts of epiphanies in people’s lives tend to occur in parallel circumstances. Imposed extraordinary experiences cause significant intensities of felt sense (Gendlin, 1978, p.12). This may lead to new experiential and presentational knowing that either has no cognitive-conceptual counterpoint or an insufficiency in terms of practical knowing. Involuntary immersion in a heightened sensed ‘connection-with-the-world’ demands new meaning and responses, overturning previous stable and routine world views. Lacking appropriate propositional or practical knowing to sufficiently rationalise the situation, our senses remain well-grounded-in-the-world, and so remain intensely connected to primary meaning. People speak of a ‘wash of feelings’ or of being ‘overcome’. The results of dramatic events can be evidenced in pronounced shifts in bodily felt senses. Referring to a change that is actually happening, Gendlin defined felt-shift as “the body talking back” (Gendlin, 1996: 97) or as a kind of resonating that occurs when we check with our body about the accuracy of a felt-sense, or an initial handle for a felt-sense. This shifting is a way of recognizing the appropriateness of a felt-sense, which in and of itself is already a fulfillment, a carrying forward of the whole, a “symbolic completion” (Gendlin, 1964, p. 10).

Alternatively adjustment can turn to imaginative conceptualizations that are beyond rational explanation, indicating a desire to integrate experience with shared concepts of meaning.

Having a meaningful response to sensual stimuli is an important component in the realisation of the ‘making,’ ‘doing’ or ‘playing’ with art-based exercises. It helps to create stepping stones of shared understanding between concrete making or doing, and the shared abstractions and reflection of learning concepts within the process. Like dramatic events, ABIs such as the ‘Scumble’ can effect changes in bodily states. When participants working through their senses act with a tangible means of expression, they deepen enquiry and are able to relate to abstract understandings of their experiences.
The ‘action learning’ offered by ABIs has distinct advantages especially for contemporary knowledge workers who, because of the alienation of planning and theorising from its consequent execution and labour, can lack a sense of practice. Knowledge workers are often expected to grasp concrete concepts of practice only through abstract means. Additionally the increase in technology-dependent acquisition, and use of information and knowledge, leads to a further reduction in opportunities for developing practical knowing. This dilemma is also central in a struggle for individual agency (Crawford, 2009 p.7), leading to inconsistent approaches that conceptualise management systems and rationalise human character, yet demand wise, ethical practice as improvised responses from leaders! Worth considering here are questions like: “What is at stake when experiences recede from our common life? How does this affect the prospects for full human flourishing?“ Deliberate attention paid towards affective-imaginal capabilities is one step towards realising the greater potential of human beings. Such development may be achieved by developing a connected sensual awareness of experience and an enlarged awareness of context, both intrinsic outcomes of art-based practice.

**The Context of ABI's four mediators**

Using the ‘Scumble’ as an example of an ABI experience, we have looked at engagement through four ways of knowing which have significant bearing on the principal ways in which we comprehend as well as conclude. Additionally, is that ABIs as experiences have the potential to amplify awareness of processes themselves and offer possibilities to make those experiences concrete and visible thereby contributing to our propositional and practical knowing. In terms of practical implications, to support the design and facilitation of better realities for learning and group creativity, it is also appropriate to discuss the context in which the presentational forms of ABIs play a major role.

The following four elements are simultaneously involved in mediating group co-creation and learning: 1. physical, temporal and/or psychological space in which the process will take place, 2. a facilitator or curator, who will guide or champion a process, 3. a process sustained by object(s) or phenomena by and through which various relationships can emerge and which give cause to generate the new concepts, 4. the collective responses of participants.

It is not intended to discuss in detail the role of space here apart from acknowledging it for the purpose of ABI's as intentional. Due to the high levels of rationality found in most organisational workshop settings or business meeting itineraries, ABI's are perceived to belong to ‘play-space’ and so the ‘Scumble’ has been best introduced just as an experiment or ‘exercise.’ The reality is that this exercise owes its effectiveness to its brevity, and also because, when it has been sprung on unsuspecting participants, it offers a dramatic contrast to routine activities. While creating (psychological) safety is an issue, the positive benefits derived from secrecy...
and mystery far outweigh giving into any pressure to explain what is about to be

done or expected to be achieved.

This brings us to the role of facilitator in guiding through and mediating the exercise.

Effective facilitation involves all the documented principles found in good facilitation
guides which include being a champion of process not content, making sure everyone
has a voice, paying attention to the energy of the milieu etc. (Hunter, 1994). A (given)
purpose is a starting point even in the case of learning about learning. Accordingly
design and incorporating purpose is part of the facilitator’s tasks and mandate.

Facilitation in the context of art-based initiatives also implies an ability to improvise
with chosen media and situations, since, while there is a purpose, it is neither
possible nor desirable to predict outcomes. In some circumstances, the choice of
mode and media will be dictated by the participants’ occupations and environment.

Choosing suitable mode and media is vital as it is they that will make visible what ‘wants
to become’ or may be known.

The facilitator is no more than a conductor, who is orchestrating the finest result
achievable from the collective intelligence of the players in the space. It follows then
that his/her will work will be with the responses of the participants in the group.

Finally, we must consider the materiality of object(s) or phenomena that serve as media
by and through which various processes and relationships can emerge, which can be
identified and used as a basis for generating new concepts.

The ‘Scumble’s setting and materials.

In the ‘Scumble’, the art-based medium fulfills the brief of an exercise that can quickly
initiate learning for the broadest range of situations and people. Important features of
the ‘Scumble’ exercise are that it is portable, brief, excludes language and instruction
as much as is possible, and relies on working through a visual mode with the medium
of paint without requiring artistic skills.

To be an effective link between presentational and propositional understanding, the
chosen object or phenomena should preferably be of a flexible and transitional kind
and familiar to participants. Art-based media and phenomena are particularly suitable
because they offer divergent and generative forms of representation for interpretation, and are “notably marked by the manner in which they decouple imagination from practical concern, freeing it from the constraints of logic and rational understanding “(Dutton, 2009, p. 59). Additionally engagements with art-based media tend to lead participants to deepening enquiry as part of participative artistic activity. It is this form of inquiry that engages qualitative forms of intelligence (Eisner, 2002, p. 232), and therefore emphasises the senses as the primary means of knowing for communication and conclusions. With ABI’s, the body-mind is primarily engaged with presentational forms of affective/imaginal modes of being. Thus it remains grounded in the context of materially and sensory mediated meaning-in-the-
world.
Through creating meaning from the ‘Scumble’, participants were led by the medium and facilitator into circumstances that require collaboration without reference to any external authority, skill set or rules. Essentially the facilitator sets participants adrift without the offer of cognitive-conceptual anchors.

The random paint marks, as visual mode and media also deprive participants of any confirmed objectivity in depicting this or that. In summary, the ‘Scumble’ situation lacks propositional support and rational coherence obliging participants to stay with the senses (Berthoin Antal & Strauss, 2013).

Being asked to work in silence intentionally isolates each participant. This silence also intensifies the sensual experience as there is no propositional support in the form of language. Similar conditions are generated by limiting any of the senses. For example ‘touch’ becomes more acute if you are blindfolded. Through visual means, the ‘Scumble’ requires participants to implicitly make meaning of the rich presentational forms provided by art-based modes and media. Due to heightened awareness of the non-verbal reactions of others in the same situation, participants become curious to find out what others make of the situation.

In this exercise any ‘knowing what’ has been eliminated as much as possible, and the desire to know is grounded in experiential and presentational knowing. The result is to deepen or sometimes open understanding because participants can reflect, express and share subsequent propositional observations and conclusions.

**Affective-imaginal knowing and difficulties of evaluation**

By considering our embodied knowing as that of the body-mind acting through these dual affective/imaginal -cognitive/conceptual capacities, it follows that most forms of knowledge are concepts, ideas, information derived from cognitive/conceptual capacities. They are made through predominantly static forms of propositional knowing, and are conclusions shared as constructs of imaginal, conceptual, rational, analytical, and critical thinking, conveyed most often through spoken and written language.

Although practical knowing can be learnt through example it is enhanced by involvement of the affective/imaginal faculties. As a result, any description of practical knowing which has a strong component of felt sense encounters difficulties when confronted with presentational vagaries. When the affective-imaginal content is paramount and there is a wish to speak or write about an experience, we must resort to describing the practice as an art, craft, or ‘wisdom’.

In other words, affective/imaginal forms of presentational knowing cannot be fully shared accept in their own form as they must be experienced, which presents a challenge for conceptual forms of communication that wish to describe these processes. Conclusions based in the senses of affective-imaginal knowing are reached through defining felt-sense which is specific to each individual. In contrast, the selective conclusions of cognitive-conceptual centred propositional forms of
evaluation can be shared relatively easily between individuals, and viewed as right or wrong, fact or fiction.

Since one object of group work is seeking coherent relationships, seeking evidence in stable positions which continue to hold true is important. Knowing through presentational forms, particularly art-based, a general coherence can be reached through felt sense and thus offers ‘divergent generalizability’ (Taylor & Ladkin 2009, p.59) building group trust in the senses.

Like all ABI’s, the ‘Scumble’ exercise offers the possibility of working more predominantly with senses and affective-imaginal ways of knowing and learning. Repeated exercises of this type lead to increasing confidence in a sensory-led ability to obtain insights and draw conclusions. Becoming aware of a shared felt-sense as an attraction or repulsion, a positive or negative influence away or towards the focus of attention (Rock, 2009, p.106 ) creates an awareness of a kind of ‘meta-sense’. Sometimes clear indications can be sensed as a change of state or felt shift which might announce new conclusions (Gendlin, 1978, p.37).

ABI’s are effective in developing this kind of sensory-led response. Without shared experiences or concepts for this type of knowing, conclusions may be drawn which exclude the wisdom of the senses. This minimises access to a greater breadth of meaning that enlarges and anchors our conceptual understandings.

Also important are attempts to evaluate art-based learning itself. While concrete outcomes may be indirectly linked to various art-based initiatives (Schiuma, 2011, p 162), the initiatives themselves cannot be quantified. The qualitative evaluation that they require remains centered in conclusions of felt sense and those made in response to the ‘right questions’. Qualitative evaluation is often done using a ‘happy sheet’: a list of arbitrary questions requesting a response to this or that aspect of the process, which must be answered in the form of fixed propositions!

For initiatives of the type discussed in this paper, the best evaluative work addresses the affective-imaginal in the form of a regular and constant revision of a dynamic and ongoing state compared to chosen standards or values. Furthermore, standards are most effective when they themselves are represented in presentational forms, e.g. as pictures or objects embodying intended goals or states and their interpretations.

---

70 Referring essentially to the perception of one’s own sensory and visceral experiences, the ‘bodily felt sense’ is a significant phenomenon in both psychotherapy and body-oriented psychotherapy. Gendlin defines felt sense as “a special kind of internal bodily awareness ... a body-sense of meaning” (Gendlin, 1981, p. 10), which the conscious mind is initially unable to articulate. By staying with a felt sense, a shift in meaning may eventually occur that brings a physically felt relief in the way the body holds that issue. Referring to a change that is actually happening, Gendlin defined felt-shift as “the body talking back” (Gendlin, 1996, p. 97) or as a kind of resonating that occurs when we check with our body about the accuracy of a felt-sense, or an initial handle for a felt-sense. This shifting is a way of recognizing the appropriateness of a felt-sense, which in and of itself is already a fulfillment, a carrying forward of the whole, a “symbolic completion” (Gendlin, 1964, p. 10).
Attention before intention

In rational purpose-driven organisational environments, a high value is placed on intent. This takes the form of imposed goals or expected performances and outcomes, and is ultimately defined by purposes. Usually, there is little ownership of these extrinsic givens or outcomes by rank and file on whom they are imposed. As a consequence, many organisations lose the attention or engagement of their employees.

In contrast to propositionally formed and formulated intentions, art-based initiatives, like the ‘Scumble’ make their greatest appeal to the presentational knowing of the affective-imaginal through the senses. Although there is some purpose and intention declared at the start of the exercise, it is secondary to the attention and engagement that the exercise elicits from the participants. The ABI’s focus is primarily on the participant’s intrinsic ownership over process, and so attaches to their ‘creative outcomes.’ Here attention presides over intention with the result that any subsequent intention enjoys greater intrinsic engagement.

Attention rather than intention is also the immediate trigger for the sensually maintained responses of habit. Habits play a large part in maintaining a status quo with sedimented layers of conclusions impeding change. Using ABI’s with the purposeful inclusion of mystery or uncertainty in their design breaches the habitual, expected, or mundane. This effect comes naturally in art practice. Initially, it maroons the cognitive-conceptual, shifting attention to a greater scope of possibilities through the senses. Such a shift is seldom achieved through mere proposition.

Summary

Designing and facilitating group learning using the experiential and presentational forms of art-base media before propositional forms ensures that participants will stay with the awareness of their senses (Springborg, 2010). This leads to a deepening of both questions and awareness through participation in the present. On completion of the ‘Scumble’ ABI, two notable outcomes become evident.

First, through designing an experience that accounts for the ways of knowing, effective possibilities for re-cognising and re-imagining existing concepts and their contexts are generated.

The Scumble exercise kept people within a primary ground-of-knowing so that ‘something’ or ‘an entity’ could be viewed in new and different ways, to further discover ‘more of’ that same or similar thing i.e. knowing more and differently (Barry, & Meisiek, S. (2010). This outcome may be viewed as ‘foundational work’ contributing to the ‘end work’ in the conclusions of the cognitive-conceptual. The practical implications include increasing opportunities for discovery, finding new connections and re-conceptualising; all strong skill sets needed for effective ideation, product development and design.

The other notable outcome is an improved ability to be mindfully aware in the present through staying connected with the sensual visible and invisible, yet ongoing,
'dynamic states' that become apparent; to move into flow (Csikszentmihalyi, 1990). This outcome may be viewed as the work and conclusions of the affective-imaginal. One important result is the development of focus or engagement in the present task with greater awareness. Stronger personal relationships may also develop through the deepened sense of ‘oneself and others’ that staying with the senses brings. Self-knowing as a meta-cognition is developed here within the shared context of the meanings of others; a basis for ongoing self-knowledge and a recognised cornerstone of leadership studies.

The possibilities for self-directed action with ABIs led to positive experiences of felt liberation, and raised natural desires for co-operation (connection) and co-creation (conclusion and meaning). This is confirmed by written feedback received from an HR consultant after a two hour workshop which included the ‘Scumble’ exercise: “I find the prospect of applying what I have learned exciting and expect (to use) it to improve the cooperative dynamic in my team.” And from a lawyer at a similar workshop: “It was a lot more fun than what I had probably been expecting and enlightening from a personal perspective.” Finally, an emailed response from a telecommunications design manager referring to two 2.5 hour initiatives over two days: “Thanks for today’s workshop. Still can’t believe we were painting pictures one day and planning multi-million-dollar spend the next.” Work with ABIs in this last example also involved problem-solving using bricolage on the second day.

The humorous banter and sincere exchanges that give rise to productive conclusions are often surprising contradictions for participants who tend to arrive with preconceived ideas, and who are used to obtaining results through serious effort and rational debate.

Asking how the agency of bodily knowing draws its assumptions makes it possible to focus on attention initially, which serves to foster the intentions of the group. This makes ABI's effective agents for breaching habits. Those forms of embodied creative actions and agencies that shape meaningful and purposive conducts that arise out of the interaction between the organism or agent and the world (Crossley, 2001, p. 137). In practice effecting change is about reaching the affective-imaginal faculties that inform preserve and motivate action.

Through the type of reflective enquiry this paper describes, further commitment to the process may be achieved through art-based designs which successfully encourage and cede the ownership of process to each individual. In so doing, we more freely open a space to find, enlarge and contribute to shared intention, understanding and meaning making. In organizational environments, this requires a shift of emphasis from managing and leading to co-operation and choice.

Somewhere in the correspondence between the AACORN community came this statement, to which this paper has been directed: “Understanding the dynamics that are at the core of the artistic process - and recognise their relevance to universal human qualities - the more we will understand that the dynamics of collaborative innovation are rooted in each individual struggling to actualise their own full potential”.

331
Overall, ABIs like the ‘Scumble’ can lead to an opening up and adoption of more effective perspectives and practices that incorporate human beings more fully into their situated environments. By liberating an intrinsic motivation towards achieving mutual ends not only will organisational efficiency improve, but changes can culminate in improving quality of life as work becomes more meaningful and fulfilling to each individual.

References
You live wherever you live
You do whatever you do
You talk however you talk
You eat whatever you eat
You wear whatever clothes you wear
You look at whatever images you see

YOU’RE LIVING HOWEVER YOU CAN
YOU ARE WHOEVER YOU ARE

“Identity”
Of a person
Of a thing
Of a place

“Identity”
The word itself gives me shivers
It rings of calm, comfort, contentedness.
Where is it, identity?
To know where you belong?
To know your self worth?
To know who you are?
How do you recognise identity?
We are creating an image of ourselves,
We are attempting to resemble this image…
Is that what we call identity?
The accord
Between the image we have created
Of ourselves
And…..ourselves?
Just who is that…….”ourselves”? 

We live in cities
The cities live in us…
Time passes.
We move from one city to another,
From one country to another.
We change languages,
We change habits,
We change opinions
We change clothes
We change everything
Everything changes, and fast….

(Wim Wenders 1989) (1)

This above quotation is the ‘voiceover’ introduction of Wim Wenders 1989 documentary film 'Notebook on Cities and Clothes' [the original title: "Aufzeichnungen zu Kleidern und Städten"]. (2) This paper will use this film by way of exploring the relation between the organisation, fashion and the urban environment. Originally commissioned by the Centre Georges Pompidou, the film focuses on Japanese fashion designer Yohji Yamamoto, and flips between Tokyo and Paris, exploring questions of identity, agency, the body and human expression, contemporary economy and the city, and new media (video plays a major role in this documentary, making it seem somewhat anachronistic).

The presuppositions of this paper are, first, that fashion is the deep structure of economic life under consumer capitalism; and second, that the aesthetics of organisational fashion are intrinsically related to the urban location of the organisation. The film begins with a statement on identity – ‘We live in the cities. The cities live in us’. It is a presupposition of contemporary organisation theory that organisations are not just physical places of function and production, or spaces of instrumental tasks that we frequent and then leave behind as the day’s work is done. We live in organisations; and organisations live in us. The organisation is media and embodiment of social life, identity and agency, and insofar as our lives demand meaning, communication, subjectivity and intersubjective interaction, the organisation is no less a space animated by that necessity. The necessity for agency, indeed, is a great resource for organisations, who continually draw on ‘human’ capabilities – our sense of taste, perception and discrimination, discernment and understanding of human behaviour.
A further presupposition is that our individual self is always ‘enclothed’ – and whatever uniformity the organisation demands (cf. ‘uniform’ – its etymology is telling), our response to organisational regimes of dress and codes of self-presentation are always ‘individual’. It is not without significance that all social regimes of community and society have always demanded uniformity in dress, if not a rigorously prescriptive approach to clothing codes – and the more authoritarian a regime the more clothing is prescribed and managed. And yet dressing is also an intimate act, of enveloping and protecting the naked flesh, usually in my private domestic domain, always in anticipation of a spectrum of social situations, and always conscious of our being an object of organizational attention – whether just ‘fitting in’, or carrying off the sartorial articulation of confidence necessary for looking competent, capable, successful or a suitable representative of the organisation. Organisational ‘dressing’ is often overlooked, or regarded as incidental. Dress and dressing – as noun and verb – indicates how the ‘self’ (the workers, the organisation itself) is always in a perpetual state of presentation and self-presentation, mediation, expression and representation, and the stylistic (design or visual) means of this activity is for the most part determined by fashion. Fashion is not a synonym of style, or dress, or consumer trend, but the coincidence of culture, meaning and economy – where a certain form of artistry and charismatic identity is strong enough to simulate collectively held values and behaviours, animated all these at once in a new fashion line or ‘series’. It is extraordinary how sculptured and yet how fleeting and iconoclastic the catwalk series launch of the ‘catwalk’ actually is – brutal in its elementality. The most sophisticated and extraordinary designs can become mangled and ridiculous as they are walked down this aesthete’s ‘gauntlet’s run’. Fashion is both subject and object, art and commerce, supply and demand, retailer and consumer. It is a mystery (Esposito, 2011; Czarniawska, 2011). Fashion is a broad yet determinate pattern of activity, resulting in systemic shifts in the animating principles, values, strategies and operational practices forms of management, design and production (Barthes, 1983; McCracken, 1986; Laver, 1995). Fashion sometimes sudden or seemingly capricious change, and yet at once generating new vocabularies and values, and the means of managing that change (Abrahamson, 1991, 2009).

So what brings together fashion and the city? The film ‘Notebook on Cities and Clothes’ opens with a film director (Wenders, as himself) pondering on the question of identity, wherein the identity of Tokyo and the identity of the human subject become the twin themes of the film. For the director, the first task is to find an adequate means to represent the city, as a means of establishing our place in it and our relationship to it and thus a coherent location for narrative (in this case, his journey to meet Yohji Yamamoto). The city is also metaphor – a ‘real’ metaphor, if that is not an oxymoron – for the ‘contemporaneity’ of human life. Since Baudelaire, it is commonplace to look to the city to tell us something of the current social and
existential truth of human life – what people are doing, how they look and are expressing themselves, what they are wearing, what is giving them pleasure or absorbing their interest or exciting them, and so on. He city has always been the birthplace of the most intense, extreme or progressive forms of social, cultural and economic life. The fashion designer Yamamoto is part of this world; he is a ‘Tokyoite’. But his task is more localised, at least his focus is on the human body and the artistic and social endeavor of its enclothing. How does the human body maintain a proximity, at once intimate and social, to its history and place of purpose and meaning – and does so through its clothing. How does the human body dress in a way that makes manifest – not masks or conceals or mis-represents – the social ontology or sense of ‘being’ of the person…their origin, sensitivity, significance, presence in the world and unique role within it.

If we use the term ‘dressing’ to understand the continually changing flux of appearances both within the organisation and without, we might ask ‘how does the organisation ‘dress’ for the city?’ This seems like a badly-phrased question, given that organisations ‘appear’ on various different levels and in a diversity of spheres simultaneously, and each of which seems quite independent of each other – the offices (inside, and the architecture outside), the brand or corporate identity, the advertising or marketing, the website or internet, and the employees themselves, as physical representatives of the organisation. Each of these spheres is subject to a different design regime and distinct set of competences. And yet, there is a significant (and largely unresearched) sense in which the organisation becomes ‘manifest’ most tangibly in the particular space and place of its location – not just as a single entity (like a great HQ building) but as part of the socio-urban expanse of the city life (what makes a city the city is its distinctive and unrepeatable urban culture). And like Yamamoto’s human subject, each organisation is faced with the task of finding an authentic identity, role and place in the city – not just squatting and ‘wearing a costume’ (which, arguably, most do – in the same way that most people, consumers, disregard the artistic and social task that dressing sets the human subject).

Since the Second World War, the urban entity of the ‘inner city’ (all over the world, from Tokyo to Los Angeles) steadily morphed from a place that articulates the historical alliance of state, military, public, civic and ruling class power, to a more hybrid place of organisations (less historical and more provisional business enterprise, retail, leisure or cultural spaces). Even through the post-industrial era of ‘liquid capital’, globalization and internet commerce, the urban location of the organisation has become critical to organizational brand, stability, and development. Look at Shanghai Pudong, Singapore City, or the City of London: location is critical.
Organisations have always tended to ‘cluster’ and locate in certain places of meaning, interconnection, facility, prestige and market or constituency access. One dimension of our subject is thus connected to the recent and growing interest in ‘space’ in Organisation Studies: of organisational space as social dynamics and social reproduction (Baldry, 1999; Gieryn, 2002); space as labour processes (Flecker and Hofbauer, 1998), and labouring subjectivities as they are created by their spaces of operation (Dale & Burrell, 2003, 2008; Witz, Warhurst and Nickson, 2003). And, of course, the organization itself is a labouring agent, whose flair, aspiration and facility for self-projection is often manifest in architecture and new office design (Hancock and Spicer, 2011).

Another connected sphere of research moves beyond the sociological and anthropological study of human symbolic expression and exchange – Goffman 1971; Mauss 1973, for example – towards a conceptualisation of the human subject within the hybrid and overlapping spheres of the new global symbolic economy. The spatial interiors the organization, with its semi-enclosed worlds of labour, organizational cultures, values and mission, is coextensive with an exteriority that stretches from the physical walls of the organisation’s facility to the entertainments and social life of the city itself. What makes a city a city is not just architecture, planning and occupants – it is the dynamic networks, interactions, communications and intensity of energy, ideas, diversity that is its urban culture. The contemporary metropolis is now part of an organisation’s ‘capital’ and not just its physical place of habitation. Location is as much a brand value as it is a heavy real-estate investment, and employees inhabit both interior and exterior, for the processes of social culture and language that are cultivated within that city complex are also necessarily active within the particular zones of organizational space. There is a vast and growing literature on the interconnections between culture, economy and polity in the urbanization process of city development, and contemporary urbanism is increasingly relevant to the study of organisation in this context (Jacobs, 1960; Sassen, 1991; Konvitz, 1994; Zukin, 1995; Florida, 2002; Rantisi, 2004; Cooke and Lazzeretti, 2008).

For the organization, the city and global consumer markets are all overlapping spheres of life, interconnected by laboring subjects, who all participate in developing the ‘urban culture’ of distinction and vibrancy. Out of such places the ‘creative economy’ has developed, innovating new methods for the production and distribution of symbolic goods. However much symbolic goods are invested in IP, intangible value and internet or communication-based distribution systems, their urban location remains important – and around the world, from Shanghai to Sydney, city municipalities and governments are providing for creative ‘cluster’ zones or
cultural quarters for the small and vulnerable enterprises that drive this new economy – social incubators for the younger generation of the new ‘creative class’ (Florida, 2002), ‘cultural creatives’ (Ray and Anderson, 2000) or educated ‘bourgeois bohemians’ (Brooks, 2000). The ‘new model worker’ (Flecker and Hofbauer, 1998; Hancock and Spicer, 2011) is the sensible embodiment of the flexible, mobile, innovative and cosmopolitan character of the global order of neoliberalism.

We can therefore conceptualise the neoliberal city as a cultural metropolis that serves as a ‘catwalk’, where organisations can form a sense of agency, parade or display their style, image, flair, and aspiration, yet at the same time are faced with the question of their own obsolescence (or ‘mortality’). For the city is where change and transience are registered most acutely. The city is the most tangible manifestation of the global market, where the organisation becomes self-conscious of its physical presence, appearance and conduct, as it travels through a myriad of representations around the world. The experience of the subject – as understood through an improvised phenomenology – is conducted primarily through clothing. Clothing – where fabric is made over into a symbolic language of fashion through design – mediates the meaning of the organisation’s relationship to the city (as it concurrently embodies a sensory awareness of the city’s mediation of the market). Where Wenders’ film not only explores its subject matter – fashion and the city – it explores its medium (the relation between the language of fashion and the language of film). This paper [as performed in the conference] will endeavour to be similarly reflexive and is part scripted, part interactive, and part film clip. For further research, one could also question the actual reality of physical city locations, particularly global cities, and ask: how far is the city a ‘real’ place for the organisation, and how far a metaphor, or an horizon of cultural expectations, as the organisation dresses ‘right’ for different places, and where such ‘places’ are multiple and fluid, concerned with image for stakeholders (competitors, customers, suppliers, media, etc.) through the identity of employees, as employees move out into the city, or visit other locations, adapting their business attire for their specific location yet maintaining continuity (in the film, from Tokyo to Paris). Identity and agency are at the centre of this exploration – style working within the consumer dynamics of fashion – mediated through the experience of the city.

Lastly, this subject is also interconnected to the little developed area of organizational phenomenology. Entitled, ‘a urban phenomenology of fabric’, the paper attempts to establish (in a small way) the intrinsic relevance of the study (and practices) of fashion to organizational life and the aesthetics of organisation. The motive of this current paper was, in part, defined by two previous papers: ‘De-
familiarizing the organization: fashion and clothing in the global city’, delivered at EGOS 2012 (Helsinki) within sub-theme 09 Artifacts in Art, Design, and Organization; and the subsequent publication of ‘Do I look right? De-familiarizing the Organizational Fashioning of the Body’ in the Scandinavian Journal of Management (29(4): December 2013. (3)

What does organizational ‘phenomenology’ attempt to capture? We used the term (above) ‘improvised phenomenology’, given the fiendish complexity of philosophical traditions of phenomenology, with their internal contentions over terminology as much as qualitative research methods. Generally, phenomenology moves both underneath and beyond epistemology – seeking to find the sensory (bodily, perceptual) conditions of human knowing and encounters with a world ‘outside’ but also how that world forms the means, and ends of the structures and meaning and human experience necessary for any subject-object-subjects relations to emerge. The significance of phenomenology is its natural tendency to include the aesthetic realms of experience, and so by extension narrative and visual representation, even though these have concerned so few phenomenologists. The perceptual means by which we construct meaningful environments may concern anthropology and certain strands of sociology as well as cultural studies, but a phenomenological attentiveness to the intimacy of the individual human body lends itself to speculation on the deeper realms of the human condition and constitution of the self – subjectivity and intersubjectivity, language, cognition and communication (which inspired the so-called ‘existential phenomenology of Heidegger, Sartre or Merleau-Ponty). However, this paper does not ‘do’ phenomenology – it is more of a supplement or suggestion, where organizational phenomenology is not a developed field, and as it is, it does not take fashion as a serious subject. In fact, it is perhaps even misleading to talk of organizational phenomenology as a field, given that a profound phenomenological dimension has opened up in critical approaches to OS generally – and was always present in classic work in organizational symbolism (Gagliardi 1992; Rafaeli and Pratt 2006), organizational aesthetics (Strati 1999). This is obvious to anyone in these fields. What we are doing is groping for a pre-theoretical and hybrid framework (i.e. where our observations or research material is not immediately ‘schematized’ with the classic texts or lexicon of academic phenomenology). We do this so as to explore, say, the intellectual subjectivity of fashion design – the process of design as a process of speculation on the human subject, the body, the world. As human experience – the constitution of human selfhood and identity, reflexivity and self-awareness, sociality and symbolic communication, consumption and cultural mobility – are all central to the effective constitution of organizational life. After all, the history of organisations betray a strong and persistent need to dictate and manage individual appearance and apparel. With the pre-theoretical, we are asserting (in the spirit of phenomenology), the significance of direct experience, perception, aesthetic
evocation, spontaneous narrative and the memory of experience. As research tools these are exploratory – and this paper is one dimension of a presentation that includes the screening of an edited version of the ‘Notebook’ film – (it is edited into the scenes quoted below).

Having said this, it is worth quoting the excellent essay ‘Fashion’, by César Moreno Márquez in the Springer Handbook of Phenomenological Aesthetics (2010), which states:

‘And it is in that movement of the transitoriness of fashions that fashion, with its profound playfulness, becomes a sort of vital celebration of the life-and-death process by virtue of the powerful dynamism that characterizes it, an uninhibited seduction by the accidental and an attraction for the periphery in the dismissal of “substance,” of “interiority,” or of the “thing-in-itself.” And this is true, perhaps, because fashions bring out the need for a light and playful, although persistent, contact with contingency that is all the more intense when the “wearers” have a heightened awareness that they are living contingently and theatrically. In its own way, fashion responds to the arationality of existence, almost opposing the being-ostentatiously-visible to the not-asking-to-be-seen of the rose without reason (ohne warum) of Angelus Silesius and Martin Heidegger (we remember that in Der Satz vom Grund, the rose of the mystical poem “does not ask if it is seen”—fragt nicht, ob man sie sieht”).

While apposite to our interest in aesthetics, we hope that a brief consideration of the work of Japanese fashion designer Yohji Yamamoto (1943 -- ) will inspire us to assume the opposite of this quoted statement. The work of Yamamoto (whose labels are Yohji Yamamoto, Y’s, and Y-3, and heavily invested in women’s fashion), while enveloped in a compulsive need to respond to time and the transience of contemporary life, is not playful, or a-rational in any significant sense, and only ‘contingent’ insofar as most of life and art is contingent; and if Heidegger’s appeal to the meaning of Silesius’ poem is an appeal to a pure aesthetics of form (a ‘purposiveness without a purpose’, in Kant’s saying; or a kind of Aristotelian ‘end’ – for a discussion among philosophers continues) then there is no contrast here, no ‘showing off’ or ostentation. There certainly is such ostentation in some contemporary fashion design (Walter Van Beirendonck, Henrik Vibskov, Rick Owens are three that Yamamoto has exhibited alongside), but Yamamoto himself shows us something else – something that fashion can be, and which serves to convince us that it is essential, at least as essential as painting or sculpture has been in our exploration
of the world. Fashion possesses an ‘urban phenomenology’ – through the simplicity of human clothing we find a means of embodied, emotional and expressive interaction with the alienating landscape of the contemporary city, and so explore to reconstitution of human (social) identity. Given its intimacy with the human body, Yamamoto’s work suggests that it is more essential: fashion is, at heart, your clothes, and in that you live your life in your clothes, and what you say and do is accented and often made possible by your clothes, and as inscribed as your clothes are within the part of the social order you inhabit (or are resisting, or escaping, or pretending otherwise) then clothes are coextensive with the very formation of subjectivity – insofar as subjectivity is social. Clothes are an accompaniment to all forms of sociality, identity and recognition, and so ‘being in the world’. Our phenomenological innovation in this paper, we hope, is that a phenomenological expression of fashion must at once understand the aesthetics of design (how the body is enclothed), the experience of identity, and the perception bound up with the fact that the ‘body’ of phenomenology is always mediated by fashion as fashion is always mediated by organisations and organisations by urbanisation. A phenomenology of fashion is an exploration of organisational urbanisation. This, however, must be the subject of another paper.

To return to our opening quotation. This reminded us of the much quoted statement by Jean-Francois Lyotard (from his 1979/1984 text The Postmodern Condition): ‘Eclecticism is the degree zero of contemporary general culture: one listens to reggae, watches a western, eats McDonald’s food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and “retro” clothes in Hong Kong; knowledge is a matter for TV games’ (1984:76). It has been commonplace to understand the decades since the 1980s as a crisis of identity – along with the new landscape of the global market, generating the hybridity of cultural globalisation, transculturalism and the seemingly endlessness of retail product availability or choices on identity, on what to wear or how to appear: returning to the Wenders quote: ‘Time passes. We move from one city to another. From one country to another. We change languages. We change habits. We change opinions. We change clothes. We change everything. Everything changes, and fast….(Wenders 1989). Who is the subject of this identity crisis? It is, of course, the privileged subject identified in the panoply of books that celebrated the new creative class (see above). And of course, the emergence of this subject is at one with the wide availability of new forms of representation – starting with video camcorder in the early 1980s. Video is endemic to the concept of this film, a film whose source is a video ‘notebook’, a practical aid for taking film clips prior to
the ‘real’ film shoot, which then supplanted the planned film shoot. Wenders realised, during the film’s pre-production, that the video was giving him something that celluloid could not. For the language of images, he realised, was no longer the dominion of what he called the ‘sacred celluloid’ or the cinema. He expressed genuine shock at how video articulated the visual identity of Tokyo as film could never do. And, he therefore asks with some earnestness, ‘….is it not the time to re-evaluate everything: all notions of identity, language, images, authorship….’. After all, movies are part of the ‘mechanical age’ – made by craftsmen behind cameras, editing suites, and so on. Interestingly, what Wenders finds (and it remains apparent in this film that he is not able to discuss fashion historically the way he discussed film) is that fashion itself has always been a reconstruction of identity, language, images, authorship. It has never been anything else. For Wenders continues: ‘Identity is out…out of fashion…then what is in vogue, if not fashion itself? By definition, fashion is always in.’

Wenders’ perceived crisis of identity, language, images, authorship, is of course a trope of modern art and the ‘shock of the new’, testifying to the disorientation of modernity itself, whose industrialisation and social rationalisation was manifest most strongly in the city (in art, the city of Paris – the rise of Paris as the seminal centre of fashion and ‘Haussmann’s re-design, urbanisation or ‘clothing’ of the city, is no coincidence). For the human subject, the world was no longer a stable and singular space of communal habitation, where identity was intrinsic to place and rank, governed by a monocultural symbolic language in turn generating one dominant means of representation. The ethically homogenous nation state did a fairly thorough job of micro-managing the social fragmentation wrought by industrial modernity, generating new and effectively delimited monoculture norms. By the 1980s, however, another industrial modernity was in flow – call it the ‘postmodern’ revolution of post-industrial globalisation. The monoculture of the nation state now dissolved into a hybrid and more complex space of global markets and electronically transmitted consumption. It is not insignificant, that through the century long passage of high modernity to postmodernity many art forms rise and fell but fashion design remains. There is something about ‘fashion’ – the most transient of all arts – that remains adequate to a rapidly changing world. Perhaps this is because fashion is not so much a product of change, but the art of change, of dislocation and disorientation, and a means of mediating that very change that we think threatens the forms of cultural continuity that act as substrate to social identity.

Tokyo and Paris are the urban location of the film – but the relation between fashion and the city is left open, and never a subject of the film’s narrative. When the film
was released, this seeming omission was criticised from a number of quarters as a failing – an unfulfilled promise: for surely a film with this title and so full of scenes and shots of Tokyo and Paris should have provided some kind of insight into the way urban cultures of cities generate most, if not all, contemporary fashion? And fashion as a very concept has historically emerged out of inner city culture – being ‘seen’ and ‘looking good’ presumes that the subject of fashion (the individual) becomes an object for a collective subject: the viewer of the city itself.

The film thus begins with the theme and object of the city – shot from within a car, as the director Wenders drives around the ‘peripherique’ of Paris, but on the car dashboard is a video monitor of a parallel driving scene from a similar road around Tokyo. His conversation is not about the city, but about images, about representation and reproduction – how we see the city, through film and now the video image. After all, how many cities do we actually ‘know’; what does it mean to ‘know’ a city, if not principally retain in memory a series of images, sights, colours and sounds. Unlike the chemically complex and heavily laboured movie film, video is utterly candid, without history and thus legitimacy. It becomes a medium through which the crisis of identity unfolds, and becomes reflexive, and with another statement reminiscent of Lyotard, Wenders states that ‘There is no more negative and no more positive….the very notion of the original is obsolete. Everything is copy. All distinctions have become arbitrary’. So how do we recognise identity? ‘We are creating an image of ourselves. We are attempting to resemble this image…Is that what we call identity? The accord between the image we have created of ourselves and…ourselves? Just who is that…”ourselves”?

The crisis of individual identity is, of course, symptomatic of the crisis of the ‘we’, and of collective or social identity. And the subject of Yohji Yamamoto articulates this complex condition – of a quiet and self-effacing, yet assertive Japanese fashion designer, looking out from the terrace of the Centre Pompidou, he ruminates “I am more of a Tokyoite than Japanese…Tokyo has no nationality.” He later said “There is no nationality to my clothing.” There is no gender either – at least, the traditional signifiers of gender that are so embedded in the historical evolution of fashion design are re-appropriated and redirected, for Yamamoto famously uses ‘men’s’ clothes to enclothe (and empower) women. Fashion is ‘dressing’, as noun and verb, to dress is a fundamental act of self-articulation, more significant because it possesses and obvious dimension of necessity. Fashion is art as much as an improvised defense against environmental conditions, and is design as much as a response of the will to the dictates of social norms. Dress always articulate nakedness, and insofar as the nakedness of a women is always implied by her dress, Yamamoto’s clothes address
the politics of such nakedness – where a woman’s traditional garb effect an emphasis of vulnerability by either masking or emphasizing the sexual features.

The film – at 80 minutes long – is punctuated by repeating scenes, where the ‘voice over’ narrative of Wenders reflects on interview scenes with Yamamoto, and the implications of this journey for Wenders own craft of film. One such scene is the road scene, simultaneous of Paris and Tokyo; another is a Paris pool hall, where Wenders questions the fashion designer in an informal, sometimes ironic, manner. There are repeated scenes of Yamamoto sitting on a chair in his empty studio, talking haltingly, as if tired or struggling to express himself in English. There are the scenes of the studio and both him and his myriad of assistants working and collaborating on a new outfit – usually revolving around a live model. There are scenes of the Paris catwalk – often tempered, like many scenes, with the appearance of different video monitors, so as to give three scenes in the one shot. Sometimes scenes split, or become fragmented, as Wenders plays around with (the then novel) possibilities of video, with its pixillated colour-saturated imagery, made more vivid by the dynamic movement of the hand-held camera. As a film, here are so many scenes and repetitions, it is only after five or six screenings that the viewer begins to remember the order of everything – in fact, it is probably true to say that visually there is no logic or order; no structure at all. The only ‘structure’, if we can call it that, is the narrative of the voice over of the filmmaker. On reflection, the process of making this documentary simulates Yamamoto’s process of taking fabric and forming it, drawing, cutting, pinning, overlapping and stitching. The narrative takes the form of ‘strands’ -- ‘weaving’ of five strands, each quite distinct subjects, like separate pieces of cloth stitched into one article of clothing: the first is the contemporary city as metaphor of the crisis of identity; then video and film; then Yohji; his studio and production processes; and then there is fashion industry and the catwalk.

The conclusion of the film is poignant – where Wenders seems to identify a certain existential role for Yamamoto’s fashion, where self-reflection, individuation and the emergence of a personal history restores a sense of identity and equally revives a sense of personal significance and self-worth. At the beginning of the film, the theme of identity moves from Tokyo road scene to the first shot of the Paris pool hall, where Wenders plays pool with Yamamoto and where the narrative is articulated by voiceover: he recalls their first encounter: ‘My first encounter with Yohji Yamamoto was in a way an experience of identity. I had bought a shirt and a jacket. You know the feeling. You put on new clothes, you look at yourself in the mirror, you are content, excited about your new skin. But with this shirt and this jacket it was different. From the beginning they were new and old at the same time. In the mirror
I saw me, of course, only better—more me than before. I had the strangest sensation—and I have no other words for it—I was wearing the shirt itself, and the jacket itself…and in them I was myself. ...The label said Yohji Yamamoto. Who was he? What secret had he discovered this Yamamoto—a shape, a cut, a fabric—none of these explained what I felt. It came from further away, from deeper. This jacket reminded me of my childhood, and of my father, as if the essence of this memory were tailored into it—not in the details, rather woven into the cloth itself. The jacket was a direct translation of this feeling, and it expressed father better than words: what did Yamamoto know about me...about everybody?

Wenders experienced his new clothes as some kind of medium of ‘translation’—where the clothes were distinctive, singular and seemingly self-contained, yet personal and allowed an experience of something deeper, both sensory and mnemonic at once. It was as if the jacket was old, belonging to a personal history and experience, but which could not be explained by the usual ways of talking about fashion—describing the shape, cut, or fabric. At the same time, the source of this experience was the fabric, or at least what Yamamoto did with it—something of the essence of ‘memory’ seemed to be ‘woven into the cloth itself’. And this had significance not just for the individual (consumer). But for the ‘we’; for the ‘everybody’. In the movie, Yamamoto says “In thinking about clothing I am thinking about people......I am always thinking about people, to talk with, to meet with—this is my basic interest—‘what are you thinking, what are you doing, how are you living your life’—then I can approach making clothes.’ Disarmingly simple, Yamamoto’s approach to making clothes is to consider the flow of life—thinking, doing, living—as a precondition of forming cloth. Later in the movie he exclaims: ‘...sometimes I am shouting in my mind, I am not a fashion designer I am a dressmaker....’.

How can we understand fashion in this sense—both as identity mediation and a mediation between the self that is the body and the self that is memory (or sense of past and others) resulting in a greater (weightier?) sense of one’s own physical presence? Perhaps these are related—the self that is the body and the self that is memory. Memory is an easy term to use for what is a complex realm of experience—for Wenders, memories of the past became part of his physical experience of and relationship with a Yamamoto jacket, a jacket which allowed him, or taught him, something about himself—about how he could be in the jacket. Early in the film, a discussion opens and revolves around the famous book by German photographer August Sander (1876-1964) and his book People of the Twentieth Century (a series of photographs of working people, which began in 1911); the photographs coincidentally have held a long fascination for both Wenders and Yamamoto. Yohji explains that his
attachment to ‘old photographs’ takes him back to a time ‘when people couldn’t buy anything…when they were forced to live with very simple things…’.

‘At the beginning of the 19th century, if you were born in a not very rich country, then the winter was really winter for you – it’s very cold – so you need your coat, this is life, this is a really coat for you, this is not for fashion…so the cold is so …and you feel so cold, and you cannot live your life without this coat…it looks like your friend, it looks like family…. I feel strong sense of jealousy. if ….if people could wear my things in this way, then I would be so happy’…. When then the clothes or dress or jacket or coat themselves are left on the floor or hang on the wall, in that case you could recognise….this is John, this is Tommy…this is yourself…you can recognise yourself (in your coat)’. ‘People don’t consume the clothing. They live life with the clothing. I say to myself, I want to make something that good.’

The ‘fashion’ of Yamamoto is not to be confused with high street or the kind of off-the-peg branded fashions that are available in response to consumer trend, modishness, celebrity or stereotypical mimicry – the phrase ‘being in fashion’ can be misleading for just this reason. Yamamoto exemplifies a form of fashion that historically emerged from artisanal dressmaking or ‘avant-garde tailoring’, as some call it. Wenders had remarked how Yamamoto possessed a picture of Jean-Paul Sartre by Henri Cartier-Bresson, which remained on the floor during one cutting session, as ‘he was simply fascinated by the collar….the material, fold and image of the collar.’ Throughout the film, Wenders attempts to capture Yamamoto, as Sanders captured his figures – as they emerged from a ‘lifeworld’ around them, as their very physical appearance and facial or physiognomic features expressed their embeddedness in that world. Yamamoto’s life, growing up in Tokyo, was a life full of women, and dominated by his mother, a dressmaker, whose work filled the house (and the void left by his father, forcibly conscripted and died during the Second World War). Yamamoto’s studio, as depicted by the film, is an intense and perpetual, if not obsessive, community of assistants and junior designers, working together on the studio floor as if choreographed. The tactile, sensory and visual dimension of their working methods are so apparent…as if theory or planning or research played little role. Yamamoto explains: ‘I start first with the materials, with touch – then I go to the forms… but, which is first or which supports which, I don’t know. For me, the touch comes first, then I start to imagine the shape on it, by it.’ The sense of touch, of the texture and visual surface of the fabric, is where he starts – but where this quickly involves an intimate knowledge of the ‘lived’ everyday life of the people who will wear these clothes. Wenders described his ‘method’ in terms of his bodily movement – ‘…stand back, look, approach again, grasp, feel, hesitate, sudden activity,
and then another long pause….’. The creative process is not primarily mental or ideational, but physical, sensory and perceptual. Yamamoto has to inquire into the ‘life’ of his subjects, then by moving round his model (in the studio) explore the possibilities for making that life appear, as an articulation of social empowerment – the ability to move out into the world and assert one’s identity.

The second half of ‘Notebook’ is concerned with Yamamoto’s up and coming show in Paris – a highly charged launch of a new season with a lot of media exposure. While Yamamoto is frank about the ruthless business tempo of fashion production – ‘You cannot stop – not for one season; otherwise they will say “he’s finished”’ – he represents himself frankly, as childlike, self-absorbed, and dominated by a compulsive interest in how the fabric of cloth can be shaped in a way that evoked the craftsman’s love of his materials. Wenders conveys how they had spoke about craftsmanship and the ‘craftsman’s morals’ – ‘…to build the true chair, to design the true shirt, in short, to find the essence of a thing in the process of fabricating it’.

Wenders notes: ‘After a while I began to see a certain paradox in Yohji’s work. What he creates is necessarily ephemeral, victim to the immediate and voracious consumption, which is the rule of his game; after all, fashion is about here and now. It only deals with today, never yesterday. By the same token Yohji was inspired by the photographs of another time, and of the work clothes of an era when people lived by a different rhythm, and when work had a different sense of dignity. So it seemed to me that Yohji expressed himself in two languages simultaneously…the fluid and the solid; the fleeting and the permanent; the fugitive and the stable’.

Yamamoto continues: ‘We have to make a ‘true’ jacket or a ‘true’ shirt…. What is the cutting of a true shoulder, what is the cutting of a true sleeve…? We can spend hundred hours on this cutting….and enjoy it….otherwise you can’t do the fashion business’.

The materiality of fashion is the ‘essence’ of the craft of Yamamoto’s fashion design – where the materiality is not some stable and permanent substrate of life in a world of flux. The ‘fleeting and the permanent; the fugitive and the stable’, noted by Wenders (above), refers not to a crass dialectic of the modish and the classical, or equally not to a naturalist metaphysic of transient design and permanent materials. Yamamoto’s fashion concerns the persistent historical need for the empowerment of identity
through a continual adaptation and assertion of the latent corporeal propensity for intention and action in a world solidified by social prescription and norms. Yamamoto’s fashion measures human liberation to the extent that the embodied experience of the human subject can be actualized as an expression that is as aesthetic as it is social. His clothes do not remain in the ossified world of entrenched accepted behaviours (where even trends and modish exhibitionism is an accepted behavior); rather, they are more subtle and more potent in one – they actualize the senses of the body and re-inscribe the senses within the laboring processes of the everyday. Ontologically, Yamamoto deconstructs the enduring rationalist dichotomy in fashion design, where the ‘outer’ garment is an ‘expression’ of an ‘inner’ intentionality, and where intentionality is purely subjective. Here the ‘inner’ and ‘outer’ are co-joined and intentionality is formed through the desire to intervene in a world that is as spectacularly beautiful as it is hostile. Through fashion the human subject actualizes their identity for intervention in the social everyday in search of beauty. This ‘beauty’ is not immanent to the world, but created through the intersubjective commotion made possible by social intervention.

Materiality is not simply the physical stuff of the cloth, but the fabric as it is being formed by hands that are somehow inspired by its material constitution…texture has a textuality…a narrative of a form of life not out of which it emerged, but into which it could emerge. This aspiration to enter or intervene in the contemporary lifeworld, as a new design or new fashion line, was not an arrogant interruption of the everyday, but a way of allowing the everyday recover some of it sense of itself and its past. ‘You can only make a good show if you have a strong sense of the material’. Yamamoto never uses terms like ‘design’ or ‘pattern’ or ‘style’. And he prefers black – all his clothes, at least in this film, are black. Colour, he says, carries meaning and all he wants in his clothes is the interrelation of material and form. In any case, he smiles, ‘when all colours are mixed it becomes black’. Black is also like a form of forgetting, or putting aside of the complexity that might compromise the relationship between material and form. In using ‘men’s’ clothes to enclote the women, he dismantles the historical dominance of social signifiers as they are so embedded in the history and conventions of design. The language of his clothes is not governed from the ‘outside’ by the transcendental signifiers of gender relations so much as from the inside, from the specific relation between the human body and the shaped material – how the person inhabits the clothes and so moves into the world. Yamamoto’s clothes are also famously ‘loose’ and not tightly cut – the body is not simply covered or hung with clothing. The clothing is the means in which the body finds its sense of self and identity, and the space between garment and body is where this can happen over time.
In Wenders concluding section of the film, he returns to his observations on Yamomoto’s company and how they worked together. He states: ‘So I looked at them as if they were a kind of film crew….and Yojhi among them was a director shooting a never ending film…his images were not to be shown on a screen….if you sat down to watch his film, you find yourself instead in front of that very private screen, which any mirror that reflects your image can become, to be able to look at your own reflection in such a way that you can recognise and more readily accept your body, your appearance, your history, in short yourself…that it seems to me, is the continuing screenplay of the friendly film by Yojhi Yamamoto.’

The film thus ends with a dance of hands – his assistants, all sitting on the floor over paper, drawing. This coda suitably reminds us of the way fashion begins not with an act of genius and intention but of a constructing the conditions for collective creativity – fashion begins and ends with intersubjectivity (the sharing, exchange and synthesis of sensations, feelings and perceptions by a group within the orbit of the design studio, and the social landscape of viewing subjects into which the dressed individual walks). Wenders had raised a question about style, signature, design – the usual markers of value and thus property. Particularly running up to a major seasonal launch, designs are kept secret. Not for Yamamoto. He can show them to anyone – there is no secret. The ‘secret’ emerges out of the process, the labour and stages that brings clothes to the catwalk – his assistants and community of the studio, his finished work as it is worn by the models. The final completion of the idea is a collaborative act….no one can copy this. It is the language of the company. Wenders says ‘so you are not afraid that somebody will steal your language’. ‘No: no body can do that’.

We like the term ‘fabric’. It evokes the ‘stuff’ of the materiality of clothing – is it the source of all clothing and for fabric to become fabric there is a very fundamental unity of human and material nature. Fabric is often used as a synonym of ‘cloth’, and looks ‘natural’, but in reality is formed through specific processes of intertwining separate strands of yarn or thread, themselves spun from raw fibres of wool, flax, cotton. Within the film, the fabric is a metaphor for the juxtaposition and interconnection of video ‘notebook’ imagery, of Yohji’s clothes (as series, and the way he ‘designs’ his clothes), of the contemporary cityscape, and of identity itself – our lives, as a series of strung narratives of social experience. The ‘urban
phenomenology' of fabric is another way of saying 'fashion', but fashion in the sense in which this film – *Notebook on Cities and Clothes* – uses (or defines, or exemplifies) the term. Fashion, in this film, is a form of socio-existential empowerment – in using clothing as a means of both restoring coherence to a fragmented and compromised selfhood, and doing this through recovering the integrity of some basic material conditions of social life. The means and methods Yamamoto uses in the fabrication of his catwalk creations are disarmingly simple and – cutting, drawing, stitching, overlapping, and so on. It is as if his clothes are workers’ clothes, or more accurately perhaps, a new non-uniform standard-issue dress for the non-alienated labourer – not a ‘liberated’ labourer, for that is not an option, but a labourer whose alienation becomes the stuff of personal self-re-creation and embodied expression. Yamamoto makes the quotidian characteristic of our enclothemation the very conditions of our journey to selfhood.

The repetition in design form that we find in Yamamoto is, therefore, the opposite of the uniformity of the ‘corporate’, with its simultaneous dissolution and homogenization of social identity. The significance of clothing as a material condition of social identity is in its direct impact on subjective perception and the motivation of the human subject to self-empowerment. Identity, for Yamamoto, begins with the human body, and not with images or representations of social rank, profession or even gender. Identity becomes irreducibly individual and process-based as it is facilitated by a clothing that appeals directly to the condition of the social in intersubjectivity. The ‘social’ demanded by fashion does not denote a commonality that reduces particularity, but heightens the need for it.

Fashion is thus the opposite of costume, and in the example of Yamamoto, it can resist the growing arbitrariness and nihilistic disinvestment in the value of clothing in our society. The growing panoply of visual styles and languages offered by the global market and its designer brands is gradually rationalizing the subject’s need for empowerment, and re-inscribing that need within the realms of leisure (not work). What is required is a fuller understanding of fashion – and this must begin with an improvised phenomenology, whose relevance is directed to the overwhelming yet little researched phenomenon of organizational urbanism. How does clothing empower the organisation’s own aesthetic production, along with its facility for appearing and acting in the ‘city’? How is the city used by the organisation as a regulatory framework for policing and governing the human body? What difference does this make in ‘creative’ cities – or fashion cities, mediacities or ‘cities of culture’? The cultural cosmopolitisation of the city can entrench older forms of conservatism, or equally, banal uniforms of leisure wear. Yet, how is fashion the means through which the relativism and unpredictability of both market and city are manifest in the spaces the organization blindly assumes are its own? How can fashion
make such organisations reflexive and a site for the cultivation of the conditions for social intervention – making the city creative?

So as far as our ‘improvised phenomenology’ goes – or at least our attempt at constructing a pre-theretical framework for a phenomenology of fabric (not just fashion, but the material constitution of fashion in and through the articulation of the human body in the world), then what has this discussion on ‘Notebook on Cities and Clothes’ generated? We suggest, ‘towards an urban phenomenology of fabric’ we need to progress through the following investigations:

This is what we end up with – as a preliminary schema for research into the phenomenology of fabric.

<table>
<thead>
<tr>
<th>Phenomenon</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Design/designer</strong></td>
<td><strong>Process</strong>: creative method as speculation on the relation between the human subject, the body, the world.</td>
</tr>
<tr>
<td><strong>Fabric/materiality</strong></td>
<td><strong>Enclothement</strong>: the human experience of dressing [perception, taste, preference, social judgements, etc.] constituted through the interconnection of body, social regimes and codes and organisational space.</td>
</tr>
<tr>
<td><strong>Labour/embodied worker</strong></td>
<td><strong>Identity</strong>: self-awareness, sociality and symbolic communication, consumption and cultural mobility (the life of the worker in the organisation as mediated by fashion).</td>
</tr>
<tr>
<td><strong>Organisational urbanisation</strong></td>
<td><strong>Dressing</strong> -- the organisation as always in state in dressing or being dressed, and the dynamic relation between the enclothed organisation and eclothed worker.</td>
</tr>
<tr>
<td><strong>Contemporary metropolis (the city)</strong></td>
<td><strong>Locatedness</strong> -- the organisation in the world: market as global society, creating expansive horizon for cultural reflexivity, representation and expression.</td>
</tr>
</tbody>
</table>

**Notes**
(1) All quotations from the film were transcribed by the authors.


(3) This paper is working towards a dialogue between OS and Fashion Theory. The latter, which has a distinctive provenance in art, design and cultural history, tends to revolve around the products of fashion and to a lesser extent the producers. It spans products and fashion ‘houses’ (clothes, designs, designers, styles, signatures and brands) as well as their socio-market contexts (consumers and markets; retails and outlets; other agencies, supply chains, media and the demands of the business; entertainment; glamour and celebrity, street styles and fashion as sub-culture) (for an overview, see Craik, 1994; Breward, 1998; Entwistle, 2000). For us, the spatial entity of the organization is a subject still awaiting attention from fashion theorists.

References


Introduction

‘A poem records emotions and moods that lie beyond normal language that can only be patched together and hinted at metaphorically’.

W. H. Auden

The forces driving human behaviour in the workplace often remain below the surface, not explored or discussed. Day to day activity comprises people seeking (or seeking to be seen) to conform to espoused rules, values and performance requirements, while at the same time exhibiting resistance, anger, disruptive and damaging behaviours. How easy is it for us to articulate our feelings of resentment, disempowerment, vulnerability, boredom, disinterest etc. in a situation where we need to ‘be good’? Is there existing poetry shining a light on the darker side of working life? If so is it being used as data? Could poetry be self-help for workers and for organisations?

This paper explores, in poetry form, the role of poetry in making sense of the ‘darker’ side of organisational life. Given the smorgasbord of existing perspectives on what makes organisations ‘tick’ the poem presents one experience of organisational life while drawing on academic literature spanning some 30+ years.

The poem then provides an argument, supported by reference to literature, for the use of poetry to make sense of organisational complexity, to give people a voice and to develop a deeper understanding of what really drives organisational behaviours and subsequently affects organisational outcomes.

Before the main body of this paper, however, I have included a poem I wrote on my experience of attempting to write for academia, which may go some way to explain why I have chosen to use poetry to write about poetry.
Dense Writer
(The dilemma of writing for academia)

My writing is dense
It will only make sense
With deep concentration
And justification
For all I have said
Based on what I have read
In the books on the floor
And the articles for
The clever ones, who
Take a stand, have a view

Do I have any views?
Will they come if I muse?
Cogitate, ruminate
Complicate, obfuscate
Come up with some data
Statistics, for later
Some numbers, a chart
For taking apart
In pursuit of a notion,
A thesis, promotion

Of ideas, a theory
No matter how dreary
My head aches with thinking
My spirit is sinking
I know how it goes
Because everyone knows
Something more, something new
So whatever I do
It will not be enough
I’ll have left out some stuff
Wash the floor? Make a cake?
  Have a strategic break?
No! Stay glued to the screen
  Just don’t say what I mean
Dress it up, make words long
They can’t tell me I’m wrong
  If I elaborate
Make it so intricate
  Inaccessible prose
To get right up his nose

The reviewer, that is
  I’ll get him in a tizz
As I reach for the skies
  Hypothesis-wise
My conclusions cut deep
Review them and weep:
  If we write in this way
Having something to say
  It will never be read
Write a poem, instead.

Jenny Knight 2013

And here is the poem, designed to be both creative and academically credible. Please note that all references are at the end of this paper, but that standard referencing has not been applied in the verse, as this would have seriously stifled creativity and flow.

**Making Sense of Nonsense**

This workplace confuses us, day after day
The people here do and say things in a way
That has nothing to do with the strategic goals
Or the statement of values or even their roles.
We all do the same, it’s the rule here, I guess
But we don’t know who wrote it or who to address
To find out what the game is – the real one, we mean
  Not the ones in the boxes we’ve already seen
With the company name on them, board games with rules
  Snakes and Ladders, Monopoly, Risk (for the fools)
Not the games we’re not playing here – the other game
Where the rules are not written and don’t stay the same
Where the dice have no numbers, there’s no way to score
And the people who win seem to start with much more
In the first place. Where ‘cheating’ cannot be defined
And where every move made here can be undermined
By a counter-move, chess-like, to take out the Knight
What’s the name of the game please? If we knew it we might
Feel less vulnerable, anxious, resentful and scared
If we all had the rule book we’d be more prepared.

On exploring the ‘toxic’ stuff in all the books,
Likened by Frost to cancer, and how climate looks
To writers like Furnham, ‘the weather’ he says
(It is raining on this floor, but sunshine upstairs)
In defence of our reasoning, we’re making sense
Of a meaningless workplace – Argyris and Rench
And Karl Albrecht all get it, don’t know what to do
We’re avoiding all action – Block said we would, too
We’ve learned that we’re helpless, nothing we can do
To avoid the next shocks, some more pain, we are strapped
Down like dogs in our cages, we’re all of us trapped
Just as Seligman told us, we all are agreed
That to fight it is pointless, but somehow we need
To make sense of this nonsense, to find a way through
Truth to power’s not an option (it’s dangerous too)
Vital lies are the spoken words, Goleman asserts
Simple truths are too dangerous, someone gets hurt.

And which words should we use to sound rational when
All around us is nonsense, confusion, again.
Is there any way we can articulate stuff
That we don’t understand – are our feelings enough
To provide us with data, EQ and SQ?
To help us to navigate, find a way through
Zohar, Goleman and Armstrong see meaning as key
And no strategy documents do it for me.
I know about change curves from Bridges et al
I’ve studied addiction, from Schaef and Fassel
There’s mileage in group think – Janis, we agree
That it’s hopeless, we’re helpless, and that we can’t see
In the dark of the dark side, can’t find our way through
The locked doors in the corridors, words so untrue
In the shadows of power, wherever it sits
Foucault says it’s pervasive, just must have my wits
About me to wield it, to compete and win
Take out distant authority (Hirschhorn) – begin
To identify what it is driving this place
To make sense of the madness, step back from the race.

So see with new eyes, discover again
The same thing but differently, then only then
Proust suggests we will see some things for the first time
So I’ll do it in verse, and my verse will rhyme
It will read to the beat of a runaway train
Where no changes affect it, a loss then a gain
Where the passengers change, getting off, getting on
And the train barrels on, destination unknown
(Ben Folds sings of change in the workplace) and so
As this is how it is I will give it a go.

While power corrupts, can I cleanse with my verse?
Just as Eliot says I will speak of diverse
Ways of being and seeing and feeling and quote
Robert Frost who says verse will take life by the throat
Because here we can move beyond all the confines
Of reality (Strati) and find in the lines
Something new, something real, something not wrong or right
But some truth about culture, affect and the plight
Of the worker who struggles to join up the dots
To explain the encounter (Akhtar), the subplots
The gaps in the script, the white on the page
The smiles and the nods, but the feelings of rage
As we sit in the meetings, we mark with a pen
Something meaningless, inconsequential again.

We meet targets, tick boxes, but work’s never done
Something new here to do, like at Matthew and Son
Five days of the week we make nothing much change
For forty plus hours we will rearrange
We’ll say words we must say, play the part we must play
Acquiesce, compromise, more for less, win the prize
For the service, the smiles, the superfluous lies
Emotional labour, so pretty, so nice
Aesthetically pleasing, don’t look at the eyes
At the edges you’ll see there is rage and despair
(Fraiberg) as we focus on those places where
There is life, there is love, there is pain and there’s hope
Where stuff happens that hurts and we struggle to cope
Where relationships start and relationships end
And we witness the death of a loved one or friend
Where our hearts play a part, where the truth can be told
Where we sing, where we cry, where our actions are bold
No, not here, in this meeting, where gods have all left,
(Ayot) where we doodle, and we are bereft
We are stark, we’re alone, we are trapped in this game
The socially structured game with no name.
Economic, material, to have not to be
(Erich Fromm) have no fear, we will never be free
We all know it, an ugly lifelong compromise
Where parenting us comes in heavy disguise
As appraisal (the accent on ‘praise’ so they say)
And we smile, and we hate it, and wish it away
And we know in our souls that we could have been more
Than an attendant lord, a name on the door
To swell a progress, to be of some use
Lying and trying to dodge the abuse
(Eliot, Mitchell) our ragged claws
Scuttling up the thirty three floors
Presenting ourselves as actors might do
In our everyday lives, as they want us to
(Erving Goffman) the script has the words we should speak
But the plot is unclear and the casting is weak
And the space between lines tells us more than the words
Some Pinter-esque, Godot-like theatre absurd

And the metaphors used to make sense of the mess
Are poetic, creative, dynamic, and less
About logic and facts and the way it should be
And much more about feelings, immediacy
“It’s like Alice in Wonderland playing croquet”
“I plait tape for a living, every day”
“It’s a Stepford wives organisation I see”
“It is violent, abusive, it damages me”
“I am building a building but I don’t know what
Kind of building they wanted, I’ve lost the plot”
“There’s a critical mass of the status-quoers
Who ensure nothing changes and nothing occurs”
(Knight) so on and so forth using language that soars
Above logic because it unlocks the locked doors
The researcher will hear and discover, through art,
New landscapes, new meanings (Proust, Darmer) and start
To see depth, to see truth to feel mood and to see
That this everyday poetry provides the key
And the songs and the poems already out there
By the famous and talented, people who care,
Will confirm the validity of what we try
To express, when confused, hoping to simplify
But we learn quite the opposite, that we can’t find
Superficial solutions, when we use our minds
(Weick) assumptions are dangerous, life is a mess
As is ‘organization’, much of it’s a guess

What the poet can do, then, is switch on the light
In the dark, to illuminate paths that we might
Take or not take, depending on what we think best
(James) No route maps or answers then, all of it guessed
By the great and the good and the lowly and bad
By the bosses, the workers, the mums and the dads
By the children whose hands are held but still they guess
Who is right, who is wrong, what is more, what is less
And the music goes back to the start of the song
(Del Amitri) and we feel we must sing along
Sing the words we don’t know to the tune no-one wrote
But we’ll find words to sing and we’ll make up the notes
In the light which shows darkness and nothing to see
Where the words we have written allow us to be
More at ease with the chaos, the nonsense, the game
With no rules that we’re playing; we all do the same
Most times we read out the instructions so well
That we’d almost believe we have something to tell
But the poet says ‘no’, just switch on the light
And you’ll see there is nothing to see, it’s alright
Because that is the simple truth – no vital lies
James and Weick said it for me; to know this is wise
It’s only confusing if we think our song
Is a song we don’t make up as we go along.

This workplace is beautiful, every day
The people here do and say things in a way
That has nothing to do with the strategic goals
Or the statement of values or even their roles
They are artists and poets and tellers of tales
They make and break patterns and go off the rails
As the train barrels on to the place with no name
They find wonder in laughter, they play their own game
They pretend when they have to, they do what they should
They’re as naughty and playful as they can be good
There’s no yellow brick road we can follow because
There isn’t a wise one – no Wizard of Oz
They’re only pretending as well, like we do
All the anguish is gone when we know this is true.
Paradox, ambiguity, chaos and change
Unpredictable lives where we must re-arrange
We are children in grown-ups clothes, suits and high heels
We make up the rules randomly, see how it feels
But we’re good at pretending – we’ve done it for years
It’s just when we believe it it all ends in tears
So the person you thought knew the rules of the game
Doesn’t know any more than you. They’re just the same.

Dr Jenny Knight
Art of Management Conference
August 2014
References


Armstrong, D. And Huffington C. 2004 *Working Below the Surface: The Emotional Life of Contemporary Organisations* Tavistock Clinic Series

Ayot, W. 2003 *Small Things that Matter* London: Olivier Mythodrama Associates Ltd


Block, P. 2002 *The Answer to How is Yes*. San Francisco: Berrett-Koehler

Bridges, W. 1995 *Managing Transitions* London: Nicholas Brearley


Fromm, E. 1978, *To Have or to Be?.* London: Abacus


Goffman, E. 1959 *The Presentation of Self in Everyday Life* New York: Doubleday


Janis, J.L. 1972 *Victims of Group Think* Houghton Mifflin

James, W. 1897/1956 *The Will to Believe* New York: Dover

Knight, J. 2008 ‘Alice in Wonderland Playing Croquet – a Study of Organisational Helplessness’ in ‘Organisations and People’

Knight, J., 2012 ‘Deletion, Distortion and Data Collection’ in *Australasian Journal of Market and Social Research* June


Pinter, H. 1978 *Plays: Three* Reading: Cox and Wyman Ltd

Rentsch, J.R. 1990 Climate and Culture: Interaction and Qualitative Differences in Organizational Meanings *Journal of Applied Psychology* vol 75, no 6


Seligman, M.E.P., 1975 *Helplessness: On depression, development and death*. San Francisco: Freeman


365


Songs:

Joni Mitchell, ‘The Arrangement’

Ben Folds ‘Fred Jones Part 2’

Cat Stevens ‘Matthew and Son’

Del Amitri ‘Nothing Ever Happens’
CREATION OF INCUBATOR OF CULTURE THROUGH DESIGN THINKING PROCESS

Magdalena Małachowska, Sylwia Bąkowska, Monika Tomczyk

Introduction
There is considerable interest in design thinking for problem solving in different types of organizations. To achieve high efficiency of implementing innovation and solving wicked problems, design thinking offers a simple process which helps to bring new concepts to reality. And yet, design thinking is rather new tool for exploring new ideas for diverse variety of representatives on administrative, managerial, and scientific levels regardless of business or nonprofit organization type. Design thinking has several different perspectives. It is perceived either as a cognitive style (Simon, 1973; Rittel and Webber, 1973; Schön, 1983; Cross, Dorst, and Roozenburg, 1992), or general design theory (Buchanan, 1992), or as an organizational resource (Martin, 2009; Brown and Wyatt, 2010).

One way to accomplish a multi perspective of design thinking framework is to incorporate business model. The business model approach enables to identify the factors which present the greatest impact on the operating logic of the company or organization. For example, Petrovic et al. (2001) explain in their business model the logic of creating value through business system. Osterwalder and Pigneur (2010) show the business model as a conceptual tool containing a set of elements and their relationships, and allowed to characterize the business logic of a particular company. However, few studies have focused on implementing business models in nonprofit organizations, especially the ones operating in the cultural and creative industries.

There is a growing need to reconcile the global discourse around the cultural and creative industries with the needs of local society in building both creative spaces and initiatives. In relation to the local cultural and creative industries in the city of Szczecin, Incubator of Culture was established to bring together artists working in the
field of culture, arts and heritage. Activity concentrated in the Incubator of Culture of
individual artists and nonprofit organizations should contribute to increasing the
potential of the regional cultural diversity and its ability to implement innovative
concepts that improve life of local society.

The present paper presents a case study model of Incubator of Culture on regional
market - Szczecin in Poland. On the basis of this case study model design thinking
was implemented to create meaningful change in a local society on cultural level. In
this study, we used design thinking to build organizational business model and to
enhance local artists in getting into a creative process of emerging creative
community. The findings demonstrate a variety of drivers and combinations of factors
which determine success in non-profit cultural organization on regional market.

**Design thinking theory**

Nowadays, ‘Design Thinking’, although the term on its own is confusing (Kimbell,
2011), it is identified as an exciting new paradigm for dealing with problems in many
professions (Dorst, 2011). That is why design thinking term is based on widely
different ways of viewing design situations and using theories and models from design
methodology, psychology, education, and business, to information technology, etc.
Together, these streams of research create a rich and varied understanding of a very
complex human reality.

At the beginning of 70’s of the last century, design was described as a process aiming
to improve existing environments into preferred ones. Simon (1973) proposed this
concept of simulation (prototyping) as the ultimate way to ensure to come up with the
most ‘satisfying’ solutions. Two decades later Rittel (1984:9) states that a wicked
problem is ‘unique, ambiguous and has no definite solution’. According to Rittel and
Webber (1973), resolving one problem opens up a whole new set of problems, which
can never achieve a finite ‘true or false’ solution. These authors emphasized
stakeholder involvement in defining and solving problems. Another approach to
design is given by Schön (1983) who made an attempt to individualize design as a
unique practice through cognitive reflections and explanations on its process. From the other perspective design was explored into design and design methodology, viewed from a design thinking perspective. Cross et al. (1992) admits that design has its own distinct intellectual culture, its own designedly things to know, ways of knowing them, and ways of finding out about them (Cross, Dorst, & Roozenburg, 1992). The design theory was mastered by a few people who practiced the discipline with distinctive insight and sometimes advanced it to new areas of innovative application. A multidisciplinary mindset of design thinking is suggested by Buchanan (1992) who discovered four primary disciplines (symbolic and visual communication, the design of material objects, activities and organized services, the design of complex systems or environments for living, working, playing and learning) where it could be found, regardless of whether design is directly involved or not. Additionally, he acknowledged the social aspects of design work. More recently, theories of design have moved even further away from individual cognition towards to organization structure. Some authors, such as Kimbell (2011) introduce design thinking as a situated contingent set of practices carried by professional designers and those who engage with designers activities. Because design thinking may fail, it needs to be integrated from any field or discipline of design. Design thinking is meant to encompass everything good about designerly practices. This focus on businesses and innovation is confirmed by Liedtka and Ogilvie (2011) who define design thinking as a problem solving methodology especially well-suited for investigating ill-defined problems that are human-centered, possibility-focused, and hypothesis-driven. It is a style of thinking that combines empathy for the users and immersion in the context of a problem. Creativity generates insights and solutions, and a data-based experimental approach to assessing the quality of solutions. Brown (2008) states that design thinking involves creating choices and then making choices it is not limited to designers. As economists who were designing new way of creating culture in local environment, intuitively we used organizational approach, which create innovative solutions for solving problems in local economy.
Business model approach

Various approaches of the business models concept make it difficult to clearly identify those factors which have the greatest impact on the operating logic of the companies. Nevertheless, business models are an important tool to facilitate decision making. The precise structure of the elements present business model and exemplify companies’ operating logic, and determine the strategic direction of the organization. In addition, business models constitute a basic tool which enables to test the planned changes quickly. The business model is also an open system of organization, encompassing organization’s relationships with the environment from which the supply is taken then transformed to the results (products, services, financial means), and then continues to transmit them to the environment. There is a certain value during all stages of transformation, starting from the concept - idea to meet the needs of the environment. In the literature, various authors describe business models, focusing on the elements that constitute models and their classification. These authors emphasize topics related to revenues and profits, insist on making money, customer value, resources, enterprise structure, relations with partners; suppliers and customers, or logic and mode of action and strategies to compete. According to Magretta (2002) business model is a set of assumptions that allow organizations such activities that create value for all actors from which it is dependent, which means that the organization creates value not only for its customers. In essence, the model is a theory of the firm existence, a theory that is constantly verified by the market (tested).

The business model can thus be described as the logic of making money in the current economic situation. Model contains value suggestions that the organization develops with all interested parties. The key is to plan and coordinate a strategy in line with customer’s expectations. As well as controlling the operations which the company introduced in order to achieve the benefits on the basis of promises and uses what it receives in return. An example of where making money (earning money) is the main motive that constitutes business model is the definition of Malone et al. (2006). This author’s definition says that business model describes what company does and how it
does to make money. A business model presented by Rappa (2004) describes it as a method of doing business, through which the company can survive, which in practice, in the long term means the profitability of the company. As illustrated by Betz (2002) a business model is an abstract description of how to make money in a business way. Based on the literature analysis it is evident that many of the definitions emphasize that the core business model is value for the customer and the logic operation of the company. The customer value is defined as the sum of the benefits expected by customers, reduced by a number of their expanses. And the logic of company’s action is doing business, so that customers are provided these values. KMLab Company describes the business model term as the way company decides to create value for the buyers on the market. The business model according to this definition describes a unique combination of products, services, image and way of distribution. It also describes the organizational and operational infrastructure in which these activities are carried out. Petrovic et al. (2001) acknowledge that the business model is the logic of creating value through business system and consist of seven constituting elements: customer value, resources, products, sources of income, relationships with buyers, markets, and capital model. Business model by Afuah (2004) presents it as a set of actions that the company runs, the method and timing of their execution, so as to ensure benefits to customers and the profit to itself. As suggested by Obłój (2002), the business model is a combination of the strategic business and technology concept, and its practical implementation. This set is understood as the value chain construction allowing company’s efficient operation and renewal of resources and skills.

Osterwalder and Pigneur (2010), the most popular authors writing and studying business models, assume that the business model is a conceptual tool containing a set of elements and their relationships, allowing to characterize the business logic of a particular company. Each company has its own distinctive business model that determines the way in which the company creates, delivers and accumulates value and generates income. The authors have proposed a universal structure of the business
A model, which enables to characterize the logic of the functioning of any organization, regardless of its specification or field of activity.

According to Osterwalder and Pigneur (2010) to make the organization’s business model the matrix presented in Figure 1 must be completed. To present these key activities the following issues are taken into account: novelty, efficiency, customization, aesthetic value and quality of design, brand, price, cost reduction, risk reduction, accessibility, and usability. Information on relationships with customers can be related to customer service, personalized customer service, self-service, automated customer service community or leading customers and co-create the product / service.

The exact characteristics of clients should also address the issue: the mass market, niche market, market segment, multilateral market. Cost structure refers to the main sources of costs generated by the organization, which can be stimulated by the cost, value, fixed costs, and variable costs, economies of scale or economies of scope.

In addition to the many advantages proposed by Osterwalder and Pigneur (2010) in the matrix such as: simplicity, versatility and setting the customer in the center, it also has some disadvantages. To main disadvantages of the matrix belong: static image, the lack of a monitoring feedback mechanism about the benefits or the small adequacy for beginners of rapidly growing organization. This last feature is used by Maurya (2012), who at his work draws less from business theory of building mature businesses, and more from management practices and startups advising. This author created his own
proposal for a business model, so as to give the tool only to the organizations which just has started, allowing them the configuration of the thinking logic about business.

**Case study model of Incubator of Culture**

Taking into the considerations the design thinking process we used the organizational approach to create Incubator of Culture. To accomplish a multi perspective of design thinking framework, during the co-creative sessions we adapted a business model suggested by Osterwalder and Pigneur (2010).

Incubator of Culture founded by the Local Government of Szczecin in 2011 focuses on non-profit organizations working in the field of culture, arts, national heritage and individuals operating in the same area. The value proposition is to help these associated partners to become self-empowerment nonprofit organizations operating in the cultural and creative industries in a period no longer than 30 months. Additionally, the aim of the incubator is to support artists in becoming a reliable partner in business, science, and public administration relations.

The authors considered Incubator of Culture as the ecosystem in order to create value and innovative solutions. The key partners of incubator come from three different fields and represent administration – City Hall, and Marshal Office of Szczecin; science – University of Szczecin, and Art Academy; business support institutions – Technopark Pomerania, The West Regional Development Agency.

The activity of Incubator of Culture is experiment-based as no model to follow has existed before. Customers of Incubator of Culture are organizations, informal groups and individuals operating in the market less than 3 years, or those that have low management competences and require the support of the incubator. Within the framework of Incubator of Culture there are three segments of creative workers:
1. Associations and foundations – receive professional support how to manage registration procedures. At the time of accession to the incubator, the first step is to analyze the organization and plan its career path in market realities.

2. Informal groups – not affiliated with the incubator, use an ad hoc support with free of charge advice in the field of business or pay to use infrastructure available in the building of the incubator or as a barter exchange.

3. Individual artists – not affiliated with the incubator, but use legal personality of the incubator.

All organizations, informal groups and individuals associated in the incubator have their seat and the possibility to use paid premises – **key resources** (offices, open space, rooms, cinema, guest rooms), technical equipment, and services for sharing data and knowledge. It is also possible to have in incubator only postal address for correspondence instead of having a seat.

**Key activities** of Incubator of Culture with creative workers involve a process of education, exchange of knowledge and experience through free participation in workshops, seminars and consultations. This education is in the field of accounting, finance, marketing, copyright, applying for external funding including grants and participation in projects. The educational aim of creative workers is to prepare them during the incubation period to manage autonomous non-profit organization. Staff of Incubator of Culture constantly monitors the current needs of the affiliated organizations in the incubator and the environment in which they operate. Thanks to this monitoring, the educational offer is specifically designed for current and future needs of the organizations.

In addition to the entire key activities of Incubator of Culture, numerous customer relationships take place which are modified each year. The aim of **customer relationships** is to strengthen the cooperation among the affiliated organizations and
to continue it in a long perspective. The result is to establish long-term partnerships and build mutual trust based on a social contract.

Accordingly, Incubator of Culture incorporates various **channels** (newsletter, website, and social media – Facebook and Instagram) to present best practices in the field of cultural and creative industries and cross-industrial cooperation. In 2014 the main focus is on cultural animations. The intention of cultural animation is to find a leader – a person who – with his knowledge and social competences – is able to achieve cooperation based on long-term and partner relations in a particular environment. For this purpose, study tours to three cities in Poland will be organized in order to enable organizations affiliated in Incubator of Culture to exchange knowledge, establishing cooperation with other organizations in the country.

The **cost** structure of the Incubator of Culture is divided into two parts. The first part refers to the cost of infrastructure maintenance: electricity, heating, rent and other media, which is around 80% of all costs. The second part of costs covers incubator’s management and services which is 20% of all costs. Whole costs are covered by revenues.

**Revenues** came from Municipality of Szczecin as Incubator of Culture is an outsourced public service project run by Media Dizajn Association. The idea of this project is to revitalize villa – an infrastructure based in city center, which should offer services in cultural sector. All activities offered by Incubator of Culture in Szczecin are either free of charge, for example workshops, individual expert consultations or are offered at the very low costs such as office rents, workshop rooms, and cinema.

**Conclusions**

Previous studies on design thinking presented it as a process helping to bring new concepts to reality and practice, especially in the area of implementing innovation and
solving wicked problems. Buchanan (1992), for example, reports that design thinking is a multidisciplinary mindset which covers four primary disciplines regardless of whether design is directly involved or not. However few studies presented the way how to accomplish a multi perspective of design thinking framework. In this study we used the business model to accomplish design thinking process. We found that the business model as a conceptual tool containing a set of elements and their relationships allowed identifying the business logic of a nonprofit organization operating in the cultural sector. These findings extend those of Osterwalder and Pigneur (2010), confirming that the logic of the local cultural industries structure, through which an organization makes a profit and offers a added value from using the environment while satisfying customers, determines the success of nonprofit organization in the cultural sector. In addition, we created a multidisciplinary team to address the needs of potential customers (artists) within the limited competition guidelines included in the open call by Szczecin City Hall. This study therefore indicates that design thinking process can be enriched with business model to fully identify the needs of and create solutions for cultural and creative industries in the local community. Most notably this is the first study to our knowledge to investigate design thinking with the use of business model in the nonprofit cultural and creative industries. Our results provide evidence that Incubator of Culture creates conditions for local artists in getting into a creative process of emerging creative community. Our findings demonstrate a variety of drivers and combinations of factors which determine success in non-profit cultural organization on regional market. However, certain limitations in this study should be considered. The whole process of creating the Incubator of Culture was not iterative. There are currently no possibilities to improve the designed business model as it is restricted by the Szczecin City Hall competition guidelines. Future research should therefore include the iteration before submitting the project for the next open call of operating the Incubator of Culture announced by Szczecin City Hall in 2017.
References:


NOT YOUR GRANDMOTHER’S TEA DANCE: FOLLOWERSHIP AND LEADERSHIP LESSONS FROM BALLROOM DANCING

Fides Matzdorf & Ramen Sen

In our experience, managers can learn much from modern competitive ballroom dancing. Dance embodies many aspects of organisational life in a microcosm – teamwork, power relationships, job roles, competition, politics, etc. In our experience with dance and leadership workshops, it offers dancers and non-dancers alike a medium to explore, experiment and challenge within a facilitated ‘safe’ and playful environment. We argue that, based on the concept of embodied cognition, dance can provide a vehicle for immediate, implicit ‘insights’ and ‘aha effects’ through sensory, bodily experiences.

Ballroom dancing as a competitive sport is not your grandmother’s tea dance: it is not leisurely and mechanistic, but fast, powerful and dynamic, pushing the dancers to the limit of their strength and stamina. Both partners have to put in almost equal amounts of energy and power to make a performance work (many top coaches estimate it as ‘leader 51%, follower 49%’).

We cannot emphasise the ‘power of the follower’ enough – but generally dancing requires mutual enabling: the follower has to allow the leader to lead and vice versa, otherwise the envisaged goal, the performance of the dance, cannot be achieved: “Followers are active agents in the leadership relationship, not passive recipients of the leader’s influence.” (Rost 1991). In Kelley’s (2008) terms, would a successful dance partnership require a ‘star follower’ rather than a ‘sheep’, ‘yes-person’, ‘alienated’ or ‘pragmatic’ follower? Or the ‘courageous follower’ that Chaleff (2009) envisages? From Ropo and Sauer’s paper (2008), one gets the impression that a ‘waltz leader’ would prefer a compliant ‘sheep’ or ‘yes-person’ – but in contemporary competitive dancing this would not be an adequate basis for top performances!

Follower and leader have to manage themselves in their respective roles (Lawrence 1979), but also manage their relationship to each other (trust, acceptance, allowing mistakes), their own ‘private space’, their ‘communal space’, as well as the space around them and the ‘moving obstacles’ in it – the other dancers on the floor, competing and collaborating for space to ‘power through’. 
Beyond themselves, dance partners also have to manage the relationship with the rhythm of the music, and both the amount (small vs large floor) and the shape (square vs rectangular vs any other shape of floor) of the space around them. ‘Crisis management’, i.e. reacting to sudden, unpredictable changes in the environment or their own condition, is as much a part of the complexity of this situation as coordination of their different tasks. Küpers (2013) talks about “improvisation as enactment of inter-practice in leadership” and “embodied practicing of leadership”.

Having taken this literally and put it into physical practice, we have been able to explore the “practicing [...] of leader- and followership” (Küpers 2013) as it “arises from direct and engaged participation in bodily experiences, acts and responses of living and organising” (ibid.). We looked at these issues in a range of practical workshops, where participants were invited to partner up, establish a ‘team relationship’, whilst being aware of their own body and balance, listening to and communicating (non-verbally) with their partner, using their senses as well as reflection to experience and explore some of these complexities for themselves. It was fun and a challenge! Workshops involve ‘leadership’ dynamically moving between leader and follower (including swapping roles) and a ‘mini competition’, as well as pauses for reflection and feedback.

Main issues arising in these workshops (including the most recent one at the AoMO conference 2014)71:

- **Gender issues** (and non-issues), from power issues to feeling more ‘natural’ in one role or the other – interestingly, we regularly come across women who find that leading suits their ‘natural’ style better, and men who feel more comfortable being followers.

- **Relaxation, ease, experimenting, curiosity, chemistry, nerves, confidence...**: Some participants arrive with a sense of ‘two left feet’, but find that they get into the ‘swing’ of it more easily than others with years of dance experience. Thinking ‘on your feet’, whilst a daily experience for many managers, is something they are not used to in a non-verbal way (“I cannot think of the signals, but my body does”).

71 Comments quoted here come from workshop participants’ feedback forms. Workshops have been running since 2005.
More **difficult experiences**, such as a leader claiming ‘great teamwork’ and ‘mutual trust’, whilst the follower felt ‘not heard’ and pushed around; or an inexperienced (male) leader’s right hand inadvertently ending up on his (female) follower’s bottom, giving rise to some embarrassment, comments on ‘inappropriate touching’, some nervous laughter, and some joking ‘retaliation’ from the follower.

Trying to **cope with the unexpected**, trying to cope with difficulties arising takes people out of their comfort zone: “Got annoyed when others didn’t do as expected.” – “Uncomfortable: Navigating the space on the floor.” – “Didn’t enjoy other people.” – “...a bit tricky to manage not bumping into people” – “Good when things ‘flowed’, not good when we were confused/going in different directions.” – “Panic overrode instruction.” – “Instinct takes over under stress.” – “…went to bits as we passed the facilitators/judges.” – “Motion gives no time for reflection.”

Generally participants comment on the **importance of feeling safe when trying things out**: “Good: [...] the relaxed comfort” – “It was good to try something new, to dance with someone I don’t know well, and to be able to ‘work’ well together.” – “Good: expert knowledge of coaches; demonstration; visual aids (charting space); ‘giving it a go’.” – “Also, generally very impressed with the manner in which you handled the issue of the physical proximity/contact at the outset to diffuse and prevent it becoming an issue.”

Participants make their own **connections with their work context**:

Overall, we have come to the conclusion that the workshop format is a useful ‘tool’ to bring people to their senses (Springborg 2010) and to facilitate ‘holistic’ or ‘integrated’ learning. In Springborg’s (2012) terms, it provides a “focus on maintaining
connection through continued sensing regardless of what we may become aware of in the process” (ibid. p.129).

Despite being dance practitioners, our experience does not corroborate Springborg’s (2012) finding that “Scholars with artistic backgrounds [...] often argue that a certain level of skill in working with the artistic medium of choice is beneficial and maybe even necessary to benefit from art-based approaches” and that “the facilitator may need to weigh possible benefits of an artistic medium against possible disadvantages of managers’ lack of skills in working with this medium” (ibid. p128). On the contrary, many people with ‘two left feet’ seem to feel their way around just as well as those participants who have prior dance experience. In fact, the latter can find that their expectations, preconceptions and sometimes negative experiences (especially around making mistakes and subsequent fault-finding) occasionally get in the way of ‘being in the moment’ and exploring collaboration and possibilities with the current partner.

One reason why we see ballroom dancing as particularly well suited to exploring leadership and followership is not only the fact that ballroom dancing inherently has lead and follow built in, but also that it allows people to engage in and focus on non-verbal communication. Although phases of reflection are designed into the workshop, the main emphasis is on sensing rather than talking. It allows participants to experiment and stretch the boundaries of their comfort zone. Observations and participant feedback show that this ‘stretching’ actually happens. However, it should be noted that careful facilitation is required to make participants feel safe enough to experiment and run the risk of looking ‘silly’.

References:


SPRINGBORG, Claus (2010). Leadership as art – leaders coming to their senses. Leadership, 6 (3), 243-258.

1. Introduction
The purpose of our research is to investigate profoundly and discuss systematically new concepts of management education, which follow new management paradigm (organisation as process, wicked problems) as well as design-based innovation process (design thinking). Therefore we analyse a management seminar in the shape of a prototyping workshop (PW) at the Bauhaus-Universität Weimar (Germany) by evaluating interviews with students, lecturers, and external partners in a theory-based manner. The PW is a collaborative and project-based approach of teaching and learning management. Conceiving form and content as equally important for management education we deliberately focus on combining relevant insights with adequate teaching and learning methods.

2. Content: Theory, methods, workshop
Based on insights into innovation management, process organization studies and creativity methods, students work for one term (5 months) on real case studies, deriving from cooperating companies and institutions. The project is based on three different but deeply intertwined teaching and learning units: theory, methods and workshop (figure 1).

Theory: The theoretical unit combines traditional approaches on innovation management with current research on organization studies, design thinking and creativity through lectures, held by an interdisciplinary team of university professors. The two lectures provide students with a multifaceted theoretical and philosophical background. The lecture on innovation management introduces innovation strategies, processes and organisations focussing on creative industries from an economic and management perspective. The lecture on “Understanding organization as process” gives an introduction to basic concepts in process organization studies (PROS) from a philosophical perspective.
Methods: An interactive seminar on creativity methods intents to mediate between the theoretical input provided by the lectures and the workshop where students work in independent teams. Based on a “reflexive methodology” approach students present, discuss and practically apply methods that embrace uncertainty as an opportunity for innovation processes. These methods mostly stem from the social sciences as well as from arts, design and crafts. The seminar develops a new and challenging understanding and practical approach to Managing “Wicked Problems”.

Workshop: In the workshop, which is accompanied by two start-up founders (a product designer and an architect) from the start up incubator of the Bauhaus-Universität Weimar, the students work on real case studies. The students translate methods and theories into concrete innovation and prototyping processes. Starting with the collection and evaluation of data generated through qualitative ethnographic methods like contextual inquiry or cultural probes students generate their own understanding of the challenge. Based on this insights the students create the first design ideas and evaluate their potential for business application. Finally they present their designs in front of the cooperating companies and institutions and all the other members of the PW.

3. Form: Enabling, providing space for creativity, self-organized team building, and peer learning

   a. Enabling vs. managing
As innovation processes and innovative prototyping are the main goals of the prototyping workshop the focus is not only on discussing theory and methods that embrace uncertainty as a main precondition for sustainable and radical innovation but we do also practice these issues throughout the whole learning and teaching process. Innovation processes are not predictable or manageable like production processes (Peschl and Fundneider 2012). Instead of trying to control and determinate the outcome of the prototyping workshop we enable the construction of creativity by a set of constraints. These constraints produce a creative space that is in itself flexible and may be changed during the process.

**Figure 2: Creative space (Poschauko and Poschauko 2010)**

**b. A space for creativity**

A creative space (figure 2) is based on several constraints in order to allow for the development of new ideas (Poschauko and Poschauko 2010). These constraints are for example the problem provided by the cooperating company or institution, stakeholders like teaching staff and other team members, time and budget limitations, values and visions. Within this framework students generate and evaluate innovative ideas. A main principle is that the evaluation or business model is the final step in the process and not the problem to begin with. This approach allows for the generation of many ideas in the beginning instead of formulating the goal as an initial step so as to only focus on the execution of a given problem. A creative space also allows for the outsourcing of ideas that do not fit the
given constraints. On the other hand ideas that emerge outside the given space for creative processes can be brought back into the idea generating process. In one case the industry partner was a regional tourism agency and asked for a new merchandising gift, which should be charged with the values of the touristic destination (tradition & discover). Instead of following the instructions absolutely the student team took insights from field work by an analysis of touchpoints and user experiences. The result was a new store concept creating a world full of things to discover.

c. Self-organized team building process
The prototyping workshop (PW) is designed as a self-organized process with its own logic, whereby team composition, team size, and team tasks are not defined in advance neither by the teaching staff but arranged by the students themselves. The process of searching and finding suitable teams may even take a few days. Teaching staff simply conducts an advisory function.

The PW starts with a pitching session where all industry partners present their topics in front of the entire group. After that all participants use the entire mansion for individual discussions – alcoves, sofas, offices, and kitchens. This subsequent informal matching process represents an integral part of the PW and provides a great opportunity to mingle for all the people involved. It also guarantees that industry partners and students can speak to each other as equals without any state of dependence, confirming a high level of motivation and commitment to both the client, and the task although there is no incentive payment. One student even said: „I do not want to disappoint the customer“.

d. Dealing with uncertainty
Lecturers in the self-organized process have to deal with dissimilar team sizes and starting times but also with other critical results such as missing interest for individual themes and partners. To prevent misunderstandings and disputes it has to be clear to all participators in the prototyping workshop and widely accepted. Therefore even the industry partners get introduced to the concept of dealing with uncertainty.

In one case a non-governmental organisation provided a very interesting but challenging issue with regard to a crowdfunding concept. At the beginning none of the students decided to work for this applicant. It took almost a week until a group of students decided to take this task and at the end they drafted and produced a video clip for a crowdfunding campaign accompanied by a financial plan.

To ensure satisfaction for all the partners involved, alternative cooperation models are particularly required. Moreover this assures a true freedom of choice for the student teams. With regard to the „Nea Machina“ concept the alternative cooperation models represent the outsourcing – through the back-door – within the framework of creativity (Poschauko and Poschauko 2010). Nevertheless our practical
experience shows successful and self-organized matching processes without noteworthy interventions of lecturers. Group dynamics even have positive impact on ambition and discipline. All stakeholders get introduced to inhomogeneous team approaches as well as a high level of uncertainty within the entire PW.

e. Peer learning and interdisciplinary teaching
Within the workshop students work on the self-imposed tasks, deconstruct the enunciated problem, sample and test solutions, discuss, research, and learn. This includes supervision through multiple tutors with interdisciplinary competence profiles such as design, product development, software, marketing, but also entrepreneurial experience. The tutors act as coaches for all participating groups while the students are part of the collaborative teaching and learning process. Therefore peer learning and peer critique are integral parts of the concept (Budge, Beale, Lynas 2013).
Although critique and peer feedbacks are slightly unusual in management education but integral to the creative practice of designers. Moreover the interdisciplinary approach allows manifold practical implementations e.g. target group analysis, marketing concepts, mock-ups, cardboards, and prototypes. Correspondent to the above-mentioned framework of creativity the theories and methods represent opportunities for problem solving. Student groups have to decide which theories and methods appear suitable for their specific challenge.
In fact students found it interesting, exhausting, time consuming, and sometimes frustrating to discuss with other team members about the proper tools and theoretical concepts. However there is no doubt about the learning effect.
f. Creative approach of problem solving

From latest research, discussions, and practical advices in the fields of innovation management and design thinking we know that solutions which suit user needs particularly well, require emphatic observation as well as continuous dialogue with users. Moreover prototypes are supposed to be tested and improved consistently (von Thienen et al. 2011). Other aspects viewed as central for true and value generating innovations are diversity of teams (multidisciplinarity, cultural diversity) and an open communication culture. Therefore students learn to reconsider initial challenges in order to understand what the users’ true needs really are. Consequently it is necessary to reframe the framework of creativity and to consider the broad variety of approaches, including uncommon and sometimes “crazy” ideas. In fact students

4. Conclusion
The prototyping workshop (PW) at the Bauhaus-Universität Weimar is more than a simple course; it represents a framework of creativity where students from different faculties get the chance to work on real cases in a challenging and self-reflecting manner (figure 3). Basic concept of the PW is that the challenge of management is to provide facilities, to enable space for creativity and idea generation first of all, and only secondly to schedule, administrate, and steer processes. Students as well as industry partners experience this new management paradigm. The students learn to tolerate and withstand uncertainty and get true-to-life experience with regard to the development of creativity and the management of organisations. Industry partners get some inspiring, surprising and constructive outcomes for their practical challenges. Industry partners and principals form other organisations needed to accept that students may be able to modify the challenge in order to work on the underlying challenge and not just on the superficial demand. As this approach was clear for all the participants, students, teaching staff, as well as cooperation partners, a space for creativity could be unfolded. According to our experience a good prototyping challenge is 1.) broad enough to allow students to discover areas of unexpected value and 2.) narrow enough to make the problem manageable.

5. References


Participatory action research. Design thinking processes. Crowd sourcing and crowd funding. Trends in organizing research and articulating meaningful research questions have evolved at a volatile pace even before ideas have been thoroughly formulated, or so it seems. However, going directly to the source to mine areas of research, including the research question itself, was founded in a methodology termed Participatory Action Research (PAR), that took its hold on the world with Paolo Freire in the mid 20th century. This methodology was so activist in scope that it was described as an attitude and a mind-set that forever put an end to old ways of doing business (or research). With its insistence on relevance, its urgent mandate to manifest thinking into action, and its complete reliance on interdisciplinarity, PAR framed research questions the answers to which led to tangible benefits in a particular context. In time, PAR gave way to the rising tide of design thinking and is now morphing into other immediate ways in which to address practical (and particular) needs in society. Open innovation, crowd sourcing, and crowd funding are the most recent outgrowths of Participatory Action Research, with other iterations just around the corner. Firmly grounded in the world, with its attending messiness and swiftly moving agenda, the protocols of PAR (and its prototypes) are leading to the design of public toilets in India that give rise to the dignity of the person (and especially the empowerment of girls and women), to re-appropriating abandoned office space in downtown Caracas as public housing, to re-imagining how a product designed for the human mouth can be adapted to our best friends—our domesticated dogs, and to reconfiguring how a physical and emotional space can be crafted for secondary school teachers in Miami, Florida.

There is no doubt that PAR/design thinking/crowd sourcing continues to change the ways in which society operates and now occupies a bona fide social space where businesses and the public sector can come together in good faith. The movement—all over the world and in unlikely places—has shattered mental paradigms and forced the re-thinking of the way in which critical questions are being asked and by whom. In PAR and its subsequent iterations, it has become clear that there is an impulse to bring about real and immediate change in service to the communities that constitute our world. As well, there is a democratic urge that underlays the need to understand the motivations and interests of different and all sections of society. In so far as PAR has been embraced by a wide spectrum of enterprises—including the educational, government, business, the arts, the military, and other sectors—it merits a brief overview. This paper provides that overview. As well, it is an exploration of ideas that tracks the momentum of Participatory Action Research as it spills over into other, allied methods of conducting research and fulfilling a human need. Did design thinking and crowd sourcing emerge directly from PAR? Perhaps not. However, the
commonalities inherent in all three methods led to the active evolution of design thinking processes and crowd sourcing along values that appear to be similar in scope.

Participatory Action Research began with Paolo Freire’s work in the 1950s and 1960s. Freire’s belief in conscientization emerged from his work with illiteracy in Northeastern Brazil, where he noted that even in socially oppressive conditions, human beings had the right, desire, and ability to know their reality. “Authentic education,” Freire noted, “is not carried on by “A” for “B” or by “A” about “B,” but rather by “A” with “B” mediated by the world—a world which imposes and challenges both parties, giving rise to views or opinions about it.” (1982, p. 83; quoted in Ada and Beutel, p. 42), Conscientization led to the naming of this world, “to say the right word is to change the world,” (Freire, 1982), and to the authentic articulation of a tangible problem that was real and pressing. Instead of addressing hypothetical and academic situations, Freire’s methodology focused on fundamental, systemic, deep-rooted problems that could only be addressed by the collaborative knowledge-base and spirit of the entire community. As Ada and Beutel point out, the naming of the problem is embedded deep in the heart of the community. Freire viewed PAR as emancipatory—aimed at “helping an oppressed group identify and act on social policies”—and in doing this, he brought attention to “generative themes,” or issues “that the community agreed had highest priority” and seemed to occur with seeming regularity.

Following in the footsteps of Freire, other scholars describe the movement through its defining attributes. McKernan (1988, p. 6) describes action research as a "form of self-reflective problem solving, which enables practitioners to better understand and solve pressing problems in social settings."

McCutcheon and Jung (1990, p. 148) emphasize collaboration, in its definition of the methodology:

It is a “…systematic inquiry that is collective, collaborative, self-reflective, critical, and undertaken by the participants of the inquiry.”

Kemmis and McTaggart (1987, p. 6), add to this definition the value of social justice that is embedded in PAR:

It is “…a form of collective, self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own social or educational practices.”

Widely used in business, education, social, government, and other sectors, the defining qualities of PAR are:
6) A specific, problematic situation emerges from the lived experiences of the community and the research question is articulated, defined, analyzed, and solved by outside experts alongside community members. It is an inclusive model where all members work collaboratively and cooperatively, with each person having a defined role.

- The community is mobilized based on what they know and they focus on the work of solving ongoing problems within their defined setting. A more egalitarian system of knowledge gathering and harnessing is called into being, leading to the establishment of a process that is democratic and less hierarchy driven.

- The locus of control is shifted from professional researchers to the subject of the research itself—the inquiry is “done by or with but never to or on” the community in question. The researcher and community work as co-facilitators and co-educators to produce critical knowledge that could conceivably lead to social transformation or a successful business venture or product or both.

- Dialog is a central concept of PAR as it is through relationship building, trust, empathy, and mutual respect that knowledge is generated, gathered, and established. The research question emerges from this space of good will, where a practitioner is held in as high an estimation as a trained researcher.

- The format of this social place is openly structured, discursive, fluid and evolving on its own terms. It is public and participatory and a place of perpetual innovation all at the same time.

- Reflection or active contemplation on the planning, execution, and observation of the outcomes leads to the production of more relevant solutions. Thus, a solution (or solutions) to a particular problem is not fixed in time. After its resolution, new research questions are seen to arise that need the dedicated attention of the community of scholar/practitioners.

**Case History 1:**

The American TV serial, *Homeland* (Showtime, Season 3, Episode 3) brilliantly brings to attention the plight of the highest vertical slum in the world. While the TV show dramatizes the dangerous Tower of David by showcasing it as a symbol of all that is evil in society, the truth seems to be far from the case. The Tower of David in Caracas, Venezuela, was, from 2007-2014, the third highest building in Caracas as well as the tallest slum in the world. Built as a 45-story complex in the financial district of Downtown Caracas, the building was intended as a showpiece, exhibiting
Venezuela’s thriving economy to the world. It was named for its developer, David Brillembourg, who died in 1993 while the structure was being completed. The recession and deep economic crisis in Latin America led to the building being abandoned for over a decade, leaving behind “a ziggurat of mirrored glass topped by a great vertical shaft, (rising) 45 stories above the ground.”

In 2007, a former gang member turned pastor led its first occupants into the building. Encouraged by the government, honest civilians took the severe housing crisis into their own hands and devised a way to occupy the building from floors 1-28. The activists saw safe shelter as a basic human right at a time when Caracas experienced approximately 71 homicides per day. As well, corruption was rampant, and access to safe housing, stable infrastructures in society, and quality education and programs for school-age children only an experience that was reserved for the privileged.

Through the guiding principles of PAR, the residents formed a space of collaborative practice in order to create a highly functional and effective community in the Tower of David. Eligible renters were put through a battery of tests to determine if they qualified to live in the Tower. Interventions suitable for living safely were put into place. An utopia of sorts was created in the rough and tumble world of Caracas that provided sanctuary as well as the urgent desire to transcend the bottom rungs of Maslow’s pyramid outlining basic human needs for survival. In short, through the leadership of community activists who occupied the Tower from 2007 through 2014, and the interventions of participatory action research, a need was identified. Processes were set up to verify the need and to address the research question that emerged from the community: was it appropriate for honest residents of the city to find adequate housing in the Tower of David? What type of person qualified to be a resident? What protocols needed to be established for the rightful government of this community? These questions were answered by a series of active interventions that were put into place:

- Safety was an issue that received considerable attention given the overall anarchy of Caracas. Over the seven year period from 2007-14, the time during which 3000 residents occupied the Tower of David, not a single act of violence was reported in the building. In-house safety patrols and block watchers were put into place to observe, prevent, and problem-solve as situations came to light. During 2007-14, only two deaths were recorded in the building—both by falling off the high ledges of the Tower. One was deemed accidental (the death of a child who ran off the ledge) and the other a suicide. No other crimes were recorded or reported;

- Residents pooled money for services in the building ranging from plumbing to satellite dishes, and everything else in between;
• Hand-in-hand with the state, residents devised a fully functional aqueduct system and tapped into the state-run electrical grid to provide adequate services in the building;

• The building did not have an elevator but there was an active ramp for motorbikes that could go up to the tenth floor; younger and healthier renters were selected for the high floors since these could only be negotiated via the stairwell;

• The building housed a pharmacy, at least two grocery stores, a dentist’s office, barbers and hair dressers, bodegas, and other conveniences of modern life, thus localizing resident needs.

• The Tower of David functioned as a fully integrated, community-run enterprise, and community members spoke of a “tranquil life,” where all the residents were “humble, hard-working people with honest jobs.”

In July 2014, Operation Zamora began the process of evacuating all 3000 residents and moving them to housing built by the Maduro government in the outskirts of Caracas. With the economic upturn, the Tower of David is being re-fashioned as a place of business and commerce. It is no longer seen by the establishment as an icon of “anti-housing” that exists outside the authority of the law. The evacuation, completed in mid-July 2014, was also engineered by the leaders of the Tower of David community in cooperation with the government. It was without incident as the community agreed that even as their displacement was painful, the government had created for them a brand new community for safe living. While they could no longer enjoy the “million dollar view” of downtown Caracas, they did have access to a fully integrated community where their children could attend schools and they could find gainful employment.

**Case History 2:**

Dr. Kim Harris, who received her Ed.D. degree from the Union Institute & University in Cincinnati, Ohio, in 2013, used the common denominators of PAR and design thinking to craft a digital story archive for secondary school teachers in Miami, Florida. When she began the project, her goal was to provide a meaningful physical and emotional creative space for African American secondary school students in Dade County, Florida. Her focus changed when she discovered that the educators needed this creative space as much as the students themselves. She discovered that the act of educating those who were marginalized and disenfranchised in society was made more difficult when the educators themselves felt disempowered. Furthermore, her field research indicated to her that the educators teaching the
teachers, who were teaching the students, needed the creative, imaginative, and emotional space in which to find their voice and fine hone their skills as educators. Her research project entitled, “A Mirror of Voices: A Collaborative Learning Community of Culturally Responsive Digital Storytelling,” was designed to actively provide a space where educators could explore their identities and through the mining of their life stories, come to a better understanding of who they were and wherein their purpose lay. From a professional standpoint, educators were also able to sift through cultural roadblocks that had stood in the way of their actualization. By seeing the challenges that was inherent in the system, they were able to short circuit the negative experiences and focus on the best practices that led them to becoming accomplished educators. By way of providing background, Harris wrote:

“All of the experiences of living in various communities since our childhood have helped to shape who we are today. No one is exempt. My childhood community experiences have always related one way or another to the concept of social justice, education, art, history, and culture. Growing up in the sixties and seventies in a low socioeconomic neighborhood of west Philadelphia had an impact on who I am today. With much resistance, I escaped from the community evils that birthed an ethos of drugs, dysfunctional relationships, teen pregnancy, abuse, gang wars, and financial setbacks. These factors and the lack of education seemed to plague the majority of my family and my community; however there was a sense of unity that prevailed in my community.

This sense of unity was experienced through my encounters with Christians, Muslims, Yorubas, and Pan Africanists who had a strong presence in my community. They all had different doctrines and stories, but the same historical connections in that they were of African descent. They all had experienced a similar range of social injustices as they endured surviving in America. These injustices related to housing, education, healthcare, race, gender, and religious inequalities. These chants of infringement of human rights and social injustices may be heard throughout the world today as many diverse people experience similar situations and want their voices to be heard. In spite of the dysfunctional nature of my community there were a few venues of saving grace: the public library, church, and culturally relevant programming at community based sites. It is here that I became acquainted with who I am as well as the identity of myself in relation to my sense of community.”

Harris sought to create an authentic community that was founded on cultural and artistic practices. She provided a forum where educators could explore their stories, find common ground, and be able to articulate a vision for themselves that led to the “upliftment of all” in society. She studied the major qualifications of community and found that even though community is often seen to promote commonality, emotional support and solidarity, there is the potential to ignore and
suppress aspects of community that produce the “marginalized matrix” (Gereluk, 2006, p. 55). Her dissertation—a study that is grounded in PAR and design thinking—provides a call to all educators and educational leaders who prepare teachers and students. This study has the potential to “provide a gateway for educators and educational leaders to affirm their strength and capacity for educational change via culturally responsive pedagogy, technology, and storytelling.”

In her program of compiling digital story-telling, Harris used the most current of tech and software applications to record the stories of dozens of educators. As story upon story began to unfold, some common themes emerged. Harris found that the stories unearthed hidden biases and stereotypes that were leveled against those who were non-mainstream and existing on the margins of society. Through an examination of these authentic stories, educators were able to address the emotional baggage that had become part of their experience. Subsequently, educators were able to promote best practices that could possibly reduce teacher biases and stereotypes among educators and educational leaders who prepare urban K-12 teachers.

Harris wrote: “The study is crucial for higher education institutions to cultivate a sense of cultural competence, cultural proficiency, and cultural sensitivity within their instructional frameworks in preparing urban teachers of Black students. Higher education is in a place to create a safe space for reexamining current research …that promotes antiracist teacher education paradigms. Everybody has a story to share and this one is about a mission to eradicate cultural biases and cultural discontinuities from learning communities and cultivate them with a renewed sense of teaching, learning, and leading with regard to Black students. My story is about a need for a distinct breed of pedagogical pathfinders who are empowered to embrace student-centric approaches that are infused with technology and media arts.”

Harris’ dissertation is now complete and she is in the process of rolling out the digital storytelling program among larger groups of educators and teachers in South Florida and the Caribbean islands. For her work of addressing the needs of her community, arriving at her research question, determining who would be the immediate beneficiaries of her program, assessing the outcome, and fine honing her program, Harris went to the practices of PAR and design thinking. The four-fold path of design thinking provided a touchstone against which she was able to determine if she was staying focused on her path. This four-fold approach included:

**Design thinking is communication:** design thinking begins with understanding the needs and motivations of people -- in this case, the educators, teachers, students, staff and administrators who made up Kim Harris’ world. Thus, design thinking emerged from a place of deep empathy. It demanded that the audience not only understand the content of the story but also its scope and intent as Harris learned how to pay closer attention to what was being said.
Design thinking is collaborative: designing requires ongoing dialog and teamwork. Addressing complex challenges or figuring out what to do with what we know benefits significantly from the summative pooling of creative and intellectual resources. Harris worked collaboratively with tech and software experts in addition to educators to determine the stories that needed to be told.

Design thinking is critical thinking: design thinking is all about learning by doing. By giving ourselves permission to make mistakes and even fail, we recognize that our work is in a state of perpetual innovation. Design thinking thus embodies critical thinking and offers a multiplicity of solutions by teaching how to think beyond the box. Harris’ original plan centered around creating creative and restorative sanctuary for Black secondary school students in South Florida. Her focus changed twice more as she found that the educators training the teachers, who taught the students, needed intervention just as much as the students did.

Design thinking is change: design thinking is the fundamental belief that we can all create change -- no matter how big a problem. The design thinking process becomes the glue that holds teams together, allowing individuals to unleash intuitive leaps, lateral thinking, and new ways of looking at old problems. In short, design thinking is the confidence that new, better things are possible and that we can make them happen. Harris' work has led to educators feeling a greater degree of empowerment and self-determination. These feelings have been transferred to the students as well. Harris is now seeking grants to take her work to a larger forum.

Case History 3:

The Utah-based company, Orabrush, came up with its tongue cleaner in 2009 as a way to relieve bad breath in the human mouth. This is a simple but effective product that has been used in India, China, and other Asian countries since time immemorial. Since its launch in the US, the newly developed and easy to handle tongue cleaner has sold over 3 million units, largely by mastering YouTube marketing. While Orabrush was deemed a success, its inventors wanted to produce a blockbuster sequel.

“We don’t think of ourselves as an oral care company,” says Orabrush CEO Jeff Davis, but instead a “new media e-commerce brand builder that leverages expertise in YouTube content creation, optimization, and advertising to commercialize innovative products.”

The idea for Orapup, a tongue cleaner used to relieve bad breath in dogs, came from the community itself. “Several of our YouTube subscribers said we should make an Orabrush for our dogs. Our beloved 78-year old founder started playing around with the idea. One Saturday, he drove up to my house with prototypes and my dog Lilly just started licking it.”
The prototype worked perfectly, but Davis wanted to be sure there was real demand before going to production. “If you want to test passion of your audience there’s no better way than crowdfunding,” says Davis.

As soon as the Indiegogo campaign concluded, they set up a landing page and started booking pre-orders through Amazon. New videos were created and tested, copy and pricing were tweaked, packaging was developed, and ultimately $750,000 in pre-orders was collected. By the time the first product shipped, there were over 40,000 orders from Amazon on the books.

Based on the early success, Davis believes Orapup could end up being five times the size of Orabrush. With the popularity of dog videos on the internet, it seems believable.

The founder of Orapup, 78-year old Dr. Bob, acted on the wisdom of the community in designing his product. “But how do you get a dog to let you clean its tongue? You don’t! You let the dog do it;“ Dr. Bob said. He wrote of the ways in which he tweaked the product so that it would have maximum impact on its consumers. Specifically, the design elements included the following, in Dr. Bob’s own words:

“Ultra-soft Bristles: Ultra-soft, pointed bristles clean deep into the uneven crevices of your dog’s tongue loosening stinky bacteria. I borrowed the bristle design from the surgeon’s scrub brush, the same special bristles surgeons use to clean bacteria from their hands before they cut you open (sorry for the gross visual there).

Inline Scrapers: Four inline scrapers collect and remove the bacteria and residue generated from brushing, helping cure bad breath. I made the scrapers obscure enough your dog won’t even notice them, but they get the job done.

Handle Tilt: I tried loads of different handles until I had the perfect handle. It enables the dog to lick the Orapup in the vertical position. This is the position where the dog will extend the full length of its tongue. It also keeps your hands from getting licked.

Flavor Packs: When we clean our own tongues or brush our teeth, we pull the bad breath causing gunk out of our mouth and then spit out the residue. Dogs don’t spit. I spent 8 months researching a flavor and consistency that dogs love and is completely edible and healthy:

- Tastes like beef brisket
- FDA approved ingredients
- Anti-tartar
- Natural enzymes help balance your dog’s mouth and fight future bad breath”
Elements of crowd-sourcing and crowd-funding were used to create, develop, fund, assess, and market Orapup. Specifically:

- the basic idea was to tap into the collective intelligence of the public at large for ideation, product information, marketing, etc., to complete business-related tasks that a company would normally either perform itself or outsource. This allowed Orapup developers to gain deeper insight into what customers really wanted. "We're looking at an explosion of productivity and innovation, and it's just getting started, as millions of minds that would otherwise have drowned in obscurity get backhauled into the global intellectual economy," wrote Time magazine in naming “You” as the Person of the Year in 2006.

- The idea of soliciting customer input is hardly new and the open-source software movement showed that it can be done with large numbers of people. The difference is that today's technology makes it possible to enlist ever-larger numbers of non-technical people to do ever-more complex and creative tasks, at significantly reduced cost.

- From designing ad campaigns to vetting new product ideas to solving difficult R&D problems, chances are that people outside can help companies and enterprises perform better in the marketplace; they become one more resource that can be used to get work done. In return, most participants simply want some personal recognition, a sense of community, or at most, a financial incentive.

- Using social networking strategies to solicit feedback from an active and passionate community of customers can reduce the amount of time spent collecting data through formal focus groups or trend research, while also seeding enthusiasm for upcoming products, known as crowd funding.

Conclusion:

While it cannot be confirmed that Participatory Action Research was the forerunner of design thinking processes which organically led to open innovation and crowd sourcing and social networking, the trajectory of the methods imply that one model suggested the intuitive leap into another. PAR is a community-initiated process geared to immediate action in society. In this way it is an ally of design thinking and crowd sourcing/social networking. They are all forums to address concrete and specific problems and situations where the researcher and community come together to achieve actionable results. Acting on outcomes of research = transformation of the community’s realities in all three methods of finding solutions. From conceptualization to execution and reflection, all three methods seek to flatten
hierarchies and deliver against a socially just agenda.

References:


IDEO.com website.


Orapup.com website.

Tower of David, YouTube, Vocativ.

Tower of David, Dailymotion.com, August 1, 2014.

There’s hardly a vocabulary left to wonder, uncertain as we are of so much in this existence, this botched, cumbersome, much-mended, not unsatisfactory thing.

Amy Clampitt, “A Hermit Thrush”

Precarious spaces raise concern. It is the direct confrontation with crisis or instability that prompts an urgency for change. Our combined research begins from a post-crisis viewpoint. Through an exchange of a two year correspondence, we detail our experience of contributing to spaces that are actively being restored.

One defined space is the American city of New Orleans. The city’s below-sea-level construction, history of racial tension, and catalyst for the birth of Jazz music has earned it an infamous reputation. The other space is affordable housing units throughout the United States. Both spaces have been activated in positive ways after an initial collapse. For New Orleans, the devastation caused after hurricane Katrina has begun an initiative among cultural producers to question the initial problems of the city, and propose solutions for maintaining physical and cultural infrastructure throughout. While biking across the United States Dean witnessed how the American housing crisis has prompted nationwide initiatives to rebuild and restore housing for low income Americans.
Dear Dean,

Which is better for creative production?—Feeling safe? Or feeling unstable? We project these questions onto the architecture of our cities, onto the natural world, onto our objects, and onto our varying states of consciousness. We agree that a combination of both precarity and stability proves to be fruitful.

I propose that as long as one has inward structural stability, then one can deal with most external precarious situations, perhaps even thrive in them. While reading *A Paradise Built in Hell* by Rebecca Solnit, I was struck by the main thesis of the book—contrary to media distortion, when confronted with disaster, communities typically tend to band together in forms of altruism.

Dear Cristina

Is there a more stable place than the Northeastern United States in the summertime? We began biking in New Hampshire, where the old clapboard colonial homes looked so quaint as to be fake; as if we were on a movie set, or in a historic village, where people would come out of their homes in full costume. The small antique stores we passed on the road, the local libraries, the covered bridges. This was a world of comfort. Of swimming holes and farmers markets. Of antique car shows and Adirondack chairs.

Despite this environmental stability, there was much uncertainty on Day 2. Support networks were forming, identities being tried on and discarded, there was posturing, bluffing, the testing of limits. What was appropriate? Who did I want to be on this trip? What was the identity of our group?
FROM: Each space provides "possibilities of action." Precarious spaces, due to their chaotic nature, will most likely produce discomfort. This will limit the possibilities of action because the actor will want to quickly choose a course of action to reduce discomfort. Stable spaces allow for more possibilities of action. Do you agree with everything I've just said? If not, why not? -Rocky

TO: Cristina Molina

1437 N Roman St.
New Orleans, LA 70116
Dear Rocky,

You refer to spaces that make you feel transcended. Such sites are usually suburban towns, architecture and landscape that have been manicured to project safety and the possibility of pleasure— the Northeastern United States with its “clapboard colonial homes looked so quaint as to be fake.”

You prefer precarious conditions, when you can control them, rather than having them occur naturally. Often this surprises you—realizing for instance, that actually building homes during Bike and Build, although gratifying in theory is less interesting in practice.

Dear Cristina

Precarity can sometimes sneak up on you. I recently lost a journal that I wrote in from 2008-2013, it contained some writings that really helped me sort out who I was and who I wanted to be. Losing it made my life feel slightly out of balance. The journal was how I constructed an identity. It gave me a shield from the truth perhaps, but a shield that helped me to act confidently in the world. It was a stable foundation for behavior. I could return to it, remember who I was and get back to acting like that. This loss has helped me appreciate how devastating losing material objects can be. They shape us as humans, they are continually infused with meaning and used as support. Our cognitive abilities for remembering the past are very limited on their own, but with a prompt, a prop, a primer, we can suddenly remember vivid details of our lives. How do those who lost everything in Katrina cope with this tragedy?
Dear Dean,

The question of managing loss is an important one, since arriving in New Orleans, I have been fascinated by the tight knit community here. More specifically, I have been interested in how a population who has suffered communal trauma, may have lost the majority of their personal belongings, but banded together more tightly than ever before, to restore their city.

In New Orleans some architectural monuments carry symbolic meaning--The Superdome for example, still exists as a site of tension. It was the site that became home to thousands of displaced New Orleanians after hurricane Katrina. There was no electricity, no running water, and no help for days. Despite the rumors of mass murders, rapes, and other violent crimes that happened inside the dome--most people actually recount that the truly horrific experience was having to wait for help to arrive. Otherwise, groups of people comforted one another by singing at night, bands of men whom the media called “gangs” or “looters” would sneak out of the building to swim through the streets and fetch clean water and supplies for the elderly. When help finally did arrive, people acted altruistically and allowed others who were in poorer condition to eat, drink, and leave. Thousands of people called this their home. And they had nothing but each other.

Dear Cristina,

Yes I too found that community was important in precarious spaces. This support is crucial for dealing with hardship. New homeowners who were previously in poverty described to the riders on the bike trip some of the challenges of living in unstable housing. One homeowner described how she had to deal with flaky/unreliable landlords who would force tenants out with little advance notice. She also described predatory lenders, or bankers who told her she qualified for mortgages she would never actually be able to pay off. There were also language barriers as she only spoke Spanish.
I am talking about dust outside of Satchel's Pizza after one IPA on draft. Looking across the street at some abandoned buildings, the closest I have felt to God Incarnation. 3 Stars. The rough texture of the dark clay bricks. The burnt grass, blowing mutely. Then it is! The lump in my throat. The full body chills. The waves of gratitude pulsing through my organs. I often find myself in the strange garment: uncomfortable, ill-fitting, occasionally adequate.
Dear Dean,

What is a home? We’ve discussed this. There are cliches like “home is where the heart is” or “building a house and home.” I think the reason I wanted to go into defining a home is because the ultimate state of precariousness may be not having a place to go. On Bike and Build, you learned how other Americans lived, in complete comfort, in middle class suburbia, or surrounded by blight. You assisted those who were just beginning to attain the American dream—a home of their own, a sacred place. Having a home allows one to be more than a mere survivor, a home seemingly makes one complete. The thought of no resting place, lack of safety, and inaccessibility to the essentials can quickly madden a person. The ultimate precarity seems to be not knowing whether one is going to live or die at the moment of homelessness.

My friend and artist Maria Lino made a project called “home-less”. She asked various people what their idea of home was. One participant, art theorist Manuel Torres mentioned that one can see a person who lives in the elements dragging their belongings with them, and that these belongings are not their home--that the human body is the ultimate architecture. That always stuck with me.

Dear Cristina,

I found that new homeowners that we met on our journey described the home in different ways. One homeowner called it her baby, as it always needed work and there were constantly unexpected expenses that arose. Others saw it as a financial asset, as it is something that can be sold if things don’t work out. Having a home leaves money available for other things, one woman told us. Additionally, one woman reported that her new home is near a free health clinic, which enables her and her family to be much healthier.

So I think one of the key questions is how can we move from precarity to stability?
Dear Rocky

I think a successful rebuild would be an urban plan that makes its residents feel safe, included, and supported. Right now interstate 10 runs through the middle of New Orleans, over lower income neighborhoods so that anyone from the wealthier uptown area can glide over Treme, Mid City, and the Seventh ward without having to observe any poverty. All they see is LED billboards and an aerial view of the Mercedes Benz Superdome. The highway was built during the 70s Brutalist period when successful urban planning meant high speed, efficiency, and speedy movement of commercial goods through a space. What urban planners failed to mention is that some people were too scared to drive through these neighborhoods and that this superhighway provided a solution for avoiding any contact.

When it comes to thinking about implementing structural change, I can’t help but to have a Modernist mind and a Romantic heart. Structurally and visually I want things to be organized, efficient, thoughtfully considered and functional. Socially I want to nurture the people who live in these places by offering beauty, good standards of living, and even pleasure and recreation beyond the rigid constraints of the efficient modernist model. That’s why I think the work I do collectively with other artists is important, we emphasize a life beyond “survival” and highlight the importance of creating cultural capital.

Dear Cristina:

This idea comes through in one of your more recent letters. You describe urban development in New Orleans. The marker from the back side obscures the text because it bleeds through the paper, frustratingly undermining the prescriptive solutions you provide for rebuilding your city. You talk about “divides” in the community and how the I-10 highway acts as a barrier. These structures, divisions and demarcations attempt to formally define the space in your city.

But what about the ever present natural world? The menacing, salty ocean that made its way into the city in the first place?
NO ovit C|almJ 11"At Ntw DY1tCLnJ is a raft pla(t to liv-e.

f nfJntntm1nt tJ f l'd rtlll1tr it In Ntw Ortt"flnJ ihan liv-e
Chh4iJe." 1t laJ a tv06te W.t- r of1tn tt1r W- n crutl1 to
vH Ont vtvhor. It'j a firm position 11"Q-t-9rip.r people WhJJ tief, id-e
tan Y7h<J arc worth it' Jo ma pwple rv't t1tt J ay 11vnt(l tom-e
hnt or1 vacation an a 1Mn ntVtr tcaVe; hq. utVt wW j gnpttJ me. Jt'j an
vnUtntn-t.f MA9nttiJWV·, NQ-t- ll'ltK-e a rirt-n-tllat; h1W.ic.ateJ, Wttcomti
and JdeuceJ oJ into Jttttlh iY. 1h-ev1 uv atl 1H. daVJt und'trIrlnts:
an 0b1w5 ra al cli11d h11" n11 r-hood r, pWfliV1, c0 tiu. 
(Ttlr · H, Igtnt... and oJ mm dtLide nt 1Y! 4wr h.Dme o.ncl uv VAll
be to al in nu· ror me., i 'f an h!rh-eJt wcu. ot tCvfa iY! I we
all att, Jt l wt att cleePlftawtcL, 4L contalh a
(;t1ttth aMM1t 6f w1 l6e.SfrcJ LMfhh .tr (JS. My 901}tn n Jt1 "Qt I Fee/MIXf.
comfortAbl-e 1f- llt:10Ct daYu1ntt .J blatant nrJhu tMn 6bJcvt .
r hetV-t f'lwyJ bW\ NJpfUWf If tw- !lklt-l-v} and- h1q1h ! -fvmy: effi Uifit
cifteS 6f- (DUfani1a fJ11 . rutanaCc.- \N1VtJt i f th-t ID in 11af- ttnt t?

MIUk1Mt- contrnJt i t WkAt-- is Jo attra.u-ive. li a 1Ovtr tlllAt- yW
COASta.nnty aw-tl n0J rua te foye H- l11M nwft puna tt, and. _INMf1 tritfLB 1 arc fg h fth h-tJ1 art ro hght, M- lMWI
1hl arc b vt Wtr oter eM' an tUt(1Vti -tvYnr
Jhbk of VJ0! t- I don't thittt that p n111 ck. 4h
0-n-t in thij c111 fee f Cdhlp1etty all l d r'M YlI)r Jvtt 11ta:+ .
afty om wan11 t0 b-f.-.llW\r r0f1kt- ap l. one 4ou wn toit 1Ktt.

tJtAt.Qt J do ow if fut w 1ht c1tv t wa.J G0mpLttt1 cttvaaJtttJ, a 1hir l at fu peopl-e \MMJ li 11M tvJhtd- re
wud tv11 rrtLt JOMe dQJtt1lf r ,n O(d-tr ta b-Ji l d rmth1 t19
fvr 6tkW llnJ 1Mntnttv-ts· rt feets grod to If part- Dr tvle. w1l4 wen--of
1ll\a. J(;)th· More ihovghtf n l. e. n--ett leHtr- .-h" jkl k1e
W11 tvt l WMrn1 1 H1.

Cri jti.
P.S: j.vJt bboVI-td n.tu ti r t1 nC'0? n tfAVl Mnu1 Jtt_ PPS:
Dear Dean,

It’s late for me, and the city is startlingly quiet tonight. There are stacks of clothing lying on the couch in my bedroom mixed in with books and receipts. Little piles of things have gathered around the house the past few weeks --- they are waiting to be sorted and stowed away —tomorrow perhaps --- but for now since I am on the subject of piles, I will tell you that you can’t dig anywhere in New Orleans without finding a claw full of oyster shells. Within the soupy, spongy Orleanean earth are bits of these once pearlescent and muscular creatures. My grandmother told me that when she was pregnant with my mother she had an intense urgency to eat several dozen oysters. Her desire was so feverish that she bought two buckets of them and sat down on a stoop, shucked and sucked them down, and flung the empty shells back into the aluminum can. As she ate them, she said a lunar eclipse was happening and she could not feel more alive. My mother was born the next day, and even still when my mom gets angry or a little flustered, you can see the birth mark (or “lunar” as they call it in Spanish) spread over her forehead like some strange continent.

I am also quite fond of oysters and so wrongly thought that they were nothing more than the mucous membranes of the sea. Since I am mostly vegetarian I thought at long last I can eat these slimy, ocean mushrooms, guilt-free. After a bit of research though, I found out that they are very much alive, even up until the moment you separate them from their shell and gulp them down. Needless to say I was not very pleased by this news. However, some good has come from the consumption and disposal of fish carcasses safely deposited into the city soil. Mel Chin (celebrity artist and activist) worked with a team of scientists to develop a project in New Orleans called “operation paydirt.” Together they found that if the contaminated, lead infested soil is mixed with the phosphate found in fish particles and shells, the soil then becomes neutralized and safe for kids to play in.
Dear Cristina,

It is interesting that you describe the benefits of the shells for the soil. You mentioned that artist Mel Chin worked with scientists to show how fish carcasses actually neutralized the soil and made it safe for kids to play in. This mending effect of nature enables children to experiment and explore. It seems that we need both physical structures and the natural world in this mending process.

Dear Dean,

It’s true that the natural world is needed in the mending process, but we know that nature is not always benign, in the case of disaster, it can create a threatening catalyst of events. Yesterday I drove with a friend down I-10 headed east, and pulled over at the side of the road to a pile of rubble that obscured several hundred feet of road behind it. A yellow-spray-painted plume blocked our path, and we quickly hopped over it to explore.

One of my fellow artists has been fascinated by a series of abandoned exit ramps that at one point would have led commuters to their suburban homes in New Orleans East. Once projected to be a middle class utopia, a population of white flight-ers rushed the area anxious to start their cozy life style. Because the area did not develop at the pace they were expecting, many of them left, as a community of middle class African Americans planted roots there.

After Katrina, a huge debate ensued, should the city’s officials just let the swamp take over this now blighted land, should it return to it’s “natural” order? Although not so direct, or politically correct, the answer was clearly yes. Now these exit ramps are over run with cat’s claw, decomposing snakes are being devoured by fire ants, swamp insects dart straight into one’s eyes as one traverses the once perfectly paved road--perhaps as a warning or a projection that says, “I don’t want you here, you don’t belong.”
CM | 1437 N ROMAN ST.
NEW ORLEANS, LA 70116

DEAN ROCKWELL
30 UNDINE RD
BOSTON, MA 02135
This empirical study explores the link between intrinsic motivation and creativity in the context of small creative companies. It introduces various motivational aspects of creativity and further investigates their effect on the emergence of those companies. The study is conceptually based on the Model of Creativity composed of four elements: creative individual, motivational features, creativity, and creative company. It examines two empirical cases of creative individuals and entrepreneurs from the field of arts: one creative consultant based in Oulu, Finland, and two artists making sculptures and ceramics, who are located in London, UK. Based on these cases, this study concludes that individuals’ love, desire to create, and passion for creativity (among other components) are the most important drivers behind the emergence of creative companies in the field of arts. Furthermore, this study investigates the link between the creative world and the business world and underlines that they are closely related to each other in the work of creative individuals.

Keywords: Creativity, love and desire to create, model of creativity, arts.

The research of creative industries starts with the assumption that creativity is a force that companies use in order to introduce creative (or cultural) products to the market place (Hirsch 2000, Lampel, Lant & Shamsie 2000, DeFillippi, Grabher & Jones 2007). The definition of a cultural product is very similar to any kind of creative product nowadays, as such a product includes non-material elements that are “directed at a public of consumers for whom they generally serve as an aesthetic or expressive, rather than clearly utilitarian function” (Hirsch 1972: 641 – 642). From the perspective of a creative company – in which artists work, for example – producing and consuming those kinds of products create a paradox between the pure nature of art (i.e. doing things for their own sake) and business (i.e. doing things because of income or wealth) as a phenomenon (Eikhof & Haunschild 2007). At the level of everyday work in that kind of a company, the critical issue is to stay motivated with what the target of the company is, because a creative and cultural product (e.g. a sculpture) is often encapsulated with the customer’s wishes (Cohendet & Simon 2007). In that kind of work, in Amabile’s (1997) words, you need to “do what you love and love what you do”. In other words, a creative individual should follow what one wants and desires most in terms of his or her work.

This study considers the influence of motivational features on creative individuals, who work for a creative company, e.g. in arts. We are interested in companies from the field of creative industries, as it is one of the fastest growing sectors in most of economies (Lampel et al. 2000, Pink 2009, Florida 2002, 2012). In this study, we develop a framework of creativity and intrinsic motivation in the form of Model of Creativity in order to make sense why some people, but not others, keep on working within the creative companies passionately and why others stop doing it, as current research on creativity does not thoroughly explain that (cf. Cardon, Wincent, Singh & Drnovsek 2009). That implication is not a piece of news in the field of entrepreneurship (see Cardon et al. 2009) or creativity generally (see Styhre 2006), but when applying this into the field of creative industries, it reflects that the way how the small companies work explains a lot how the creative people generally behave in work-
related interventions. More precisely, they work creatively, arguably because they want to do that regardless of extrinsic motivators.

Through the model, this study explores the contemporary features of intrinsic motivation as a central element influencing creativity (see e.g. Amabile, Hennessey & Grossman 1986, Amabile 1997, Amabile & Pillemer 2012) and updates that with the newest research of individual creativity and entrepreneurial motivation (e.g. Pink 2009) for the future studies on creative industries. This helps the research on creative industries to frame the future studies, as the results regarding to creativity are controversial – i.e. some studies argue that the intrinsic motivation overcomes the extrinsic needs in the creative work and vice versa (Collins & Amabile 1999). That complexity itself is the nature of creative industries nowadays (Caves 2000, Eikhof & Haunschild 2007).

An employee of a creative company is an individual who creates novel and useful products (see Amable, Barsade, Mueller & Staw 2005), but the way how such a work is done is controversial. In fact, a person needs to balance between the artistic desire to create artifacts that please and attract the artist (and therefore the person stays interested in working on such a product), but also to make products or services that satisfy the needs of a potential customer (Eikhof & Haunschild 2007). The research on creative industries tackles with that issue by illustrating different empirical contexts, e.g. film-making companies (e.g. Jones & DeFillippi 1996, Miller & Shamsie 1996, Mezias & Mezias 2000), computer-game companies (e.g. Cadin & Guerin 2006, Cohendet & Simon 2007), performing and visual arts (e.g. Glynn 2000, Voss, Cable & Voss 2000, Wijnberg & Gemser 2000) or regions, e.g. especially the idea of the creative class proposed by Florida (2012) and cities as certain life-styles in it (Lorenzen & Andersen 2011). The analysis has been at the level of large companies, industries, or societies, but only a few studies consider the creative individuals and their characteristics even though all the creative companies are made of individuals, independently of the company’s size. This study tries to fill that gap by introducing the Model of Creativity, providing two empirical cases from creative industries and analyzing them from the perspective of creative companies and their emergence. On this ground, the purpose of this study is to explore the influence of motivational features of creativity on creative individuals from the perspective of creative companies emergence. In doing so, we combine the research of creativity and motivation and believe that this understanding helps to understand the characteristics of creative industries generally. This also provides more evidence for the research that highlights the importance of intrinsic motivation as a driver of the emergence of creative companies (see Caves 2000, Cardon et al. 2009, Pink 2009). By doing that, this study strives to reply to the following research question: “how are the motivational features of creativity affecting the emergence of creative companies?”

The issue of intrinsic motivation and creativity has already been under research of some scholars e.g. Grant & Berry (2011) who examine this phenomenon from the perspective of motivated information processing theory from social psychology. Grant & Berry (2011) argue that the link between creativity and intrinsic motivation is contingent on other-focused psychological processes. Their perspective claims that intrinsic motivation influences on the creativity when employees are pro-socially motivated to take perspectives of others. In other words, the perspective taking strengthens the connection between intrinsic motivation and creativity because it encourages employees to develop useful and novel ideas (Grant & Barry 2011). Furthermore, according to Collins and Amabile (1999), the connection between motivation and creativity is based on their conclusions that love for one’s work is advantageous to creativity. They also argue that extrinsic motivations distracting one from one’s enjoyment or passion for work will influence negatively on the creativity. Therefore, the emerging of a creative company is less likely to happen. This study strives to discover the link between intrinsic motivation and creativity from that perspective.
2 Conceptualization of Motivation and Creativity through the Model of Creativity

As one of the forerunners of creativity research, Amabile (1997) writes, the intrinsic motivation evolving from the passion, deep involvement and interest from work, is the key element in creativity, especially in large organizations. Although the creativity aspect and motivational elements of intrinsic and extrinsic motivation (e.g. Amabile 1993, 1997, see also Deci & Ryan 1985) have been widely acknowledged in the general literature of creativity, there is no conceptual framework about emerging of creative companies from the motivational perspective in the field of creative industries. This kind of conceptual framework could take the newest research about individual entrepreneurial motivation into consideration. The perspective of individual entrepreneurial motivation is important because an outstanding amount of creative companies are small or medium sized businesses, which need to be managed differently than their large counterparts. Additionally, the large companies have already been investigated well in the general field of creativity (Hirsch 2000, Lampel et al. 2000, DeFillippi, Grabher & Jones 2007, Lorenzen & Andersen 2011). In this chapter, we introduce the Model of Creativity (Figure 1) as a conceptual framework of this study by explaining the connection between the elements and sub-elements that constitute to the model: creative individual, motivational features, creativity and creative company.

The first element, creative individual (cf. Barron 1968, 1969), is characterized by intrinsic and extrinsic motivation as well as by individual entrepreneurial motivation. It can be argued that it is the characteristics of the creative person (cf. Amabile, 1996) that lead to the next element in the model introduced below (see Figure 1 below). The intrinsic motivation (cf. Deci & Ryan 1985, Pink 2009) happens when the inner needs of the individual exceed the external needs. The inner needs are much more important for the creative person and they comprise of features such as attitude to the task, engagement in certain activity, commitment and involvement, as well as love and passion for what one does in his/her life (cf. Amabile 1996, Csikszentmihalyi 1996, 1990, Pink 2009). The external needs are, on the other hand, involved with factors that do not necessarily matter to the creative person. They can be, for example, competition at the work place, additional rewards promised to the person for performing a certain task, material bonuses or even money. However, these extrinsic matters are not the reason why creative individuals do what they do (cf. Amabile 1996). They only serve as a means of accomplishing a task (e.g. in games-companies or film-making companies). Apart from the intrinsic and extrinsic motivation, another sub-element of the creative individual is the individual entrepreneurial motivation. This motivation is important to be mentioned here too, because often, creative individuals are entrepreneurs, who own and manage their self-created small companies (cf. Musial, Kauppinen & Puhakka 2014). They either employ other creative individuals or work only as one-man company (see more Musial, Kauppinen & Puhakka 2014).

When a creative individual has the intrinsic and extrinsic motivation, and also sometimes, (in case of self-created companies) individual entrepreneurial motivation, it generates the next element in the model i.e. motivational features. They appear when a creative person has an innate need to express him- or herself artistically and creatively by creating something. It is often very strong feeling that cannot be exchanged with anything else e.g. extrinsic motivations. Creative individuals, who are also entrepreneurs, can even sacrifice some goods in order to be able to do what the love in their lives (cf. Musial, Kauppinen & Puhakka 2014). From the context of this study i.e. creative industries, some examples of those individuals are those who work e.g. for games-companies, but also those who work for highly artistic occupations such as sculptures or ceramists. The motivational features comprise of
love, passion, curiosity, desire to create and choice to be creative (cf. Amabile 1989) and can also be compared to the feeling of flow (cf. Csikszentmihalyi 1999, 1996, 1990).

The motivational features cause that the creativity (cf. Runco 2007, Sawyer 2012) is stronger. In the literature, there are various perspectives of creativity i.e. individual, organizational, and psychological approach. This study adopts the psychological approach to creativity, which takes the intrinsic motivation into consideration (Amabile 1996). The previous element, i.e. the motivational features, has an influence on the level of creativity of a person working in a small creative company. Without the motivational features, it is hard to exist in such a creative environment e.g. performing arts or visual arts. Most importantly, probably the creativity would not even occur. This leads us to the next and last element of the model, i.e. creative company. Creativity is expressed by creating a company by a person (often entrepreneur as mentioned before), who has the motivational features and wants to create (“utilize” the creativity) and expresses that by establishing a small creative company. In that way, he or she can be free to do what he or she loves (cf. Amabile 1997). This supports the theory of Pink (2009), who writes about the new operating system, where the work in companies nowadays is not routine-based anymore and where self-motivated individuals work. The elements of the model can be summarized and illustrated in the figure below.

Figure 1. Model of Creativity: influence of the motivational features on the emergence of a creative company.

In that way, we combine creativity and motivation in order to demonstrate how the motivational factors of a creative individual have an influence on the creativity and emergence of the creative companies. By doing so, this paper provides a theoretical framework of the phenomenon of influence of intrinsic and extrinsic motivation on the
emergence of creative companies. By that, this paper follows Collins & Amabile’s (1999) work on creativity and motivation, where they claim that the role of intrinsic motivation is beneficial to creativity and that even thinking of intrinsic goals may boost the creative actions of the individuals. However, Collins & Amabile (1999) did not explain the components of creativity from the perspective of small creative companies, as this paper does.

To sum up, the motivational features are the factors that drive creativity, and what follows that, emerging (or creating) new, small and creative companies.

3 Methodology

In this study, we investigate three creative individuals through semi-structured interviews each lasting approximately two hours. The interviewees are owners and managers of their companies. The first interviewee, Mike (pseudonym used for the purpose of this study) was interviewed on the Skype due to the distance (interviewer and interviewee were in two separate countries at the time of conducting the interview), while the two other interviewees, Tom and Diana (also pseudonyms used for the purpose of this study) were interviewed personally in their studio. The second interview was conducted with both artists at the same time as they were working in the same studio and were both available at the suggested time.

The interviews were in-depth qualitative interviews with two primary sets of questions: creativity and management. The first set covered topics related to the persons’ backgrounds and personalities, their work, reasons behind doing what they do, their motivations as well as extrinsic rewards in their work. The second set was more in-depth set, which addressed some of the topics from the first set in more detailed way, e.g. the motivation issue, as well as it introduced new themes such as managing creatives or managerial challenges in a creative company. The interviewees are good illustrations for this study as they are all creative individuals and can therefore, articulate their subjective meanings on the topics covered by this study.

Interviews were the primary source of data for this study. The interviews are regarded as highly efficient way to gather rich, empirical data (Eisenhardt & Graebner 2007). This study adapts a multiple case-study approach, which creates more innovative theory due to the deeply grounded in various empirical evidence propositions (Eisenhardt & Graebner 2007). In this study, we have applied the process of theory building of Eisenhardt (1989). In order to get a better grounding of construct measures, we have started the process by defining our research question. Next, we moved to selecting the cases, which we developed by sampling (cf. Miles, Huberman & Saldana 2014). We looked at a range of similar cases from the field of creative industries and then selected those from the arts. After selecting the cases, we “entered the field”, which gave us freedom to make adjustments during the data collection process. The data was afterwards analysed through the within-case process, which involved detailed case study write-ups. From the analysis, concepts and themes started to emerge. The next step in this process was to compare the emergent frame with the evidence from each case to see how well or poor they fit the data. This is, in other words, shaping hypothesis, i.e. constant comparison between theory and data. Enfolding the literature, i.e. comparing the emergent concepts and theories with the existing literature, together with reaching closure were the last steps in the process. We reached the closure by stopping comparing between theory and data.

All the interviews were transcribed before being analysed. We spent a lot of time on reading the interview transcripts in order to get the most out of the data. For the analysis process, we used coding and jotting (Miles, Huberman & Saldana 2014). The transcripts showed that all interview questions were answered, which made the interviews rich in the
context. Some of the themes were overlapping, which can be seen from the next chapter, where the analyses of the interviews take place.

4 Analyses

In this chapter we analyse data from two empirical cases of three creative individuals: Mike (pseudonym, which is used for the purpose of this study) being a creative consultant and running his own company Artistic Works (pseudonym) and two artists Diana and Tom (pseudonyms), who create sculptures and ceramics. The analyses reveal that the motivational features of creativity influence on the emergence of a creative company.

The first case is a story of Mike and his creative company Artistic Works. Mike is British-born, who has been living and working in Finland since 17 years and has been self-employed for six years. He has been working for creative industries for another twenty years. His interest in creativity and realization that creative industries are what he wants to work with began already when he was 10 or 11. As he expresses in the interview:

Since that 10-, 11-year-old time when I was thinking about what it is that I like to do. It’s all just been layering-on on top of that and I have been very specific and deliberate about what it is that I’m layering on. And then I’m looking into the future and thinking, hmm, I don’t know how to do this, so then I actually steer myself towards doing those things. Normally, it’s better to tell the life story, and then it would give you the context that, as an individual, I’m very, very aware that I’m creative, and I feel the same that everybody is.

Later on, Mike wished to study technical drawing, which was very attractive to him because of his love for painting. However, due to his disappointment, the college did not offer this but proposed to study art instead. He accepted the suggestion, and additionally, thanks to that, he also met a person, who later on helped him a lot and eventually became his mentor:

He [the mentor] overheard me asking about technical drawing, and the headmaster saying we don’t do that here. And he said, really energetically: “but we have a double qualification in art. And I was kind of like: I looked at him and thought, “ok, that kind of sounds interesting”. He was so enthusiastic and he was so motivational. I just decided then, that’s what I’m gonna do, I’ll do art.

This incident reflects how negative circumstances can often turn into positive ones. As Mike describes, his mentor turned out to be a great motivation for him and helped him with finding and developing his passion for creating:

… … The guy was just so unbelievably motivated, and it was, blatantly obvious in this room that his personality came across so richly, he really seemed happy, that art felt like it was a really good choice. So I chose that and over two years I got less and less interested in biology, got less and less interested in English, less and less interested in maths, and more and more interested in arts. So, I account that teacher as my mentor. He really instilled me with, a passion for, creating.

Because Mike found it extremely interesting to study arts, he was asking a lot of questions at the college, and the teachers did not fancy it. Thus, he was asked to leave the college without finishing it. This experience has helped him later on to become an entrepreneur and an artist. As he explains, this turned out to be the best thing that has ever happened to him:
My questions were causing other people to make questions, and that was causing (a lot of problem) in the college. So they said get out. And I was very upset by this, 19, 20 years old. And actually I got very upset. It was a real kind of shock. But then I had this kind of strange, peculiar situation where, it just suddenly flipped and I realised that “hang on a minute, I don’t accept this”. This is not the way it’s going to go. So I demanded that I’d be able to write a letter of resignation. Because I don’t see that that structure, as I now experienced it, is going to allow me to do the things I want to do. So I want to resign from the whole thing, not just your college but the whole thing… … So I sat down on one of these electric, old-fashioned typewriters and actually typed a letter of resignation, this idea of a learning contract. So effectively I wrote a learning contract to myself. So I set out what I was going to do. And I (wrote) bullet points of what I was setting myself in my future life to do, including still two things that are not fully realised…. … So I basically set out a plan for what I’m going to do, for the rest of my life, and then handed this piece of paper (and then I left).

After that experience, Mike worked for a travelling theatre company for a couple of years, and afterwards, due to certain circumstances and because he wanted to continue with his visual interests, he moved to Finland, where he spent 4 years working for an advertising agency. For the last six years Mike is an entrepreneur running his own company, which specializes in consulting and coaching creative businesses and creative individuals. Mike calls himself a “creative coaching consultant”. On top of that, he works at one of the universities in Finland, where he helps with the master degree programme to create a living laboratory. As artist, he also expresses his creativity through paintings. Combing business and art (or in other words: being both entrepreneur and artist) is what Mike is doing on everyday basis:

I’m an artist and entrepreneur. I combine them both, I am both, not one or the other but both. And for me, there’s a big difference between being for example a creative professional, compared to what I think I am, which is a professional creative, that I can apply creativity in any situation and in any context, compared to being a creative professional where it’s very specific and I’m only able to do it in one platform but not the other.

Setting up his own company has helped him in keeping his motivation high. As he expresses in the interview, his motivation for work has completely changed when he became owner of his own company:

The motivation shifts 180 degrees, between being an employee and being self-employed. So that’s the thing about combining arts and business. When you can deal with those two things, then you’re really able to manage every, in my view, you’re able to deal with any situation. A little bit like being in the special forces that you can make, do with anything anywhere anytime, because that’s your mind-set.

Motivation and passion for what he does together with having and clear purpose and curiosity are what drives him:

It’s the curiosity that drives a lot of my motivation and my passion and interest in doing this. That if I’m curious enough, I’ll have a go. It doesn’t matter what I think I can or can’t do, I will simply, if I’m curious enough, I’m gonna do it.
Passion and love for that one does is extremely significant, especially when a creative individual, such as Mike, is an entrepreneur and artist at the same time. Since there are always some risks included (e.g. financial), strong intrinsic motivation and passion play critical role:

You have to own it. It’s really important, because that’s the only way that you can find the passion, the wherewithal and the energy to overcome the hardships. Because it’s great when the sun is shining but, when it gets dark and it’s two o’clock in the morning and you don’t have any money and you think you’re going to be bankrupt the next day and this kind of thing, then you’re going to have to find it within yourself, what it is you need to do next. And I think this tenacity, this self-confidence, self-esteem… … this is really critical. Especially when you’re pioneering into new ideas, and this is what all these entrepreneurs are typically doing, they’re nearly always doing something that’s unfamiliar to them, yet they have complete conviction that they can do it.

For Mike, creativity is something he has completely committed to. In the interview, he underlined a lot that he could not do anything else than what he is currently doing and that he is creative because he choose to be:

I’m very particular about this thing, about creativity because, in my view, and I would’ve thought this has to be the same for anybody who sees themselves professionally invested in creativity, is that it’s a choice, I choose to be creative. Because there’s only other one option. If I’m not being creative, it’s the same thing that if I’m not part of the solution, then I’m part of the problem. If I’m not being creative, then I’m being destructive, that’s it. It’s one or the other, so I can choose, and that choice, and I fought for that, and I’m very aware, certainly from the coaching side I’m very, very aware… … I have committed myself to, creativity and to, leave some sort of legacy.

To sum up, it can be concluded that Mike, being both artist and entrepreneur, has found his love and passion for what he does. The worst experience of not finishing the art college turned out to be the best thing that has happened to him: being able to express his creativity by becoming an artist and setting up his own company and by that becoming an entrepreneur:

Entrepreneurs are so unbelievably optimistic and so, even (capable) of turning, what seems to half-empty to half-full. And have an attitude of gratitude and, want to make the best and the most of things. And I think that that’s very, that’s artists also.

The second case portrays Diana and Tom who represent art and business together. Both of them are artists and entrepreneurs, who are examples of creative individuals working in the field of creative industries. Tom is a sculptor and specializes in making public sculptures for outdoor spaces. He both designs and creates the art pieces. Diana is a ceramicist and she does smoke firing and works with porcelain. Tom has been working as sculptor since 18 years and he went to the art school to study sculpture:

I’d say I knew from about, certainly by 7 years old I was pretty confident. I wanted to be an artist, I didn’t know what exactly, I didn’t know what sculpture was but I loved to make things and I knew I wanted to be an artist… … I was good at drawing. People would ask me to draw pictures of Superman and then I was the best at drawing pictures, and I loved it, most likely. And then I liked to make things but it was only,
probably about 18 that I discovered sculpture and that was a kind of combination of, those too loves.

In contrast, Diana began with the creative work in 2008, when she changed the profession from international marketing to being a ceramicist:

I had always wanted to see if I could make a go in the art world. So I just decided that, I had a midlife crisis when I hit about 30, and so decided to go back to art school and see if I could do it.

Similarly as Tom, she also loves what she does and this was the primary reason for the drastic change of her profession. As she expressed in the interview:

… … It’s absolutely different but I always loved ceramics, I discovered it for my A levels at school so I wanted then to become an artist but being from an Asian family it’s not what you do, so that’s why I went to the business for a while. So the change when I finally did it was something I’d always planned to do. And I loved it, I really did. But it’s also… … it becomes a business as well, you’ve got to run a business in order to survive, which is less enjoyable than if you’re not and you’ve got more free reign.

Both artists are very creative in their work and they gather their inspirations from different sources. In Diana’s case it is nature:

I love nature and I think it’s just where it comes from but if I want to come up with a new shape, I’ll just clear my head and start playing with little bits of clay and see what shapes I get and then I’ll build from there. I’ll make a little version. And if I like that once I’ve decorated it, then I’ll make the bigger version… … I don’t like to pre-plan what I’m going to make. I literally will just get some clay and start making shapes. But if you look at my final pieces, they’re very much inspired by seed pods or flowers or, natural things and I’m very much drawn to nature, I love nature, and so I think that’s subconsciously, is where my ideas maybe come from. But I’m not thinking before I start out, wow I really like the shape of that pod, I’m gonna make a little pod. It’s just playing with the clay and seeing how it all comes out.

In addition to the nature, both artists get their inspiration from their studios, which are located in the middle of a park. Together with six other artists, they work there on their artistic pieces, using the outside space. As Tom’s pieces are of big size, he needs to use a lot of outer space and the location of his studio allows his to do that.

… … If you have no ideas you can go for a walk around the park and often that will help. Either see something, feel something or just the process of walking in nature could be enough to give you an idea or, freshness maybe… … We’re not here for no reason, it’s not just space, is it, it’s more than just space. We could be in an industrial estate somewhere I guess. In a tin shed but it wouldn’t feel the same probably (Tom) … … We are in the middle of a park, and I suppose that’s a nicer place to be then, you can rent studios in an office block-type of thing, which… it would just be horrifying… … We’re lucky to have the outside space here. It’s not that easy in London to get an outside space. (Diana)
The distinction between the creative work of those two artists and the business side of their work became very clear during the interview. Tom and Diana are both creative individuals who love what they do. As they underlined many times in the interview, if they were not able to do what they do currently, they would not be able to do anything else in their lives than switching to another medium, and keep on working with creating:

... ... If I wasn’t able to play with clay I’d probably do wood, I love wood. So I suppose I might be a little bit upset, but then I’d get on with playing wood instead... ... I couldn’t just stop, making things. I’d have to do something... ... I’d probably switch over to another medium (Diana).

Tom supports Diana’s opinion and expresses that he would not be able to do anything else than creating:

Personally I couldn’t do anything else. I have done a few normal jobs but not many really... ... As a child or teenager I did jobs in holidays but I’ve never actually done a normal work, where I’ve gone to work for someone else. So I’ve spent twenty years really, trying to avoid working for anyone else. It doesn’t mean that I don’t have to work hard but.. I probably in a way trained myself out of any normal job now.

Furthermore, it turned out that it is not possible to separate the art and the business side from each other. The art pieces that Diana and Tom create need to be acknowledged by the others (i.e. galleries in Diana’s case and local councils in Tom’s case) in order for them to get money for their work pieces:

... ... If I don’t touch clay for a while I really miss it. But you do an awful lot of time having to do the business side. It’s probably more business side than making side. Which when you start out you don’t realise quite how much, but you can make the most beautiful things in the world and if no one knows about it, it’s not gonna do you any good (Diana).

However, love for what they do is the reason for why they are artists. Creating things gives them pure pleasure and enjoyment:

I love doing the art side. I mean I was in a normal office job for about ten years. And it was a job. I didn’t get up in the morning and wanted to go to work. Sunday night it’s like, uh, it’s Monday, to work. Whereas now I do love what I do and that makes a bit different and I think you’re lucky [to be] able to do that. It’s harder, because you’ve got to care more. You’ve got the uncertainty of it, whereas if you’ve got a nine-to-five office job you go in, you know that at the end of the month you’re gonna get this amount of money, et cetera. So there’s more stress involved but there’s also more pleasure. (Diana)

This feeling is also related to the “desire to make things”, which is what Tom refers to as the reason for why he works as an artist:

There is the desire to make things, so I think if I wasn’t being paid I would definitely be making them anyway. Not just sculpture, anything really, I mean just.. There is a desire to make all the time. And if I’m not making sculpture I will be doing something.. creative. If I go camping then I spend all the time pretty much making,
spoons to stir the thing with, whatever. Part of the pleasure of that kind of thing is making all the things you need. So I think it’s the real desire to make, with whatever materials, anything and... experiment with making, I guess making is the real driver. That this is like a creative play almost with materials. And craftsmanship I guess... I think everyone can do it but they, some people just can’t be bothered. They have no desire to do it.

Diana feels about it in the same way:

... ... You’ve got to have a drive to make things. Otherwise, it’s not there and you wouldn’t want to even in your spare time, if you couldn’t be an artist, in your spare time you wouldn’t want to do it as a hobby. Whereas I think there is something, which drives us so, the years where I wasn’t actually touching clay, I was rebuilding houses or rebuilding boats. I was doing something with my hands; I’ve always been very hands-on, with things, even though I had an office job. So I think you’ve gotta have that kind of a drive to do something with your hands or, paint or music or whatever your artistic is.

It became very clear that both of them were not interested in making money and they only need money in order to survive and “pay the bills”. As they have expressed in the interview, they cannot, however, “escape” the business side of their work because they need to sell their art pieces in order to make a living. Additionally, money turned to have a reverse effect on their creativity. Often, having money can be “frustrating” for a creative individual such as Tom. As he described:

The more money there is available for the job, the quality of art is less. Now, I don’t know if that’s just my experience but I’ve felt that. Probably because when, with more money becomes more responsibility, comes more people who want to have their say and that perversely seems to lose the art, artistic element maybe. Whereas if there’s no money at all, you do exactly what you like. And it’s like a true art in a way... ... Which is frustrating in a way because you think oh great, I say: first of all I want all the money and all the assistance and that would be the best but in my experience, the bigger the budgets, the worse the pieces. And I don’t know why.

On the other hand, however, it originated from the interview that having the constraints can both help and diminish creativity:

... ... Sometimes... ... to do a pure piece of art you don’t want someone telling you what to do all the time, but sometimes it’s helpful to have that sense of restriction. As it must be made in two weeks, it must be this big, no bigger than that wide, and sometimes restrictions can help creativity because you are forced to think within a, fixed parameter, and so that can encourage creativity as well. If that makes sense. The opposite of freedom can inspire creativity 'cause it’s a problem, it doesn’t allow you to do anything. It forces you to come up with perhaps new solutions to, ideas. So.. Perversely it can be either way. (Tom)

Creating new things without having any constraints can be compared to “pure art”:

... ... It’s exciting to do something with less restrictions as well. Just a block of stone, two weeks, whatever you want and there’s no money, there’s no financial aspect to it.
If it works or it doesn’t work it doesn’t really matter. Just for the fun of doing it. I think probably that’s the closest to pure art you can get. (Tom)

Being artist and self-employed can, however, cause some stress because of lack of the regular paycheck every month. Diana compares her previous work in marketing to being an artist:

… … There’s probably a lot more stress now because it’s all on me. There’s stress if you’ve got, proposals to put together when you’re in an office or things like that but it’s completely different, when it’s down to are you going to earn enough money this month to live on, that kind of thing. So it’s more basic.

To sum up, Diana and Tom can be described as two creative individuals, entrepreneurs and artists who love that they do and who need to combine the art and business side of their work. As Diana expressed in the interview:

… … I love what I do. So I get up in the morning and I’m happy to go to work. I like, I love playing with clay, I love playing with mud, so to speak, and I love creating things. So I enjoy it. Yeah, I don’t moan, yeah you moan about certain parts of your job but getting up in the morning and going to the studio, no not really. So it’s a pleasure to go to work… … We’re happy with what we do, we love what we do. So the art side is fantastic. The business side is less fun, but it’s a necessity, you just have to get on and do it in order to run a business as well.

5 Findings

Based on analyses of the two cases from the previous chapter, we established three following conclusions for each case. From the case of Mike and his company Artistic Work, we can conclude the following: (1) strong intrinsic motivation, passion and curiosity for what one does is critical in a creative individual’s work and are drivers for establishing own creative companies, (2) for a creative individual there is no other option as being creative and it is one’s own choice to be creative, (3) art and business are closely related to each other and in a creative work they cannot be separated from one another.

In a work of a creative individual, being fully engaged in a certain activity and being curious about it is fundamental. Finding the love and passion for one’s activity helps with overcoming various circumstances (also the negative ones), fosters new creative ideas and most importantly, influences positively on one’s creativity. This then affects creating of a new company, which was the situation in the empirical cases above. A creative individual, such as Mike, is not able to do anything else in his life than working with creativity, consult about creativity and simply be creative (e.g. in his paintings) because he made a choice to be creative (professional creative). Based on that, this study argues that a creative individual who has found strong passion and pure love for his or her work is not able to work with anything else, which is not as creative. These strong feelings drive creative individuals into creating own companies and becoming entrepreneurs as only in that way, their motivation for creativity is stronger. Furthermore, being both artist and entrepreneur, allows creative individuals to combine very well the artistic work (e.g. paintings) and the business side of it (i.e. running his or her own company). Thus, this study further argues that creative work and business cannot be separated from each other. Instead, they can be supportive of each other and even though the money is not the reason why creative individuals do what they do, the business side of their work cannot be avoided.
Based on the case of Tom and Diana, several findings can be derived: (1) it is clear that both artists love that do and they both have a strong “desire to create things”, which is their main driver and motivation and influences on their becoming entrepreneurs, (2) the distinction between art and business is not separable, (3) it became obvious that those individuals would not be able to do anything else than creating and they do what they do because they chose to.

Creative individuals such as Tom and Diana have an intrinsic drive to create things, which is often so strong that it does not allow them to do anything else in life than being an artist. This influences on becoming entrepreneurs as only in that way they can do what they really love. Money can hinder creativity, yet it is a crucial and unavoidable factor in this kind of work in order to “pay the bills”. Therefore, the acknowledgment of the artistic pieces by others is also an essential part of the art and business world that creative individuals are a part of. This makes artistic work and business side of it inseparable. Restrictions such as time or size of a specific art piece can both enhance and hinder creativity depending on the work situation. As it originated from the interviews, having some kind of restrictions can have a positive influence on one’s creativity. Nevertheless, in case of no restrictions, pure art can develop, as there is no other people, time pressure or responsibility involved then. Based on that, this study suggests that a creative individual who has a strong desire to make things cannot “escape” the pure art of creating and he or she will not be able stop being creative even though the circumstances change.

On the basis of that, three main conclusions can be drawn. Firstly, strong feeling in a form of desire, passion, curiosity and love affects creativity and thus establishing a creative company. Secondly, the world of art and business cannot be separated and on the contrary, they support each other in the work of creative individuals. Thirdly, in the life of creative individuals there is only one choice and that is to be creative.

6 Discussion

The purpose of this study was to explore the influence of motivational features of creativity on creative individuals from the perspective of creative companies emergence. The results suggest that the motivational features affect creativity, and thus emergence of creative companies. This study provides a framework of creativity and motivation and empirical examples to study creative industries from the motivational aspect. That framework suggests that the actions of creative individuals open up new initiatives that might lead to the emergence of a creative company. The reason for this is that those actions are emotional and therefore parts of intrinsic motivation, as the prior work already suggests (cf. Amabile 1996).

The first finding contributes to previous literature concerning intrinsic motivation (Amabile 1996, Collins & Amabile 1999, Amabile & Pillemer 2012). However, the research on creativity and motivation does not study the link between these two factors from the perspective of creative company emergence. This study adds to the previous literature that strong motivational features influence on one’s creativity and thus, affect the emergence of a new creative company. By doing that, this study supports the theory on creativity and motivation brought by Amabile (1996), Collins & Amabile, Pink (2009) and Csikszentmihalyi (1990, 1996).

The first finding contributes to previous literature concerning intrinsic motivation (Amabile 1996, Collins & Amabile 1999, Amabile & Pillemer 2012). However, the research on creativity and motivation does not study the link between these two factors from the perspective of creative company emergence. This study adds to the previous literature that strong motivational features influence on one’s creativity and thus, affect the emergence of a new creative company. By doing that, this study supports the theory on creativity and motivation brought by Amabile (1996), Collins & Amabile, Pink (2009) and Csikszentmihalyi (1990, 1996).

The second finding contributes to the literature on business and art together put forward by Pink (2009). Pink (2009) explores the new operating system, which refers to creative companies where individuals are not robots, but creatives doing enjoyable and motivating jobs. He refers to Motivation 2.0, which is the new motivation with individuals who are self-motivated, and to organizations, which become flat and need creative and
curious individuals (cf. Musial, Kauppinen & Puhakka 2014). In other worlds, he underlines the importance of the business side of the organizations nowadays, which are flat and creative. This refers to our second contribution in this study, that the creative side (doing what one’s loves) cannot be separated from the business side (i.e. the money side). This study adds the empirical context, i.e. arts and exemplifies cases of creative individuals who express that they need both the creative (artistic) side and the business side in their creative work.

Our third finding contributes to the literature of Csikszentmihalyi (1990, 1996), who introduces the flow of creativity. In this study, we concluded that if a creative individual cannot do what he or she does, e.g. working with wood or clay (as it is in the case of Tom and Diana), they would still keep on working with creating but switch to another medium. Furthermore, as Mike underlines, it is his own choice to be creative and he cannot imagine doing and working with anything else. This contributes to the theory of flow of creativity (Csikszentmihalyi 1990), where a person is in a state of automatic yet focused feeling.

7 Conclusion & Future Research Directions

This empirical study opens up the discussion of motivational features and creativity from the perspective of the emergence of creative companies in detail. The concept of the motivational features of creativity contributes to the discourse of creative industries in two ways. Firstly, it explains how the intrinsic motivation is channeled into the individual’s creative actions through cognitive processes. This is similar to Cardon et al. (2009), Baron (2008) and Baron, Hmieleski & Henry (2012) ideas of entrepreneurial passion, which is a conscious cognitive mechanism of staying focused on creative and entrepreneurial work. As a practical contribution, this helps managers of artists to consider the motivational features, rather than artistic traits etc., when leading and creating a company in the field of creative industries. Secondly, the motivational features of creativity (drive to create, choice to be creative, amongst others) is a concept for the future studies to be investigated empirically, as they foster the emergence of creative company and especially, foster the emergence of small creative companies. The current research already acknowledges the need for doing research around creative companies, but the primary work on the field consider large companies and creative regions (e.g. Lorenzen & Andersen 2011) while only a few studies analyze small companies carefully. In this study, we justify this by providing conceptual Model of Creativity, which discusses creativity and motivation. We are doing this as an empirical study, which considers the motivational features influencing the emergence of creative companies.

Even though we notice that the other sides of creative industries (e.g. the nature of creative cities and generally the creative contexts – e.g. Lorenzen & Andersen 2011) and entrepreneurship (e.g. the traits of a creative entrepreneur and socially constructed creative situations, e.g. Gartner 2010) are not analyzed in this study, we believe that this empirical study opens up a new way to consider what the creative companies are working on – the motivational features as an individual’s desire to have a job that one likes or even loves (cf. Amabile 1997). That is what the results of this study argue about the creative work in a small and creative company. Further research could test this in another empirical settings of creative industries, e.g. games companies. The future research could also test if the same motivational features work in the similar way in the context of a large company. In addition, the future work could study what kinds of creative expressions are related to the motivational features and to what distance such a creativity needs to be recognized so that the creative people (e.g. artists) consider themselves and their work as creative and/or entrepreneurial. That could be done as a study, in which the managerial practices of a creative company could be analyzed.
from the perspective of socially constructed needs to create. Another direction for the future research could be to study, if the motivational features affect the creative and/or entrepreneurial contexts directly or indirectly. That could be done in the highly creative and entrepreneurial spaces, such as in Silicon Valley, where the motivational features are not only the starter of the creative process, but also the only way to survive in the tight business competition.

References:


STUDIO 21 - A NEW SCHOOL OF MANAGEMENT THOUGHT

Michele Rusk

It may no longer be possible to plan future strategies effectively, given the changing nature of the economy, the political landscape, and the speed of these changes in cities around the world (Friendman, 1973). The fundamental challenge is how to equip future leaders with the imagination to innovate, the professionalism to perform, and the openness to collaborate: leading to change – adept organisations and systems (Moss Kanter, 1997). True learning is predicated on advances in knowledge and its transfer and this relies on insightful pedagogy and curriculum development, based on the integration and convergence of the three pillars of academia namely: research; teaching & learning; and professional practice. Thus educational development per se can be viewed as a whole system of knowledge creation, exchange and application.

The importance of problem based; technology enhanced; and collaborative learning is well understood, but for Design Management, specifically, we first need to know how knowledge is generated and learning occurs in this domain. The preferred pedagogical approach of design educators is constructive and consequently the studio exemplifies an interactive environment of knowledge building, experimentation and discovery of principles. Design studio practice encourages the exploration of new concepts enabling practitioners to create and innovate; present and discuss; critically review and evaluate own and others work . Thus studio practice encourages collaboration and shared experience of ideas as well as encouraging reflection, peer review and evaluation (Cross, 1982/2006). The notion of threshold concepts as learning outcomes of ‘seeing things in a new way’ may be central in this regard. Threshold concepts are conceived of as ‘webs’ of concepts that have a role in the integration of new ideas into existing individual belief systems (Meyer & Land, 2006).

Reinventing what management education can be involves taking a fresh approach to how leaders learn and practice management. Consequently, management pedagogy needs to engage with new organisational frameworks that rely on open source (Steinberg 2005) and connected collaborative processes (Mulgan, 1997). Design Schools represent a distinctive resource not only as generators of knowledge but also powerful players that have a direct bearing on sustainability through stimulating connections (Manzini, 2011). In design the studio occupies a space of possibility where hands-on, experiential, problem-based learning is possible. Studio practice should inform new management education approaches that are based on design sensibility yet goes beyond the conventional sense of design thinking and practice; to encompass change and synthesise new knowledge from many different disciplines so as to better tackle complex socio-economic issues. This approach would enable future leaders gain sufficient insight to engage authenticity with difficult live issues; then marshal their thoughts into new ways of knowing. In this way studio practice and design methods could be the catalyst to create new dynamic strategic models for creative venturing and avenues for effectuating.
'If we change our attitudes, our habits and the ways of some of our organisations it can be an age of new discovery, new enlightenment and new freedom, an age of true learning' (Handy, 1989)

Introduction

This paper focuses on Northern Ireland, where the conversation on conflict transformation runs concurrently with building for the future – literally and metaphorically. Belfast’s Cathedral Quarter is being regenerated as the new cultural heart of the city and consequently hub for creative enterprises. The area is the traditional home of the Belfast School of Art, and the location for University of Ulster’s new urban campus. This together with the Art School’s role as a catalyst for Creative Industries makes the University and its students literally at the heart of rejuvenation and cultural change.

The paper examines the role of design as a meta-skill essential to enabling creative entrepreneurial leadership. It explores design based studio participation as a means of creating new routes for venturing and transformational leadership. The paper concentrates on studio methodology as a different way of responding, not only to managerial decision – making, but to problem framing and solving for innovation per se.

Reinventing what management education can be involves taking a fresh approach to how leaders learn and practice management. Consequently, management pedagogy needs to engage with new organisational frameworks that rely on open source (Steinberg 2005) and connected collaborative processes (Mulgan, 1997). Design Schools represent a distinctive resource not only as generators of knowledge but also powerful players that have a direct bearing on sustainability through stimulating connections (Manzini, 2011). In design the studio occupies a space of possibility where hands-on, experiential, problem-based learning is possible. Studio practice should inform new management education approaches that are based on design sensibility yet goes beyond the conventional sense of design thinking and practice; to encompass change and synthesise new knowledge from many different disciplines so as to better tackle complex socio-economic issues. This approach would enable future leaders gain sufficient insight to engage authenticity with difficult live issues; then marshal their thoughts into new ways of knowing. In this way studio practice and design methods could be the catalyst to create new dynamic strategic models for creative venturing and avenues for effectuating.

Current Context

As far back as 2004 DCMS set up a Forum to explore the relationships between HE/FE and the creative industries with a focus on graduate entrepreneurship for the creative industries. The Task Group’s findings showed, very clearly, the high dependency on graduates in the creative industries.

- 43% of the workforce in the creative industries in the UK are graduates, compared with 16% in the workforce as a whole.
- 42% of the graduates from the creative disciplines become self-employed
- 37% of self-employed graduates are from the creative disciplines.
One of the four main issues and recommendations was identified as investment in curriculum innovation: Real change would occur if HEIs generated curriculum innovations. However there were very real tensions between the provision of learning programmes to develop a student’s creativity, and the provision of learning for employment. Higher education lacked specific incentives to pay attention to graduate entrepreneurship as a curriculum offering. There was consensus within key research into the development of creative enterprises (Ball, 1999; Bouette, 2002; Wedgewood, 2006; Press, 1997) that in order to promote and underpin the development and sustainability of creative companies a need existed for specialist advice and support which was empathetic with the notion of creative driven companies.

Later research (DCMS, DTI, 2010) was illuminating and showed, that creative industries are made up of a large proportion of small companies, highly networked often operating around projects. In the UK this value and economic impact of the cultural economy and the creative industries is becoming increasingly recognised. Made up of 20 or so sub-sectors, the sector is identified as the fastest growing area of the economy in the UK, contributing 1.4 billion to the balance of trade (twice that of the pharmaceutical industry), 8% of GDA and 7.9% of GDP. The creative industries therefore produce almost £1 in £12 of UK total GDP, employ almost 2 million people and account for 7% of total employment – 20% if tourism, hospitality and sport are included. Globally the creative industries account for 7% of GDP and are growing at the rate of 10% a year. Crucially, the design sector in the UK is the second largest in the world and the largest design industry in Europe.

Yet in Northern Ireland there are still too few systematic opportunities for the students or graduates to prepare for creative employment or entrepreneurship. Despite the University’s core aim to ‘Establish the University as a sector leader in promoting creativity and innovation’. And the much-quoted Cox Review saying ‘Creativity, properly employed, carefully evaluated, skilfully managed and soundly implemented, is a key to future business success – and to national prosperity.’ (Cox, 2005)

In view of this, last autumn the Northern Ireland Assembly was briefed by the Department of Culture, Arts and Leisure on stimulating support for the creative economy and social innovation with reference to the three main themes of knowledge generation, knowledge exchange and knowledge exploitation. Underpinned by collaboration at all levels of society, the strategy aims to effect cultural change through creativity and innovation. It sites creativity as the driver of innovation when creativity is shaped and supported by design to deliver economic and social value (McGowan, 2013).

Good strategies are needed to plan all our futures for “where there is no vision the people perish”. But strategies, however good, can never be an end in themselves. - How best then to implement? That is the crucial question.

**New School of Thought**

It has long been recognised that strategy implementation can prove to be a much more onerous task than actually crafting the strategy in the first place, but more fundamentally it may no longer be possible to plan future strategies effectively, given the changing nature of the economy, the political landscape, and the speed of these changes in cities around the world (Friendman, 1973). The fundamental challenge is how to equip future leaders with the
imagination to innovate, the professionalism to perform, and the openness to collaborate: leading to change–adept organisations and systems (Moss Kanter, 1997).

True learning is predicated on advances in knowledge and its transfer and this relies on insightful pedagogy and curriculum development, based on the integration and convergence of the three pillars of academia namely: research; teaching & learning; and professional practice. Thus educational development per se can be viewed as a whole system of knowledge creation, exchange and application; intrinsically linked to other aspects of socio-economic and cultural regional development.

The importance of problem based; technology enhanced; and collaborative learning is well understood, but for Design, specifically, we first need to know how knowledge is generated and learning occurs in this domain. The preferred pedagogical approach of design educators is constructive and consequently the studio exemplifies an interactive environment of knowledge building, experimentation and discovery of principles. Design studio practice encourages the exploration of new concepts enabling practitioners to create and innovate; present and discuss; critically review and evaluate own and others work. Thus studio practice encourages collaboration and shared experience of ideas as well as encouraging reflection, peer review and evaluation (Cross, 1982/2006). The notion of threshold concepts as learning outcomes of ‘seeing things in a new way’ may be central in this regard. Threshold concepts are conceived of as ‘webs’ of concepts that have a role in the integration of new ideas into existing individual belief systems (Meyer & Land, 2006).

**Pivotal Role of the Design School**

Belfast School of Art knows better than most how to keep the raft of creativity afloat in a sea of turmoil. Established 165 years ago, just after the Royal College, as a founding establishment of the British Art and Design School system; throughout the past 30 years of civil unrest, euphemistically termed “the troubles”, the Art College as it was known, provided safe haven for many to imagine, create and build.

In the context of the University of Ulster’s development plans for a new urban campus and its on-going commitment to SME development, the staff and student community are placed at the heart of rejuvenation and community change in Belfast. Consequently, the Art School is centrally positioned as an agent for sustainable change within the ‘living lab’ of Northern Ireland. This prompted an investigation into the role of Strategic Design - defined as giving form to decision making (Steinberg, 2010); a shift to systems, services and networked design processes (Manzini, 2011) in socio-economic entrepreneurship.

Coupled with these developments and as a result of the experience of engaging in collective and collaborative socio-economic development activities during our Capital of Culture bids; robust, dynamic, multifaceted networks have been established. Consequently, in this place, at this time Belfast can be viewed as a microcosm with distinct advantages in term of scale, small enough and sufficiently networked to be, in effect, a test bed. This connectedness fundamentally affects communities, harness all stakeholder and decision makers and bring dynamic leaders to the fore; giving a mandate to decision makers, a voice to individuals and significantly empowering desperate groups with a determination to be heard and a
preference for positive creative action.
The experiential lessons learned during the wholesale engagement with both Capital of Culture initiatives served in essence as participatory action research yielding ‘rules of thumb’ for development practice wholesale. Consequently, Belfast School of Art represents an ideal platform for a dynamic system where design is central to setting directions that result in original strategies and innovative action.

The work of positioning the Belfast School of Art as an enabler of change means harnessing design sensibilities to create new ways to gain insight by looking at design and studio practice from first principles. This entails fostering creative competencies that facilitate design led leadership skills including the ability to appreciate the ‘big picture’ and articulate the architecture of multifaceted problems from the outset. Before we can do that we need to better understand the role of design in generating alternatives and providing integrated solutions through the appreciation of complex motivational factors, then anticipation and visualisation for new scenario building.

**Design School as Creative Enterprise Hub**

Given that the skills needed to navigate rapidly changing realities must entail coping strategies that have a breadth of scope, embrace plasticity and recognise the dynamic nature of the forces at play in shaping all our futures; the challenge for leaders and strategists in emerging cultural contexts is to articulate and draw on a philosophy of global relevance - fit for our time and beyond.

Design is nothing if not a meta-skill, the enabler that makes tangible the possible, while it is design thinking that is the cognitive aid to dealing with the flux of events and adapting accordingly. In essence, design is a source of new insights, new knowledge, and new understanding. Design sensibility advocates a strategic design approach that joins up and re-mixes to find new way to unlock creativity for the cultural shift needed for socio-economic sustainability and renewal.

At Belfast School of Art our response to exploring this rich, still largely untapped, line of inquiry is to harness design to stimulate knowledge sharing, learning and change so as to enable dynamic innovation in its broadest sense. Our approach is to facilitate issue-facing, design led response teams that constitute communities of inquiry learning and practice, proactively engaged in identifying, articulating and providing tangible solutions to a given problem.

Our overarching aim being to play a leading part in the implementation of socio-economic and cultural development strategies for the benefit of the region and beyond. We see our unique contribution as building a firm foundation for creative industries in Northern Ireland through research, development and curriculum innovation.

In practice this means creating different routes to graduate creative entrepreneurship and intrapreneurship; drawing on design methodology to look at innovation differently so as to provide new ways of fostering creative enterprise development, sustainability and leadership

This has meant a bottom-up, studio based approach in 2 distinct areas.

1. **Trial creative enterprise** is now an established option for undergraduates through
‘Co-Create’ a new self-employed placement scheme.

2. Belfast School of Art joined forces with the Ulster Business School to introduce a new MSc in Management in Creative Industries

‘Co-Create’:

At the undergraduate level we have used the existing Industrial Placement Scheme to establish an innovative new self-employed work placement initiative called ‘Co-Create’, that aims essentially to begin to initiate a community of practice (Wenger 2000) of creative social entrepreneurs that draws on Design School studio methodologies as a catalyst for transformative change (Rusk, 2011).

‘Co-Create’, a trial business start-up option, was originally created for undergraduate Graphic Design & Illustration students prior to their final year. It was piloted in 2011/12 and subsequently, student participation has grown year on year. It has expanded throughout the Belfast School of Art and beyond to the Ulster Business School. The initiative employs a democratic ethos of student, staff and stakeholder engagement that facilitates student ownership of their creative venturing. It is predicated on identifying, and mapping the architecture of problems, then designing novel solutions through Creative Innovation & Entrepreneurship; Design Leadership & Management; and Strategic Design for Social Change.

The programme supports undergraduates while they try out their business ideas by providing a series of Strategic Design Labs that focus on connecting, enabling and empowering students to create their own futures. This approach is based on collaborative team dynamics, establishing group brand identity and allocation of individual roles and responsibilities so that students can collaboratively arrive at solutions and innovations. Thus, the method essentially harnesses studio practice to enable students to rehearse an effectuating approach to socio-economic innovation with respect to solving problems creatively, identifying new opportunities and/or addressing complex issues. The benefits of engaging in ‘Co-Create’ are that instead of waiting until after graduation students can find out early if self-employment is a realistic future option.

MSc in Management in Creative Industries:

Designers are increasingly finding employment and career progression opportunities in non-traditional areas like consultancy agencies, strategy, marketing, and research companies, etc. Industry sectors include the Communications Industry and the Media; Creative Industries; SMEs and Social Enterprises; Government Strategy Units; International Development Agencies.

This shift prompted the University’s Office of Innovation to set up the Design Direction Stakeholders Forum that included senior representation from Creative & Culture Skills, Design Alliance, British Council, Arts Council and Government Departments. From within the University the Forum included Belfast School of Art, Ulster Business School and Office of Innovation. The remit was to initiate a Design Community of Practice engaged in the holistic, interdisciplinary development of design for innovation.

In addition, over the past four years Belfast School of Art has actively engaged with key design experts including internationally recognised US academics and high profile policy
makers including Sir George Cox and Lord Bichard. Networks with leading international
design bodies include, Design Management Institute (DMI), MIT Collaborative Initiatives,
Istituto Europeo di Design, Helsinki Design Lab and British Design Council

Benchmarking activities have been carried out at DMI International Conferences and Belfast
School of Art representation at the Helsinki Global Design Lab, a Finnish Government
sponsored gathering of 120 invited world experts on Strategic Design. This international
network has been a touchstone for appropriate postgraduate curriculum development;
providing the opportunity for intelligence gathering, the solicitation of expert opinion and
knowledge on design education programmes elsewhere.

The result has been the establishment of MSc in Management in the Creative Industries,
jointly offered by the Ulster Business School and Belfast School of Art, in 2013

Through consultation with local employer organisations, government development agencies
and community groups, the programme provides access to creative management career
opportunities by: -

• Proactively addressing progression to creative industries employment
• Fostering sought-after, generic transferable and subject-specific skills required for
  rapidly changing employment environments locally, nationally and internationally
• Providing live project experience of employing design for navigating complexity in the
  regenerative ‘living lab’ that is Northern Ireland

Consequently these new programmes embed studio practice at the core of both student
enterprise and management education. The objective being to;
• Develop strong leadership skills and the ability to formulate sustainable solutions in
  complex environments.
• Enable focused design direction setting that result in new innovative strategies
  underpinned by rigor, imagination and professionalism.
• Exemplify a collaborative ethos through trans-disciplinary co-creation.

Conclusion

The multifaceted collaborative networks as described together with current curriculum
innovation at the University of Ulster offer; adaptive programmes that respond to rapidly
changing socio-economic and cultural contexts; safe learning environments for creative
emergence and risk-taking; and a framework for effective learning partnerships between
academic expertise, clients and external stakeholders.

They harness design to deliver economic and social value by fostering design led
communities of practice that employ holistic, multidisciplinary approaches to strategy, design
and management in the service of renewal and future sustainability. As such these
developments represent an important step in the development of a culturally driven creative
ecosystem where design is employed as the animating principle for ongoing improvement in
the economy, society and the environment.

By embedding creativity as a core priority and driver of innovation Belfast School of Art is
now positioned as a key catalyst for creative entrepreneurial leadership. Our ‘living lab’
studio based methodology not only has implications for regional development but also for socio-economic and cultural development practice internationally.

References

Bouette M. 2002 ‘An Investigation into Art and Design Graduate Careers: Towards the development of a career progression tool’ (Unpublished Ph. D., The Robert Gordon University)


Cox G. Cox 2005 Review of Creativity in Business: Building on the UK’s Strengths, (HM Treasury.)


Department of Culture, Arts and Leisure (DCAL) 2000 Unlocking Creativity http://www.dcalni.gov.uk/index/arts_and_creativity/unlocking_creativity_-_a_strategy_for_development.pdf

Department for Culture, Media & Sport 2014 Creative industries economic estimate https://www.gov.uk


Heaney, S. 1991 The Cure at Troy: A Version of Sophocles' Philoctetes


Press, M., 1997A New Vision in the Making: exploring the value of craft education in the information age


Wedgwood M. 2006 Developing Entrepreneurial Students and Graduates
http://78.158.56.101/archive/palatine/files/1389.pdf
THE SECRET LIFE OF DEAD SPACES

Dr Damian Ruth

ABSTRACT

Academic offices have always been curious sites. They are repositories or sanctuaries or refuges, they sometimes mini-libraries, they are public and private. They also contain different kinds of spaces. An ethnography of academic offices revealed dead spaces that even occupants were not aware of. This paper considers such spaces in terms of the tensions of academic work. It draws on nine interviews of about an hour each in which occupants described their offices and responded to inquiries by the researcher. The material evidence of the dead, the hidden, the secret, the forgotten, the private and similar phenomena resonate with denial and resistance on the part of institutional members. Considering these aspects of the academic office in this way contributes to our understanding of academia and more generally of the materiality of work and the materiality of organizational life.

Introduction

An ethnography of academic offices revealed many dead spaces. These were noted by the occupants, sometimes even created by them. One respondent, asked about a phone, said “that’s a dead phone, I’ve never used it. In fact that whole corner is dead, I never look there”. Another respondent, speaking of a filing cabinet, said “I don’t think I have ever opened that drawer.” And he meant many years! In fact the filing cabinet was a common ‘graveyard’. One respondent said of her filing cabinet drawers, “maybe dead is still too harsh a word but those [research projects and publications] have stopped being active… they’re not what I’d call live because I will never return to them.”

Dead spaces or blind spots? Unused space or organizational denial? Creative resistance? Academic offices have always been curious sites. They are repositories for the most intimate and the most public things, sanctuaries, data banks, memorials, ‘rubbish’ dumps, mini-libraries and storage places. One could elaborate almost endlessly it seems. One the one hand there is the study of the scholar - one thinks of St Jerome - or the study/library in the manor of the gentleman scholar – one thinks of large leather topped desks and walnut panelling. In what seems another extreme, there is the open plan office and the ‘hotdesk’, a kind of virtual, ephemeral and temporary office. Even more extreme is the mobile virtual laptop, where the physical office, like so much else, has melted into thin air.

The academic office has had a curious identity in this array of possibilities. Why wouldn’t an academic have a study rather than an office? In fact, what are the connotations of ‘study’, ‘office’, or ‘rooms’? (There are labs, even chambers, but let’s keep it simple.) The question motivating this research was what can we learn about what academics do and what they are from their offices. The research exploited the situation where a group of academics had their offices refurbished and were given some choice about arranging them. Inspired by ethnographies in visual and material culture (Csikszentmihalyi & Rochberg-Halton, 1981;
I interviewed nine colleagues about their offices for about an hour each in which occupants described their offices and responded to questions. It soon became obvious that the offices offered a rich source of data about identity, sense of purpose and sense of well-being or otherwise. Many of the things in these offices were infused with meaning, and were what Heracleous and Jacobs (2008) call ‘embodied metaphors’.

One striking metaphor that emerged was ‘dead’ spaces that sometimes even occupants were not aware of. This paper considers such spaces in terms of the tensions of academic work. The material evidence of the dead, the hidden, the secret, the forgotten, the private and similar phenomena resonate with denial and resistance on the part of institutional members. It would seem that dead spaces, invisibility, the hidden, the mystery, the tense blurring of private and public, personal and institutional is a substantial theme in academic life. The title for addressing this theme is ironic, for the ‘secret life’ is not secret, and dead spaces may have life. This reflects the irony or contradiction in academic work; the office is where researchers hide, conceal, and deny as they explore, discover and expose. It is rarely where they teach but it is where the most personal contact between lecturers and students occur. There is a kind of reciprocal transposition, where the mind is in the office (study) and office in the mind, and this composite entity functions as a refuge, sanctuary, repository, factory, bank, or dump.

This phenomenon is not only in the offices but exists throughout building. Places of concourse such as corridors, stairwells and lifts are also places of chance meetings, welcome and unwanted; places of learning too, often of great liveliness, more life there than inside the lecture theatre! But also places of unknown corners, secrets, and fear. One day a ceiling panel in the corridor fell out and our digital lifelines were revealed! There is something uneasy about having the guts of our workplaces revealed. Hence the shock of the Georg Pompidou Centre.

The next section presents some background on the office and on the idea of dead spaces. I then explain how I conducted the interviews, and follow with the findings, which are presented as a continuous composite interview. I finally offer some reflections about the nature of subconscious and subterranean subversion in academic life.

The office and dead spaces

The physical office has been studied from a functional point of view (Steele, 1973), as part of an internal environment in terms major dimensions and measures (Pfeffer, 1983), and as part of the physical environment in organizations composed of physical structure, physical stimuli and symbolic artifacts (Davis, 1984: 271). Davis cites the classic studies of Festinger, Schacter and Back (1950) and Kotter (1982) that revealed the importance of relative physical location in buildings. However, my approach was directed at how individuals personalized their work space (Scheiberg, 1990).

The academic office is surprisingly understudied given that it is a prime site of knowledge production about organization. Kuntz, Petrovic and Ginocchio (2012) examined how a changes in the built environment changed the professional practice and relationships of academics and produced a neo-liberal order into a College. Dale and Burrell (2008:1) are among many who have observed how the physical world affects us, how the physical world made social comes to constitute people through its very materiality. The spaces and places around us construct us as
we construct them’. If, as Lefebvre (1991) suggests, ‘social space contains’ and we consider the academic office as a social container, what can we say about the empty spaces, or dead spaces in them. Are these ‘subspaces’ and what do they contain?

If we step back for a moment and consider ‘dead space’ it is a surprisingly rich idea. There is the idea familiar to interior designers who work out how we can make good use of those dead spaces such as corners and stairwells. Thus ‘... make use of a once dead space in your room and bring life to your working area’ (www.lushome.com/deadspaces). Or, ‘Making the most of dead space is key to obtaining the most out of your kitchen... have you got a corner in some part of your house or apartment that is bare and empty, looking unloved and forlorn?’ (www.houzz.com/use-the-dead-space). 'Unloved' space! Claims that dead space can be brought to life with just a little love and imagination abound.

In physiology, dead space is the volume of air which is inhaled that does not take part in the gas exchange. In other words, not all the air in each breath is available for the exchange of oxygen and carbon dioxide. There are benefits to this seemingly wasteful design for ventilation that includes dead space. Carbon dioxide is retained, making a bicarbonate-buffered blood and interstitium possible, inspired air is brought to body temperature, improving O₂ uptake and humidified, which improves the quality of airway mucus (West, 2011).

Acoustical engineers create anechoic chambers to create acoustical ‘dead’ spaces, thereby improving the quality of sound in a space and providing privacy. But there are interesting qualities to silence. The longest that anyone has survived in the anechoic chamber at Orfield Laboratories in South Minneapolis is just 45 minutes. It’s 99.99 per cent sound absorbent and holds the Guinness World Record for the world’s quietest place, but stay there too long and you may start hallucinating. Steven Orfield explains that you ‘hear your heart beating, sometimes you can hear your lungs, hear your stomach gurgling loudly... In the anechoic chamber, you become the sound’ (emphasis added). And this is so disorientating that sitting down is a must, because we orient ourselves through sounds we hear when we walk. Sound provides perceptual cues that allow us to balance and manoeuvre. The laboratories are used in product testing and people are asked to listen to product sounds based on semantic terms, like “expensive”, or “low quality” and their feelings and associations are recorded. (www.dailymail.co.uk)

Clearly whilst dead space may have negative connotations it also has life, usefulness and strange effects. Perhaps such spaces could be considered in the way Latour (2006, in Conrad and Richter, 2013:) considers objects, as a kind of translation, or as a medium like a table that translates qualities (Seitter, 2002: 86, in Conrad and Richter, 2013: 120). Certainly, and as we shall see, it is possible to have a range of complex responses to ‘dead’ space.

The Methodological Approach

Most of the studies cited above used variations of an ethnographic approach. Scheiberg (1990) interviewed individuals from two groups from contrasting units in a university, and augmented this with many informal conversations with other members of the groups and developed a thematic analysis. This is especially so when there is a strong focus on the personal. Belk and Watson (1998) selected five contrasting respondents from their 1-2 hours interviews with 13 professors, and provided detailed vignettes of each, with different ranks, disciplines and genders. Tian and Belk (2005) recruited 20 participants from a new venture organization, gave them a camera with instructions to photograph objects in their workplace that they valued, followed
by photo-elicited interviews of 1-2 hours covering respondents’ whole lives. Cox, Herrick and Keating (2012) photographed one another’s work spaces, then each one interviewed one other member of the group, and was re-interviewed by the other, using the photographs as prompts. The interviews were then analysed separately and a series of group meetings followed. In all of these studies, and others cited above, such as Miller (2008), the general methodology was ethnographic. I too conducted an ethnography although given the specificity of the topic, I used a focused ethnography (Muecke 1994) and an institutional ethnography (Smith, 2005). The primary unit of analysis is the individual academic in his/her office and the study can therefore be considered a collection of case studies. For the purposes of this paper the unit of analysis is dead spaces. Therefore, the focus was on discovering patterns and the approach is better described as a collective case study (Stake 2005). It is on the basis of this combination of ethnography and case study approach that I ranged across the individual cases in order to identify the metaphors of secret life and dead spaces.

The interviews were framed as ‘tours’ of an office. This was the only structuring principle. Nine interviews were conducted over several months and professionally transcribed. I mapped out a rough identification of themes. One interview was selected for intensive analysis and findings presented at a conference. Insights from that conference discussion were used to inform another round of coding. At this point each respondent was sent the transcript of their interview, invited to check it and censor it if desired. I wanted to protect my colleagues and did not want any individual to feel unduly exposed. Respondents were invited to make further comments in the light of a brief summary of the theoretical background. This was in preparation for a seminar presented to respondents only. Thereafter, I employed a research assistant to independently code the transcripts. This coding was used to check and elaborate the initial coding. Out of this a more refined coding schema was developed and further analysis done using NVivo. We then went back to individual transcripts and developed primary interpretations of each one. This resulted in a final set of anonymized transcripts with final coding. In the course further writing, I discerned the theme of dead spaces. I then reanalysed the transcripts for evidence of secret life and dead spaces.

Secrets and death

Secrets and death come in many forms and with many associations; hidden, put away, forgotten, out of sight, dumped, empty, finished with, useless. There can be absences in terms of sound, light and sight. There is an interplay between the external material circumstances and the personal felt experience of individuals. Absence can be a feeling of emptiness, and a refusal to use something and leaving it empty can be a form of resistance. All of this came through in the interviews.

I have chosen to present a composite interview. All the statements are actual quotes, and are presented as if it was a tour of an office. I have signalled notable breaks within interviews and between interviews with a standard -x-. This approach I hope makes for a readable flow, without sacrificing verisimilitude.

The grand tour

So, you’re sitting at your desk, at your computer, a whole lot of stuff in front of you. I suggest that we just start in that corner behind you, you’ve got your back to the windows and if we just start talking. Describe your office as we go around and what’s in it, and tell us about it.
OK, well that is a dead corner, where we’ve started, probably because my back’s to it and I don’t take much notice of it, doesn’t seem to exist. This is not my arrangement of this desk so it maybe that it’s a borrowed arrangement of the furniture, so because this was a colleague’s office and I’m sort of squatting.

That dead corner, it’s got a box of tissues, a short set of drawers, a telephone, your telephone books

Yeah, not my telephone. You see, that’s a dead telephone in a dead corner and the tissues aren’t there for weeping, lamenting the dead [smiles] but – so those are my books, ok, but they are – there’s no particular care has gone into the selection.

Two great, big 4-drawer filing cabinets which if I walk in through the door here, are in the right corner, your left. I look to my right, there’s some shelving and then almost, not much more than an arm’s length, there are these two huge cabinets.

They’re none of mine.

And nothing to do with you?

No, one of them was empty for me to fill and it’s completely empty to this day.

Still. After how long?

Most of the year.

OK well let’s [move on]... behind you stainless steel racks…

Totally useless. I got them to organise things, you know, and – oh. People are saying, oh, I use racks, with... those file things, and they’re brilliant and so cool. Do you want one or two? Give me three. I’m organised, I’m gonna organise myself and I barely use them, and there’s only just shit shoved into one of those, the other one is totally empty and I gave the other one away.

... boxes on top of the whole filing cabinet we’re looking at a square stainless steel rack, with – what do you call those files that go into filing cabinets sort of drop

Yeah, drop files

and they’re all empty because you’ve got a cardboard box on top of them which has got stuff on them…

Well, it might be... maybe folders from students… Stuff, materials from courses now long past, dead, gone,

When did you last look in these drawers?

Those two? I don’t think I’ve ever opened those two.

What you’re saying is that it’s possible that in the two years you’ve been here you haven’t opened those two bottom drawers?

It’s possible. I don’t recall...

Yes, a bean bag, and I could probably count the times on one hand that I’ve actually sat on it. I used to put it there but then I couldn’t go and stand at the window, and I just like the colour of it… it just adds some colour, it doesn’t actually do anything, it’s not very practical…

to the right of your computer .. we have plastic trays on top of the desk, sort of standard three-tier beige plastic tray and in front of it a couple of photographs, a cup, wallet, more books. Any commentary on that lot on your desk?

No, although the beige tray is probably a wasted space so - they would only get cluttered with other things, so it prevents things from falling down the back of the desk where they might be lost in perpetuity.
I and I notice it’s broken or not clipped in.
R No, it’s broken
I Of no consequence to you?
R No
-x-
I The drawers underneath your desk, do you use those much?
R Not a lot expect for storage of stuff that I’m not quite sure where else to put and should probably be discarded. And, yes, an old phone book.
I What year?
R ’09, so not too old.
I A couple of years.
-x-
R In the filing cabinet is stuff in a… kind of way that is squirreled away – thinking that it might be relevant at some point.
[opens filing cabinet]
R Yea, so it’s got some questionnaires and data and there… and some old stuff from papers that I was teaching quite a few years ago.
I … an interesting corner there. When did you last use the fan? I suppose a while back, and a lot of bags and stuff. How does that arise?
R Not for a while. The fan’s actually a remnant from when we shifted down from our previous floor so… office there and so the fan was a legacy item.
I Yeah. And the bags? A few black bags… different kinds…
R Again, one of them for instance is the old courier type bags and then they changed over and got us these camel bags so the old ones just sat there. It’s been superseded.
-x-
R I’m quite aware that I’m – I can to a degree operate in an aesthetic vacuum in terms of this space and that’s because I’m pretty single minded when I am here.
I And yet, you give lots of indications of an aesthetic sensibility.
R Yeah, that’s true.
-x-
I But you’re very valued as a colleague in work.
R Yeah, valued in some ways and not in others and I suppose it’s less about value and more about fitting in, so I try to – there’s a degree of camouflage and fly below radars and that sort of thing.
I Which is really interesting how people can use an aesthetic means to disguise and camouflage…
R So I just use an absence probably, yeah, whereas other people will send a message – I can think of a colleague’s office down the corridor, I just probably abstain from showing very much of me in the space. It’s a privacy thing; I think, yeah, protection.
-x-
I And then these cupboards, they’re interesting.
R They came from information systems as well because I was head of department there so I got this big office with table chairs and these things. I brought them out, I didn’t want this but I didn’t have any choice.
I this being the grey steel…
R And I initially said I wasn’t going to put anything in them.
I Was that as a protest?
R As a protest.
[laughter]
R And I wanted them across there too because I didn’t want people to be able to look
in here but I wasn’t allowed that either.
I You weren’t allowed to block off this glass area ...  
R You know we weren’t. And why not?
I Yes, I don’t know why, it’s there anyway. Everybody has blocked it off, it’s quite
interesting
-x-
R No, I brought that in, my daughter was going away for a weekend I think and she just
wanted a small suitcase and so I brought in two small ones and I never took that one
home. And I keep forgetting that it’s there. Yeah, I don’t actually see it unless I stand
over by the window.
I And then moving towards the window, across the space... nice collection of shoes...
R Yes.
I Any comment?
R I should have hidden them but I thought I’d just leave them there.
I What does it mean to have your shoes here? Why?
R Well, I don’t know why the black ones are there to be perfectly honest, but the other
ones are just walking shoes... they really probably need to be thrown out
-x-
R I’ve forgotten how [piece of equipment] works.
I So why do you keep it in your desk?
R [laughs] No, it’s not working today… Why do I keep it in my desk? I’ve no idea at all.
I How come it ended up on your desk?
R I must have brought it in here to show somebody and never took it home again. So
basically it’s one of those things that have come from home and never gone –
-x-
I ... you’ve just taken off a piece of paper which was some sort of a note…
R This was dated 2008.
I and the date today is March 2011. OK, so the photographs?
-x-
R Well, up there is some sort of research projects and Masters and PhD students’ files,
my teaching files and up there – those three boxes are full of things I don’t know
what to do with, to do with teaching. This is [xyz] stuff I’m not sure whether to
throw out or not cos I was on the [xyz] committee – actually that stuff over there is
all [xyz] too. I don’t know – I’ll have to throw it out one day.
I What stops you from throwing it out now?
R I’m not quite sure really, it’s just – I probably wouldn’t throw anything out probably
because I spent so much time on it and I’m just reluctant to discard it.
-x-
I Tea, special kinds of tea, ... interesting.
R ... ginger ..
I ... in the cupboard. I mean, how often - is that where you keep your tea and you
make that tea.
R I haven’t made any tea from it for – 6 months.
I so what’s interesting here is there is a lot of stuff but it’s behind cupboards, and in
cupboards – you like that?
R Yeah, cos I’m too untidy.
I Well, it seems to be quite orderly. And then you close the cupboard on top of that.
R Well, some of them [cupboards] are embarrassing, I’m not going to show you those.
-x-
I: So, your filing cabinets...
R: It was there originally – I didn’t – somebody plonked it in my office, I didn’t ask for it to be there and it’s actually full of old files from somebody else. And some of them are actually personnel files and [laughter]...They’re from the old catering and tourism people and there’s some quite personal things in there so I don’t – try not to go in there too often – [laughter]

I can’t bring myself to throw them out because I think they’re not mine to throw out but I don’t know who to ask and then it will just get complicated so I just leave them, and don’t open that top drawer. That’s basically it. But there’s my MBA in the second drawer, so I have put some things – cos there were some spare folders so I used those, but really that’s not a terribly important – I don’t think there’s anything – I just think there’s more empty files down there, I don’t really open that drawer....[laughter]
I: The very bottom one?
R: No, there’s nothing that I know – that I can recall, that I use that’s in there, so it’s a pretty useless sort of filing cabinet really.
I: When do you think you might have last opened...
R: It would be a long time ago.
I: Months?
R: Oh, no, longer – a year, possibly. I just don’t feel the need to.
-x-x-
I: Yeah, and then behind the filing cabinet is box files.
R: Yes, with magazines. ..... collection of which I probably never looked at. That probably came from home because I got sick of them filling up my home office and so I brought them to work as another repository. I’m not very good at throwing away things so I tend to collect some. Yeah. So that’s what will be there...
I: ... we’ve got a box here ...
R: We’ve got empty files [laughter]
R: Oh that’s padding for books, and I couldn’t think what to do with those either, because they fill up my rubbish bin so they sort of sat there, they’ve been there for a long time as well.
I: Any estimate of how long?
R: Oh, books came in that – it was probably text books so probably at least 9 months – at least, yeah.
I: So it’s possible that that box has been on that chair in that corner undisturbed for 9 months – that’s quite feasible?
R: Yes, quite feasible...
I: And you have put the cabinet there, well you didn’t, you came in -
R: That’s right
I: - the cabinet was there, and you left it there –
R: Yeah, I just left it there, because it was the only place really for it to go but I really wanted another one, but now I think about it I’m not really a cabinet sort of person so probably don’t actually need it. But it’s a good hider of things that hides – give you privacy with the window.
-x-x-
I: and then, a very interesting object?
R: Oh, I requested one of these but then I didn’t do anything with it. I think it didn’t fit, I think it was the wrong size, that’s right – I don’t know why – it was one of those things, I’ll organise that stuff, I’ll get one of these but then I didn’t put anything in them,
so it was really a waste of time. I shouldn’t have asked in the first place – waste of money.

I You have another filing cabinet just like this one – bog standard 4-drawer office filing cabinet, an important feature which is the top surface -

[laughter]

R The top surface is full of – the box of – that’s some research stuff, that’s old research stuff, and then those are all copies of things which have come off my desk and that was a tidy up and then I got sick of it, and they just got stuck there, and they haven’t moved, so – yeah – they’re all ...

I How long has that remained undisturbed?

R Oh, it would have been a good 6/7 months, at least. Oh, no, last year –

-x-

I Ok, so then tell us a bit about your notice board here.

R This is a legacy from my old office.

I this being –

R The notice board… The legacy dates back even further if you look at those little prints up there, apparently my predecessor in the old office liked colour prints, and I said, ok, a little bit of colour here without being overboard, so ....

[laughter]

I I can’t help laughing [name]– we’re looking at four very faded impressionist prints. Rather ivory white background on a hessian board – ... ivory white wall. I mean –

R [playful laughter] But do you realise that was the natural effect caused by sunlight. They might be increasing in value all the time.

I Yes, ok, so there’s a bit of colour in the office and you thought, why not? Your predecessor had those?

R Yes.

I Your predecessor prior to 1997?

R yes

I Hang on a minute, that’s really interesting. That is a set of four faded prints stuck against A5 sheets of paper which are in turned stapled onto the hessian. So those were – whatever you want to say – bequeathed onto you – you got them, you were in a different office then, down there – then this entire block gets refurbished, those go into storage, they come out of storage –

R No, they were just relocated to my B-Level office when we were relocated

I So when you came to this office that entire pin board came back, was put on there, and these pictures have not moved off that pin board. So it is feasible that those pictures have been stapled to that pin board for well nigh, 13/14 years.

R Oh, definitely, 14 years plus

I Do you have very affectionate memories of your predecessor?

R I don’t know him! [laughter] Apparently he was a colourful character.

I So we’ve got those pictures, we’ve got a calendar which, the most notable thing about that calendar is that it’s completely blank, except for one minor –

R No, the important dates, I keep a record

I Well, 1, 2 3, -

R Very important ones – most of the time ....

I Very important - only three events in the entire year?

R Ah…. I didn’t bother

I What’s that there for?

R What I think I need to remember I keep ... otherwise most of the time I don’t remember what I need to do, small things. But typically ones which I tend to forgot –
you know, you’re supposed to be going to this meeting, or you have to be present for this, whatever it is, and then it is told to you 2 weeks in advance, or 3 weeks in advance, or 4 weeks in advance, and that’s when you tend to – sort of – the current state I’m in … get things to …

But [name], come on, the calendar is virtually blank!

It’s not. It is not meant to be scribbled on too much either. It is meant to be just you know – consider that fact that if you want to be able to read it, put all of 2 lines in that space

I 1, 2, 3 – you have got 3 items – there are 365 days and you’ve got 3 items.
R I don’t plan 6 months in advance.

Yes, the photocopy lid is immediate work and the big boxes are legacies – they’re legacy systems, they should go from the time that I moved up from the E-floor to here, and I’ve got another one under the desk so they should be –

Are they empty?

No, they’re full of old possessions, like notes, old disks, old computer parts and so on but they have –

Could you just bin them as they are? ...

I actually believe that I could

So, yeah, bits and pieces, when did you move up here?

[laughs]

It’s meant to be an embarrassing question

Course it is. Well, good gosh, oh, lord, where are we now, 2011. Would it be 3 / 4 years ago?

Have they been moved in the last 3 or 4 years?

[laughs] They haven’t moved from there. I have opened them occasionally.

OK, there’s another one under your desk. Why is that distinguished from the other two?

I ran out of room over there [laughter]

I do like that. I think from both sides, if I were an anthropologist or whatever, I would also say to myself that these piles must have meaning, because they are grouped as piles, aren’t they? And now as me I know that the file pile over there was when I was helping [name] and that’s really dead, but I put in a lot of hard work and I feel loath to throw things away… [but] I think things have an order and I know what they are and I ought to cull quite a lot, yeah.

And how often do you empty your yellow recycling waste box?

I haven’t since it was given to me.

How many years ago was that?

It must be three, mustn’t it? But basically, when I got stuff – when this pile is down on the floor I’ll walk out and throw it in the recycle bin

Oh, like that? Well, that’s a fairly hefty pile, that’s a couple of reams of paper.

It is, and that’s the occasional sheet that gets thrown under there.

Very occasional – three years?

Could find some interesting departmental memos.

Conclusion
Gagliardi refers to Hall’s (1959) claim about culture, and ‘a universe of behaviour... hardly observable, which operates without emerging into consciousness...’ (Gagliardi, 1992: 12). The problem, suggests Gagliardi, is the emphasis on mental processes and cognition that leads to holes in current organizational analysis. The solution is to attend not only to ‘logos’ (beliefs) and ‘ethos’ (values) but also to ‘pathos’ (feeling).

So, we have the hardly observable and holes in analysis. Perhaps the void can be filled – if it can be at all, or even should be – by considering the aesthetic sphere (Taylor and Hansen, 2005) which addresses how knowledge is created from our sensory experience. This understanding of aesthetics is linked to Vico’s ‘poetic wisdom’ (cited in Barret, 2000, in Taylor and Hansen, 2005:1213), to Baumgarten’s ‘sensory knowledge’ (Baumgarten (1750, reprinted in 1936, in Taylor and Hansen 2005: 1213) and Polanyi’s (1958, reprinted in 1978, in Taylor and Hansen, 2005:1213) idea of ‘tacit knowledge’. When it comes to universities, the intangibility of our thinking and tacit knowledge has been vigorously challenged by the material turn of analysis. At the same time, in the many lamentations about the corporatization of universities and its effect on academic labour, it has been pointed out that universities are now in the business of selling ‘employability’ (Chertkovskaya, et al., 2013). In other words, by definition, the student is working for something that is absent. Both student and purpose are in a kind of limbo. If academic offices are containers and contain dead spaces, perhaps the dead spaces are also containers for holding the ineffable, the tacit, the limbo, and absence that seems an integral part of academic life. It seems quite appropriate that academic resistance could comprise the development of a rhizomatic paraversity that operates below the surface of the neoliberal university (Rolfe (2013).

Considering these aspects of the academic office in this way contributes to our understanding of academia and more generally of the materiality of work and the materiality of organizational life. Academics struggle with theoretical holes, lacunae, empty space, dead spaces. Maybe we are like the occupants of the anechoic chamber, afraid of becoming the dead space, a blank spot between the supplier and the consumer, and that is our terrible secret.

References


FROM STUDIO TO BOARDROOM: STUDIO LEARNING

Dr Damian Ruth

For decades management has been drawing on craft, art and design for theory and pedagogy. This raises pedagogical culture clash, which in a way is the whole point. For several years I have walked between the building in which I teach strategy and organization and the building where I study industrial design. Semester after semester I am surprised at the difference between my classroom and the studio. I have practised art and design in studios and my own workshop for many years. Intrinsic interest is one impulse for pursuing a diploma in industrial design; the other is because I use art and design in teaching strategy.

However, using problem-based approaches, experiential workshops, making newspaper towers and spaghetti bridges and requiring reflection on experience may be used in management education but they are not to be conflated with the demands of apprenticeship in an art or design studio. Drawing on craft, art and design for management pedagogy will change the nature of the management we teach. Perhaps that will be the greatest benefit of the effort. Or will we simply bastardize the studio into a special case of management training technique?

I explore these issues through presenting a journal which I kept whilst doing a design course in which I designed and made a chair inspired by tennis racquets.

FROM STUDIO TO BOARDROOM: STUDIO LEARNING

Introduction

Didn’t see Les [the design tutor] at class this afternoon. The others guys said he was around, but they were just getting on with their projects. It didn’t seem to matter whether he came to class or not, whether we got feedback today or not. I shouldn’t be surprised, given how often he has been there while all we have done is get on with the project with him coming round and having a chat. It’s not even about what we’re doing sometimes… I am still struggling to adjust to what seems to me pretty casual, lackadaisical way of operating.
The way Harriet [drawing tutor] conducts the crit sessions — and actually, we’re taught how to critique — seems to me to be the richest learning part of the course. It’s like deep speed reflection.

The above extracts are from my journal. For several years I have walked between the building in which I teach strategy and organization and the building where I complete courses towards a diploma in industrial design. Semester after semester I am surprised at the differences. There are obvious ones; a more than 30-year age gap between me and most of the students and being a part-time outsider rather than part of a cohort that starts a degree together and goes through four years immersed in a culture day and night. And I am motivated more by intrinsic pleasure than by career prospects. These and other differences are consequential for different assumptions about learning and purpose.

In New Zealand guys like me are called ‘sheddies’ — we tinker with stuff, make stuff. Sometimes it’s crafty stuff, sometimes it’s arty stuff and sometimes I fix things and curse the designers. I have learnt a lot about stuff and self-management doing this and enjoyed the work of Richard Sennett, Howard Risatti, Tim Ingold and others. Practising art and design, in studio or elsewhere, is familiar territory. My main art form is poetry which I have published over many years, and I have occasionally made sculptures and paintings. Making and designing is what led me to a diploma in industrial design; the other is because I use craft, art and design in teaching strategy.

Complete culture shock has softened into regular jolts. This year I am doing a second-year elective. (I have to fit the papers I do round my own teaching schedule, so some years I do a third year paper, the next year a second year paper. This is actually the penultimate paper I need to complete the diploma. The sequencing of study is an important aside. ) The second year studio is a tip, with the work of various classes all over the place. It is the place where work and critique gets done. For management classes I use a room for a specified time once a week. The room is used by others for other purposes. It is a kind of organizational no man’s land. I could use any other. The work is not done in situ, it is a dematerialised cognitive process. In the studio, sessions begin more or less on time and sometimes there are other discussions happening whilst our class is going on and the tutors are delivering feedback. In the management class, Charter House rules apply. But these are relatively superficial differences. Of more interest and consequence is sensibility and attitude towards pedagogy, which relates to what is actually being taught.

I explore the differences through the conceit of a journal based on one which I kept doing a course based on the theme of old life/new form, in which I designed and made a chair integrating wooden tennis racquets into the design. I have augmented the original journal by including current thoughts, questions and arguments at the time of rewriting. I invite the reader to ‘take the course’, and engage with the anxieties and exhilarations of doing so, and through this process engage with the challenges of developing studios in management education.

-x-

1 Friday July 18th

We got the brief today. Integrating disparate objects and exploring arbitrary synthesis is all part of reconfiguring and this is common theme and strategy in teaching design — forced collocation of odd objects. It is an exercise in translation.

Our first task is to investigate and present a group project on who and what might inspire us in terms of furniture design and sustainability. I like the Scandanavian and Japanese aesthetic,
and think of Summers and Aalto. But making pretty lights out of recycled toasters is not going to save the world. Our second task is to make a junction which uses wood and one other material and does not use any screws, glue or fixing material. This is when we will get into the making.

I have found getting my head around the brief interesting. It seems that no matter the subject and how simple the instructions, there will always be room for ambiguity, confusion, lack of clarity and repetition that muddies the waters rather than clarifies! I am more patient now towards my own students who do not seem to be able to follow simple guidelines and more tolerant of tutors who do not provide exact and complete and straightforward instructions. There an art to writing the brief and I wonder what parallels there are between a design brief, a business plan, a grant application and so on.

2 Friday July 25th

My joint is basically a meditation stool. Working on the joint I find that I am taken with aspects like the fact that the entire object could be made on a single tool (table saw) in single operations (sawing) of both wood and aluminium. Then I attend to the aesthetics and think that that the top surface with three intrusions is too busy. A darker line that did not extend further down (leaving a T) seemed unfinished, and I will extend it to a cross/crucifix. The second model had only two outer intrusions up into the surface. That looks odd. The surface should enclose. I also cut the upright centre piece to a V, which I liked, but then had second thoughts.

Where do all these aesthetic considerations come from and how do we become conscious of them? Is this specific aesthetic process relevant to how design thinking might inform management development?

I tried to make a right-angled junction with angled cross-pieces. Working out how a 45° angle turns into a compound angle on a different face drove me doolally!

Friday August 1st

Today we presented our group findings on sustainability and furniture, and our junctions. We also began exploring concepts through sketching and modelling. Three objects and three concepts.

Saturday August 2nd

I am starting again in the light of a better understanding of the brief. Three objects and three options for each object. I do wonder why I found it hard to get my head round the brief. It is actually clearly written. Is it experience? Information overload?

A racquet, a saw, a piano fall. A racquet into a chair, a magazine rack, shelving, and so on. I am dissatisfied with most of the ideas. Where does one start; with the object/source, the functions, the aesthetic? Anywhere I guess. They could be concurrent, or emergent. Where is the dividing line between a tool/utensil and furniture?

Tuesday August 5th
Forget about piano falls. After seeing Ralph very weak in hospital I think a swing table that is stable but movable with finger force would be a good idea.

Friday August 8th
We presented out 3x3 drawings. It was not clear to me that this is what was required and yet, after the fact, the brief was pretty clear. I wonder about information overload, direction of attention, what gets valorised, what gets obscured. The task this week is to develop a single concept. Based partly on feedback I am going with tennis racquet chair. We need to work in card and foamboard first.

Monday August 11th
I am beginning to think through drawing more, partly due to measurements. Also, the drawing brings aesthetics into view. For example, having drawn a side view, I wonder if it would matter if steel showed.

Friday August 15th
Introduced to specification drawings and project plan. Do I leave string in the racquets and cover with foam? Or use green netting? Astro turf? Or for the backrest, use an oversized tennis ball 'strung' into the racquet? I am also now beginning to struggle with drawing the template. To go digital or not? Use Word or learn Illustrator?

I am getting quite taken with the idea of stringing the entire piece together. This takes the stringing of racquet into the construction language.

Saturday August 16th
It is one thing to change one’s mind about some detail or other, it is another to take conceptual step in design. For example, I wonder if I could make the entire chair out of only racquet material? I am going to change the legs for the chair. Having made the model I can see that it is just too cluttered. To what extent should I clean up the raquets?

Sunday August 17th
A lot of time this morning was getting into the headspace. Accepting that making the model was this morning’s gig, and it takes the time it takes. I am still ‘getting it’ as far as making models is concerned. Still getting caught by the trap of thinking the model is merely prep, sort of what you do to work things out but it is not the real thing that you finally need to be getting on with. The model is as real as the final product. I am reminded of sensei Chris – “If you can’t do it in the dojo, what makes you think you will suddenly be able to do it on the street?”

More Sunday morning thoughts: the leg struts do not have to be an exact fit, especially on the curvature because they will be lashed with gut. BUT, there has to be a half-butt joint to support the seat. And also they mustn’t slide back and forth. Don’t need exact fit for that. And yet, what is necessary/unnecessary, aesthetic, structural? How do exactitude-efficiency-
effectiveness relate? How does aesthetics relate to these – I think is does. Actually, is it in the nexus of these relationships that beauty resides?

And that makes me think of the spaghetti bridge exercise. I ask teams to build a bridge of spaghetti and other material, and I set the criteria of strength, economy and beauty. Halfway through the allotted time I add the criteria of height. Immediately I get a whole of questions about height – what do I mean? Do I mean height from the floor or height of the actual structure or just the height from the driving surface to the top of the structure? I never get challenged on two millennia of philosophy and cultural complexity and the criteria for ‘beauty’. How come?

It was a lot of work making the mdf racquets, god exercise in crafting, measuring and making. And measuring, measuring, measuring…

I am beginning to realise that the final effect will be very dependent of details. I have made another conceptual leap – use the wingnuts and bolt from an old-fashined racquet brace. Use astroturf marked as a tennis court for seat and half ball for back and there is a kind of game going on.

As usual there is a huge gap between what I envisage and what I am capable of doing. MDF is ok for form and outline, it’s crap for detail! A lot of this morning was about getting into the headspace and accepting that making the model was today’s gig, and it takes the time it takes. But I was pretty over it by 3pm.

**Tuesday August 19**

Where is the balance between the pleasure of the design language and the craft?

I have gotten completely side-tracked by the aesthetics and symmetry of stringing. It really doesn’t matter much, not nearly as much as strength, torque and direction. And how can I drill through laminated wood!

**Wednesday August 20**

Finished the full-scale model today. I have learnt

- None of the joints perform as expected
- The torque is not just left and right, but radiates because of the other unstable joints
- The arc below the seat will never the stabilise the legs sufficiently and probably the only way to solve the torque is with a T- brace
- It might be better to screw the front legs but that could split the wood
- The back and forth motion is dependent on the strength and precision of any single joint
- Stringing and binding will need a lot of careful sequencing

**Friday August 22**

This week the talk was of construction plan. What are these different things? Specification drawings, project plan, construction plan?

This is the last session before the two-week mid-semester break. From now on it’s about making the chair.

The feedback is I am too hung up on the literalness of the idea
Too much idea and not enough design
I don’t have to use and use and use and use the racquet
Reconfigure the element, repurpose, reimagine
Make a new idea, play with the language and referencing (material reference, performative reference
This is a design paper not an art paper – not about aesthetics only, the thing must ‘work’

The metaphor has become overwhelming. I am hitting people over the head with the idea. In my words, it’s few one-liners trying to be a whole comedy act. Then, I ‘got it’. It’s about language; my chair needs more ‘chair language’. It is not about using tennis racquets, it’s about referencing (not reproducing) the language of tennis racquets and its context. How about corners from old chairs? Thank god for second hand shops.

I found just the thing on Seaview Street; chairs with beech bentwood legs. Stuff in the workshop/studio, the second-hand shop, beachcombing… where does the studio begin/end? Where is the place of work?

Is there a link between appreciating and understanding how the language of one form (tennis racquets) might be transformed into the language of another form (furniture), and being able to transport learning from one context (management development retreat) to another (everyday life in the office)? What are the capacities being called upon when we “translate”, or “transfer”?

Is appreciating ‘trans----’ enhanced by play? In art and design practice play is work. One’s own capacity for play and providing the conditions for others to do the same…

The process of making an artefact is akin to the process of developing a relationship between Self and Other, where Other encompasses the organization and those with whom one works. In this imaginative production, metaphors abound. A good manager would be a good semiologist.

-x-

**Monday September 8th**

Got back from mid-term break yesterday. Just worked on full prototype again. My plan won’t work. I also realise I never drew the last joint when I was planning the joints. I feel like it’s all gone – there no flair, no leap of translation or imagination, just putting racquets together to make a chair.

**Friday September 12th**

Presented first model. My step by step approach is beginning to unravel.

When did I think of slicing the ball in half and sewing it onto the strings? This was an advance on suspending the ball between strings. That was too much work, so I thought of sewing it on. The initial problem was providing a backrest. So, to avoid the work and tedium of restringing a racquet with a ball suspended inside the strings, I thought of cutting the ball in half and sewing it onto the existing plane of strings. Now I think sliced ball is a better idea: work avoidance as a source of innovation. Ask any teenager…

When jig-sawing along the line to make the racquets out of mdf I tried to be as accurate as possible and began to notice how speed, variations in the wood (dampness I think), and angle
of the cut all contributed to keeping on one side of the line. I noted the variations in the thickness of the guideline I had drawn – not very precise, yet it looked so when I drew it. Years ago I would probably not have even worried about the thickness of the blade – good enough and make it good with a sander. Now I have learnt that cutting well in the first place is, in the long run, more efficient. I still sand, but now it is in pursuit of exactness, not to make it ‘good enough’.

There is more to initial accuracy than appreciating the future effects of a current state. It is not as simple as ‘measure twice cut once’. It is appreciating the exponential effects of tone, quality, accuracy and other factors. With every act one establishes a trajectory. This is true of perception, or framing, and it is true, but seems to be less appreciated in practical communal situations. At a mundane level, this is why I am prepared to spend ten minutes arranging the seating for a 60 minute session. One person unable to see another person’s face can have a huge effect. (Do not confuse this with the butterfly effect.)

Breakthrough! Use the wing nut and bolt from the old-fashioned racquet brace to bolt the back joint. This occurred to me because I happened upon some wing nuts when looking for bolts. Wing nut! Where have I seen a whole lot of those? Brace – one thought leads to another. Again, I think the design is hugely enriched by serendipity. But not arbitrary serendipity – the fact is that I have workshop filled with bits and pieces of junk. How precise and definitive can we be about the conditions that enable creativity and innovations? I guess that is the million dollar question.

I was struck (feedback session Friday 22nd) at how resolutely constructive Hugh and Raque were in their responses. They just cut right past the person and judgements about effort to focus on the object. What can be done? Considered? Explored? Where might the problems lie? This is studio pedagogy, but there is more to it. I remember the difficulty students had when I insisted my strategy class that the feedback to presenters in class could only be positive. Even I found it hard. But there is always a kernel somewhere. Is this faith? Does faith have a role in pedagogy?

**Friday September 19th**

Feedback today on what I thought was the almost final iteration. No way.

The question was “Why did you use those ties?” (1mm zinc-plated building straps with holes). I used them because of the resonance in form with the sides of the racquet. “Why not use 3mm steel which will give you the strength? It’s not difficult to drill holes to imitate the racquet.” Good question. I used them because that was what inspired me, and because they were there, and then I got excited about solving the construction problem, and lost sight of the design challenge. I thought it looked good, but it when I saw it ‘through the eyes of others’ after a slight lapse of time, I see that it looks pretty scrappy. Yes, it is too busy. I also got ‘hung up’ on the idea because I was referring to factors that don’t count such as efficiency of production, the use of found or ready-made objects/material. This partly came out I think from thinking about ‘old life/new form’ as per brief. The question has become for me now, am I manufacturing or recycling?

When I think about the time (and money) I have spent on exploring the use of ties, bolts and the making of the prototype, and realise that now I have to ditch much of that investment (‘kill my darlings’ as Raque put it) I feel quite dispirited. But on reflection, the point is that I am designing a chair, and I have separated designing from making. In fact, they are not even concurrent processes, but one and the same thing; designing is making and making is
designing. Worrying about how something might work is part of design, and only part of it. The aesthetics, the beauty, the sensuous is just as important. And can these be separated out?

It is quite interesting to be dealing with assignments and students’ responses to feedback in my strategy class, and then join the studio class and listen to Hugh and Raque’s feedback. It is an entirely different pedagogical process, with very different assumptions. My students write two essays and sit an exam. Business school lecturers get exercised about late assignments. Students want to argue that six references entitle them to 10/10 for the “evidence of reading” section of the assessment sheet. The entire enterprise seems to feed into a model of accumulating scores. And no lecturer is going to endlessly remark successive iterations of a student’s essay.

The studio is quite different. I was worried that my technical drawings were not ready. Looking around I could see that there was a huge variety in stage and quality. It did not seem to be a make or break situation from the two tutors’ point of view. If not this week, next week is ok. And then, furthermore, in the light of today’s feedback, it is clear that many of the drawings will be rendered irrelevant as more changes are made in the design. So what is at stake here? The drawings are not, in and of themselves and at this stage of development, an item of assessment. What seems to be being assessed is the learning process that we as students undergo. There is of course an ultimate reckoning. We have been given the criteria of assessment. But there isn’t that sense of accumulating scores at successive stages. And also, what is being assessed is not only the final object, but the process that the student undergoes. By contrast, the examination for business papers is an ultimate, abstracted, objective (?) dead reckoning. Some special circumstances might be allowed for, by special request.

The design pedagogy is effective, but not a soft option. At 1pm on Friday October 17th the drawbridge drops. It there and that’s it. The reckoning begins.

Monday 22 Sep. 2014

Yesterday spent all day in workshop. Discovered the hidden lurgies as I was making the full-scale mock-up. This is the way in design and making. But I got worried about time, the time it took to make mistakes, to not get simple things done well, even cutting angles on wood. But I wonder, what is the difference – I do the same thing sitting at my desk writing. I rewrite and rewrite. And yet it has a different feel. Time in the workshop and time at the desk seem to be different kinds of time. Yes, the time at the desk is getting it done, where it is writing the paper. The time in the workshop is exploring the prototype, so there is a kind of ‘not the real thing yet’ feel about it. This has arisen before and is false, I am beginning to learn. But what a cost! I reckon the dead end about using recycled chair legs was 8-12 hours workshop time and $40, and this latest prototype has rendered a lot of the drawings I have done with Illustrator irrelevant. (Although that is an interesting aside. Is anything I try in Illustrator at this stage irrelevant, since I am learning the programme? Not really.)

I wonder what role pressure plays here. When I think of the 8-12 hours dead end, that is in a 20 hours week, and the deadline looms. If there wasn’t a deadline, and I wasn’t concerned about performance and grade, would I feel the same about dead ends?

In business writing one should concisely and explicitly state the point. In design, it is to suggest the language or reference, through sensuous appeal. I think we underrate the latter in business writing.
Tuesday 23\textsuperscript{rd} morning
Made the cardboard model last night. The pleasure of making a model. I got great satisfaction from trying to make it well. And the importance of seeing if it works, and how it works. OK with a chair, but what about when you design buildings and bridges.

Got tired and could feel the loss of quality in attention and motivation and played it out in how I finished the model.

Wednesday 24\textsuperscript{th}.
The idea of seeing. I wished I had used cardboard earlier. I didn’t because I wanted to test the strength of joints so used wood. A mistake. I should have first checked the workability of the design. For that, a light card would have been better. The material weight of wood made the joints much more work than need be and tape didn’t help. Ah, the wisdom of hindsight!

Another insight – that given the design of seat, I have a ready-made jig for laminating the round sides, so not big deal! The guy at City Timbers reckons I should use 4mm at the most for the strips over the top of the racket. I also flashed on the idea of using dark rimu and light ash strips for the laminating which would allow the sides to show lamination as does a tennis racquet. Would I be able to continue the lamination for the edging? Have to see

When getting face-to-face practical feedback from Hugh I became aware of changing my mind about certain things (as I did whilst talking with the guy at Timber City). Emails and phone calls are low-grade crap when it comes to communicating and exploring ideas. (Even making simple arrangements! I think there was confusion about meeting with Raque.) The point is that thinking about how something is made is also thinking about how I think, and that is best done in collaboration with others. I think what I am saying would be bleeding obvious to a designer, but is doesn’t happen in management education.

Monday 29\textsuperscript{th}
Spent the weekend drawing. Pretty anxious about producing the final product on time to reasonable standard. Partly the problem is experience – I don’t know how long the tasks take but I do know that everything takes longer than you think and things go wrong! So how do I estimate? I don’t have any ‘give’ my schedule. I wonder about the role of anxiety in producing work and its relationship to quality. It is not as simple as less time means poorer quality. There is a trade-off that involves design choices.

It’s like deciding when to give up on mastering Illustrator and just get the drawings done by hand and good enough.

I will use SketchUp to help do the exploded 3D view.

I enjoyed doing the drawings by hand. There something soothing and peaceful about gradually getting it right. Very different feel to getting it right in Illustrator.

Wednesday 1\textsuperscript{st} October
Finished all the cutting of the woodwork yesterday afternoon. Laminations cut, seat slats cut, front slat cut. Extra laminates to fill gaps on legs.
17 days to go. I go through waves of anxiety and feeling that all is well and will be. Once I have done the steel frame I will be nearly there. It is the unknown, and the untested that worries me. Yesterday I worked on the material for the workbook. I am not sure about what is expected in terms of photo quality, layout etc, and is there is difference between the workbook merely as a record of everything done or is it a presentation piece in its own right, which therefore needs to look good. There is a parallel here with research for publication. You retrospectively tidy everything up, make it look coherent. It's a tightrope between being honest about how things really happened, and how they were ‘chosen’ to happen. And it’s not always about scrupulous honesty and integrity. We can take those for granted and still get caught in post hoc justifications.

What am I learning about design? There are distinctions between learning about craft and making (making laminates, welding, shaping), about knowledge (how to use Illustrator), and skill as doing (hand drawing), and finally about how something looks and works and maybe it is the latter that comes closest to some idea of design.

Today I will get feedback on the drawings and the workbook to date.

Thursday 2nd October

Had some feedback from Raque today. The drawings are fine and in discussion I realised the error I was making with the 3D drawing. It was not the perspective line of the back leg, it was the lack of foreshortening. But another slew of provocations; if the metal is strong enough, why use wood? If you want to use wood, why not just make the wood strong enough? Why metal? Why wood? How does this curve respond to that one? Why doesn’t this line follow through with that one?

I realise once again the parallel with strategy; it’s all about tensions, puzzles, trade-offs, dilemmas and paradox, except that, materially, the paradox must be settled one way or the other.

Saturday 4th October

There was no class yesterday, we are all busy in the workshop. The busyness and tension is palpable. I got some feedback from Hugh. All good it seems. However!!!! I only noticed when explaining the junctions to him that the curve on the seat from the ellipse to the ‘handle’ has disappeared! Somewhere along the line of ‘fixing’ the Illustrator file that line segment dropped away and so the watercutter didn’t cut it in the steel. When I think of struggling to learn Illustrator to get them there, how could I not notice! Anyway, I got the steel back from the watercutters. It suddenly seems quite flimsy, all these pieces.

And now I realise so much. I should have taken more time to get all the drill holes on the template, but I was worried about the time it was taking and getting the job done at all. The bending of the steel was origami on testosterone. 3mm mild steel does not seem quite so flimsy when you are attempting precise bends and curves. The sequencing was crucial and getting the angles right drove me doolally. I can’t count how often Hugh has emphasized the importance of sequencing. It is an exercise in strategic thinking. Despite learning the hard way that it is difficult to drill on a bend, and that a right angle at one point will preclude using the vice at another point, I was struck by how every technician in the workshop has a different way of solving a problem, and that it is often a reflection of personality. Ken is quiet, reflective and conceptual, whilst Uli is quick, intuitive and applied.
And of course, every step of the way, I think “next time I will do this that way…”

To go back to the lost curves. When I showed Raque what I done he responded with some alacrity, “well perhaps you can make a feature of this, put in a piece of decorative timber…” This capacity for reframing features relates to Hugh identifying what matters or doesn’t, what can be repaired to added later. Again, a strategic exercise in dealing with emergent conditions. I had to work at putting aside the error. And yet, I don’t have this problem in writing, where I can change a sentence mid-flow or exploit a mistake. Why can’t I do it in making? Actually, I have done sometimes as when I was making the table out of the old shed doors. Perhaps it is the context of being committed to a specific design and being subject to formal assessment that makes a difference. Oh, to learn in practice what I know so well in theory; context shapes perception. It is not simply reducible to experience and confidence.

**Sunday October 5th**

The deadline for submitting papers for publication in the conference proceedings is Monday. I have to end this journal now. I have 13 days to finish the chair, the work portfolio, the drawings and the construction plan. I already know that the chair will not be as good as I want it to be and that I will have to trade off appearance and quality of finish with completion. It is hard to know this now and still push for the best possible quality. Actually I am thinking of redoing the template and recutting the steel. If the watercutter in the studio is fixed I might do that. I won’t if I have to go outside to get the job done. I don’t have time to worry about the myriad issues and problems that were superceded and rendered irrelevant by subsequent design decisions.

-x-

**Conclusion**

The call for papers notes the distinction between content and form. Herein lays the crucial distinction between management and craft/art/design. In management we do distinguish content and form often to our detriment. In fact, pace Alasdair McIntyre and John Ralston Saul, being a manager is being is a method, with all its pretensions to universality. But whilst the impulse to create may be universal, an argument for universal forms in these fields would be hard to sustain. Using problem-based approaches, experiential workshops, making towers and bridges, and requiring reflection on experience are well-established in management education. They are not to be conflated with the demands of apprenticeship in an art or design studio. If we are going to draw on craft, art and design for management pedagogy we will have change the nature of management. Perhaps that will be the greatest benefit of the effort. Or will we simply bastardize the studio into a special case of management training technique?
WEAVING POETRY INTO LEARNING IN A COLLEGE OF BUSINESS

Dr. Carol H. Sawyer

“Poetry is too important to be left to poets. It would be much better if it belonged to everyone, producers and consumer alike. In work and business, poetry could be a powerful tool for deepening reason and logic through the use of emotion and imagination”

(Davis and McIntosh, 2004, p. 84).

I have been a university professor for almost thirty years. For much of that time I hesitated to bring poetry into my classroom---into the teaching of organizational theory, management theory and practice, research methods.

Since finding the book What Poetry Brings to Business (Morgan, Lange & Buswick, 2010), I am much bolder. Since noticing that the dozen years National Public Radio has daily broadcast a poem have now been joined by attention in the New York Times, and the PBS News Hour’s occasional focus on poetry, I have greater confidence.

Most important, I observe the power of poetry to enhance engagement and student insight in classes as diverse as librarians-to-be in a graduate online management course, undergraduate students studying organizational culture in a Polish business university, and mid-career masters students learning about themselves as women in leadership.

For the conference in Copenhagen I brought an interactive workshop session to share my own experiences and involve the participants in hands-on rich conversation. This paper and the introduction to the workshop are grounded in ideas from the sources listed below and others. I continue to explore the reasons poetry is an effective contribution to classroom learning and managerial practices. Within this paper I provide several examples of individual poems I have brought to classroom to bridge theory and practice; I will describe some of the ways I have integrated poetry and theory and student responses to such assignments and experiences.

During the Copenhagen conference there was an opportunity for what corporate poet Jim Autry describes as a “poetry bazaar” (in Intrator & Scribner, 2007). Workshop participants chose from a variety of poems, printed on colored paper and spread across tables. Each workshop participant considered the question: “Which poem speaks to you, and why?” Shared voluntary reading aloud made possible open conversation about poetry’s impact and value.

An ongoing conversation I would enjoy would be one centered on how each of us has brought, or could bring, poetry to our own professional responsibilities as teachers, consultants, managers.
In the Beginning
My professional career in recent decades has been as a professor of organizational leadership in a university’s college of business; my teaching responsibilities are with master’s level graduate students who are usually mid-career and middle managers, working across the economy in government, profit and nonprofit organizations. But I came “late” to that work after beginning as an English teacher and school librarian. I am one who matches well to Thomas Jefferson’s proclamation: “I cannot live without my books”. My own life is one filled with theatre, with novels, with poetry, with the words and work of Shakespeare.

I think one of the first times I used poetry in a class was a course in public policy with sophomore undergraduates at the University of Southern California. Students were required to work in teams to identify a community-based need in the surrounding neighborhood of that very urban campus. I brought to class a poem by Adrienne Rich (1983); the key lines of this story-poem asked us an essential question:

”What would it mean to live
in a city whose people were changing
each other’s despair into hope?—
You yourself must change it. “

From the poem we had a theme for the class: only we can change the city. Later that same semester, Ms. Rich came to campus for a poetry reading. I arrived at the auditorium early so I could come down to the front row, introduce myself, and tell her that I was using the poem in my policy class. It was evident that this was a surprise to her; mine was not a customary environment for sharing her poetry. My students, however, were responsive and engaged. The picture the poem evoked, and the commitment to make a difference in the lives of others, matched well to their values and life purpose in seeking careers in public service.

Still, it felt bold and I proceeded slowly, with caution.

The second poetic introduction to a course that combined theory and practice was inspired by a telephone conversation with my sister. I told her I needed a film “clip” for a class to help hold their attention. This time the students were undergraduates studying organizational behavior. I wanted “something about” leadership to support the flow of our ongoing conversation. My sister and her husband had just seen Kenneth Branagh’s film of Shakespeare’s “Henry V”; she recommended an inspiring speech by the king, played by Branagh himself. A quick trip to the nearby Blockbuster Video Store and a lot of fast forwarding brought me to the St. Crispin’s Day speech. Then I did not know how frequently teachers of leadership bring in the words and viewing of this specific scene and speech to illustrate key leadership theories and affirm the practices identified in the research of Kouzes and Posner (2011). In time, that became clear, as well as the need to provide students with a hard copy of the language, the very poetic and powerful language! of The Bard, and to go over the speech before showing the film. Very few students, in undergraduate or graduate classes, indicated any experience with this play or others by Shakespeare. Somehow this made me even more confident in my choice! In time I found the book Power Plays (Whitney & Packer, 2002) and that affirmation of the classroom approach was strengthened.

Learning Centered; Theory Based and Theory Linked
The book by Morgan, Lange and Buswick highlights the power of poetry to compel skills in decision-making even under conditions of great ambiguity, one of the key 21st century managerial skills recognized by Henry Mintzberg (1990). Further, poetry woven into a classroom, training session, workshop, presentation, does what Morgan et al call “fosters interpersonal understanding”---even empathy, an essential skill for life and work (Pink, 2005). Poetry has power to bring us more closely into the self-awareness and rich inner life that nourishes us to meet the challenges of our often chaotic and even frenetic outer world challenges.

My work as a university professor is greatly shaped by earlier chapters in my career and the exposure to research into how people learn. My classroom is one of minimal lecture (Sawyer, 2010); I enjoy curriculum design and development, and often use as a “template” the learning entry points described by Harvard’s Dr. Howard Gardner (1999). Novels, film, and poetry all touch on multiple ways students connect to new knowledge; Gardner identifies these as narrational, aesthetic, existential. For many poems, the entry point he calls logical would be an apt description; depending on the way the classroom engagement with poetry is designed, social and hands-on learning approaches could also apply.

I have learned that a poem brought into a class can underscore a key point, provide transition to a new topic, illustrate an abstract concept, reinforce learning, engage students in ways textbook-based approaches often do not.

For example: in an MBA graduate course titled Strategies in Change Management and its companion course in the MS Leadership and Management class titled Conflict Management and Organizational Change, I shared Judy Brown’s story poem to caution students developing their skills of change management and to illustrate how the unexpected can lead to results quite different from the original plans:

The Pizza Came
The pizza came
But not the rental chairs.
So the tough issues
They were so upset about,
Had to be talked about
One at a time
With folks sitting
Upon the floor,
Informal, pow-wow style,
Listening to one another,
Eating pizza,
Even laughing
Now and then.
They’ll meet again
Like that
In two more weeks.
They’ve found
A whole new world
Together.
If the chairs had come
And not the pizza,
They would have been
   In an entirely
   Different place.
   Providence moves
   In strange ways.
   (Brown, 2007, p. 253)

Courses in leadership theory and practice are readily enriched with poetry; I've even required that all students purchase the anthology from Intrator and Scribner included on the references list for this paper. The poems themselves, the short explanations of why each leader chose that poem, and the beautifully written foreword, introduction, and afterword provide significant insight into both the value of poetry and the complexities of leadership.

Themes of passion, commitment and mastery are illustrated by Auden's short poem:
   You need not see what someone is doing
      to know if it is his vocation,

      you have only to watch his eyes;
      a cook mixing a sauce, a surgeon

      making a primary incision,
      a clerk completing a bill of lading,

      wear the same rapt expression, forgetting
      themselves in a function.

      How beautiful it is,
      that eye-on-the-object look.
      (Auden in Pink, 2009, p. 109)

Poems that encapsulate a story are especially effective. When my classes in leadership are talking about mentors, I share with students Ira Chaleff's wonderful story poem, and I ring my own “bear bell” from my trip to Alaska, for extra drama.

OLDER GUIDES
   When I was a boy
      on a field trip in the Hudson Valley
      I sat down on a ledge
      overlooking the river.

      A man, who at that time seemed old,
      sat down next to me. He was carrying
      all kinds of hiking gear
      and let me hold his compass.

      The man had been walking
      for weeks. He had a glimmer
      in his eye, which I now know
      was life. I liked what was
      different about him. He
doesn't know what an impression
he made, that I still think of him
after all these years.

This morning I set off to hike
through some game lands. The map
didn't show that the road
I intended to take to the trailhead
was plastered with no-trespassing
signs and was impassable without
four-wheel drive. I parked at the head
of the road and asked an old man
to tell me about it. He said keep
off the rocks as there are rattlers
and don't run if I see a bear. Did
I have something to make noise
as she was back there with her cub?
He loaned me his walking stick
with bear bells and told me to
tap it on the ground as I walked.

I walked in tapping, the whole
activity heightened by the possibility
of bear. I didn't see any bear that day,
the bells were working.
I wondered if life was better
for the excitement of bear
without seeing one, or if I'd rather
put the bells away and take my chance?

The old men were with me.
May they always be with me
and may I, without knowing,
be with the young.
(Chaleff, personal communication, 2014)

Why is it that bringing poetry to courses filled with people of business is effective? One
answer is found in learning theory. Bransford, Brown and Cocking (1999), editors and
authors of a comprehensive volume summarizing research on human learning, describe the
significance of “transfer” in competency development, and identify abstract representation—
such as that made possible through literature, art, poetry—as one viable approach to enable
such transfer for learning. “... transfer is defined as the ability to extend what has been
learned in one context to new contexts. ... key characteristics of learning and transfer that
have important implications for education: ... abstract representations of knowledge can
help promote transfer. Transfer is best viewed as an active, dynamic process” (p. 39).

The late Sidney Harman, an extraordinarily successful businessman, recognized the gifts
poets bring to organizational life and business with these words:
I say, “Get me some poets as managers.” Poets are our original systems thinkers. They contemplate the world in which we live and feel obliged to interpret and give expression to it in a way that makes the reader understand how that world turns. Poets, those unheralded systems thinkers, are our true digital thinkers. It is from their midst that I believe we will draw tomorrow’s new business leaders (in Pink, 2006, p. 143)

**Poetry’s Power**

Not all that we know, not all that we need to know, can be “... well-served by the language of science, social science, or management theory. Inner truth is best conveyed by the language of the heart, of image and metaphor, of poetry ...” (Palmer in Intrator & Scribner, 2007, p. xxxi)

“All society we’ve ever known has had poetry, and should the day come that poetry suddenly disappears in the morning, someone, somewhere, will reinvent it by evening” (Biespiel, 2014).
Resources for the Paper and Workshop


BRIEF ENCOUNTER WITH BOB’S GOAT.

By Jean Sellem

(The Goat = TG / Jean Sellem = JS).

To step into the shoes of another is always difficult, especially when it has to do with a ready-made work of taxidermy designed by a gifted and talented artist. I allude, of course, to the famous The Goat or Monogram of Robert Rauschenberg that’s been housed ever since 1965 at the Museum of Modern Art in Stockholm.

I decided to meet this peculiar creature personally to ask her about her views of today’s Modern Art in this exotic region of the globe.

Here’s a short excerpt from the transcript of our conversation:

JS – Excellency, Your Majesty, allow me to introduce myself and ask you a few questions. First I should say that I’m French but unfortunately without any ties to The House of Bernadotte. Neither am I a fan of the coordination system of René Descartes, who died here in Stockholm. However, I have a burning interest in the arts, and even more in the gastronomy of my country.

TG – I know that French people used to be gourmet and to also eat snails. I would have liked to grow up in the Loire Valley with its beautiful castles, but destiny led to my being born in surroundings with neon lights that sometimes give me headaches. I love France, especially its French Cancan lingerie. Sir, I’m delighted to make your acquaintance. Please sit down on the floor.

JS – Thank you. You’ve been in Stockholm for nearly half a century. How was your reception when you came from the U.S. to the Moderna Museet?

TG – Bay… Bay…, extraordinary, fabulous, magnificent! The public was very kind, especially the children. To give you an example, knowing that I came from America, a little girl came to offer me a stick of chewing gum. It’s such a small thing, but I was touched. When people saw me in the big room in the museum they became entranced. They were totally paralyzed. Never before had they seen an angora goat like me with a rubber tire around the middle its body, together with a bag of sand, pieces of clothing, a tennis ball, bolts, the photo of a pin-up, and other things like forming a rebus. Even the boss of the Moderna Museet and his friends sometimes stroked my buttocks. I was in Seventh Heaven.

The first thing they did was to bring the replica of Marcel Duchamp’s Fountain that Ulf Linde made in 1963 and place it beside me as a sanitary measure, which I find to be very touching on their part. This urinal was not as adequate as the super bidet of the Kongahus, but their intention was good.

As you surely know, Duchamp exhibited his Cubist-inspired Nude Descending a Staircase at the Armory Show in New York City in 1913. Since then, he’s been regarded as a guru of Modern Art in America and even worldwide. In sectarian modernist circles he’s still regarded today as what Louis XIV of France was for French royalists. The responsiveness that the Swedish critics and mass media reserved to me was over all expectations. But on one occasion something happened that made me very sad. I don’t know if I should tell you about it.
JS – Please.

TG – Once I heard that a visitor to the museum whispered in the ear of his mistress, dressed in a miniskirt, that Bob was completely drunk when he conceived me. I was so offended and sad that I almost wanted to shove a blow-horn into his ass. To calm my furor, the museum guard beside me explained to me discreetly that the man in question was a maniac painter of naked women, but was also a Grand Prix de Rome known for his masterworks of voluptuous goats, and that in fact he loved my elegance and sex appeal and found me photogenic and esthetically appealing. He was interested in painting me in the moonlight with a wonderful bouquet of mimosa, beside the couch in Dr. Freud’s consulting room.

In fact, the man who whispered to his mistress abominable things about Bob and me was not against me at all. He simulated his scenario skillfully to prevent his jealous mistress from giving him a blow on the head with the heel of her shoe so as to create a huge scandal at the museum. In this way, he prevented the prudish Swedish media from raging about it all. This comforted me. I know that in Sweden jealousy is more contagious than scarlet fever.

JS – From what I understand, you’re a goat with extreme sensitivity.

TG – I don’t know. I have a weakness for men with beards. I have nothing against it when they caress my thighs. I grew up in New York in the Abstract Expressionist and Pop Art milieu of Bob, who was a nice guy and indeed one of the most prominent modern artists in America at the time. He loved me very much and it was reciprocal.

JS – Had you some metaphysical relationship with Bob?

TG – To be honest with you, I miss him very much. Bob wanted only the best for me. Since he had the presentiment that I would move one day to a museum in Sweden, which is the country of ball bearings, he didn’t fail to have the goodness to set me on a wooden base mounted on four wheels.

JS – Did you discuss at some time with Bob your future existence in Sweden?

TG – Not really. I remember that he had the four volumes of “Atland” of Olaus Rudbeck on his nightstand and sometimes joked with me that he preferred Swedish steel to Viagra, and Greta Garbo to Marilyn Monroe. Before the big boom of Internet and the plastic bank cards, Bob came up with the idea of asking the Swedish Ministre des Affaires très Étrangères to recommend to the Swedish Riksdag that they print engraved stamps and banknotes with a picture of me on them. He always wanted to be sure that in the future I would be as immortal as Nobel and The Winged Victory of Samothrace in the Louvre. Years passed and I forgot how he wanted to take care of me in my old age in Stockholm.

JS – Let me look for two minutes in the cloud and hear of the births and I’ll help you then to memorize what he said to you.

TG – I see that you have thick glasses, and ears in the form of a cabbage. O my God! Are you a magician?
JS – No, no, no, not at all, but if you read the predilections of Nostradamus and the world doesn’t suddenly turn upside down. You’ll soon become the future regent Queen of the Arts in Sweden.

TG – I’m shy. Really?

JS – Yes, everyone here loves you and many would like to have a small replica of your Excellence at their home permanently instead of the traditional Dalecarlian horse. My gut tells me that Bob envisaged his creating in Stockholm or somewhere else in Sweden The Goat Museum – a kind of museum of artistic artifacts and an idea laboratory for talented creative intellectuals and humanists, yes something reminiscent of the golden age of the Black Mountain College or the New School for Social Research.

TG – Oh My God! Mon Dieu! Ma Mamaia! Can I ask you to be so friendly as to bring me Duchamp’s Fountain and turn your head for a few moments.

JS – Please.

TG – Phew! Excuse me. In fact, I must confess that I’m not surprised, as you might easily think me to be, to hear that Bob wanted to create The Goat Museum. He didn’t have the aspiration to become the Messiah of Modern Art in Sweden, but he knew well that the extraction of iron in the mines of Kiruna is not eternal and that in the future The Goat Museum can be a goldmine for the country.

JS – Exactly! Imagine for a few moments such a museum in one of the most materialistic countries in the world selling, from morning to night, small artifacts or art gadgets. Imagine the market, the ecstasy of the people, and the rising arrow of the stock exchange in Stockholm.

TG – I see that we understand each other. I must say in passing that I’m single. What are you doing tomorrow night?

Oh! Oh! What’s happening to you? It seems as though you’re losing consciousness.

JS – No. I just looked behind me to see where the alarm bells in the museum are.

TG – I can see now, through the lenses of your glasses, that you’re curious about my impressions of Swedish contemporary art. In fact, I remember that when I came here from the U.S. in the middle of the 1960s people could take a direct flight to New York from the roof of the museum. It was fun to hear Swenglish around me. But after some years artists used words totally unknown to me that made me confused. Once an artist who met a colleague said to him that he also was a “Kulturarbetare”. I asked Bob what that word meant. He burst out laughing and said it was to be willing to sacrifice a pot of blue paint so as to paint it on the head of the artist in question if he saw the guy and wanted to offer him a one-way ticket to the Zoological garden outside of Pyongyang, where he could perform and make a success as living art sculpture.

JS – I doubt that Yves Klein would have enjoyed the performance, but the idea was great. I got the impression that Bob felt at home at the Moderna Museet.
TG – Absolutely, to the highest degree. That’s why, by the magic constellation of the stars, I’m here today and have the pleasure of meeting you. He was always licking his fingers when he ate an ombudsman à la crème fraîche.

JS – Swedish Modern Art must have had a considerable influence in the US. I think, for example to Claes Oldenburg I meet in Amsterdam many years ago with Pontus Hultén and Carsten Regild, and Carl Fredrik Reuterswärd with his non-violence Knotted Gun Sculpture inspired by the shooting death of John Lennon since 1988 outside the United Nations headquarters in New York.

TG – I’m pleased that you mention Claes, who was still playing marbles when he came to America at the age of seven. He drank a Ramlösa occasionally at Bob’s studio. I loved his art, but I was also very much impressed by his haircut.

As regards Carl, he wanted to make a hologram of me in a nightdress within the museum but I declined his nice proposal for fear that feminists from the neighborhood would come here and take off their panties in protest. I didn’t want to provoke them unnecessarily.

JS – I understand your apprehension. On the other hand, in recent years the morality police here have become more orthodox than those in the Vatican City. If you want to go to heaven, you must take your parachute with you. In a romance, men are obliged to shoot with rubber rifles if they don’t want to be put into a cage like a rabbit.

TG – I know. I heard that Saab and Volvo are in partnership with Ericsson to develop a super chastity belt for Swedish goats and that they plan to flood the European market with it, together with snuff tobacco. Anyway, next time you meet Carl, please give him my warmest regards. Say to him that, if God helps me, I’ll be pleased to show the pearls of his works at The Goat Museum.

JS – How do you regard Swedish Modern Art these days?

TG – Do you mean Swedish “Kommunal Konst”?

JS – Excuse me, I ate an apple. I mean Mod-ern Art here.

TG – I don’t know what to say.

JS – Thanks to the Internet revolution, the fall of the Berlin Wall, and the entry of Sweden into the European Union, the backbone of the svedicus homo of Modern Art has eased considerably. Over the past three decades, from being the Romus or Romulus suckled by the mama wolf that devours goats, he has become like the driver of a convertible sports car. Even if we have to wait awhile before seeing him at The Monte Carlo Rally, the evolution of Modern Art here is very positive.

TG – Have you been in Monte Carlo?

JS – No. I don’t play roulette. I hide the bundles of bank notes and the few kilos of gold I have under the mattress beside my revolver.

TG – I think that art today is no longer a national affair, it could have been, for example, in the case of French Impressionism, German Expressionism, Italian Futurism, Russian...
Constructivism, American Expressionism, on so on. These movements were really international to a high degree. We perhaps can speak of streams of ideas in certain places at a certain time by certain people, but not more.

JS – Yes.

TG – My doctor ordered me to follow a regime. Unfortunately, I can’t eat everything that’s offered me. I get stomach cramps easily and plagiarism makes me sneeze. I can neither support Sauerkraut-Romanticism and Classicism, even on a silver plate.

But I’m as greedy as Madame de Sade and lie in the sun when I think of the works of Carl Frederik Reuterswärd, Olle Bærtling, Erik Dietman, Peter Freudenthal, Öyvind Fahlström, the poet Åke Hodell, and composers like Sten Hanson, Bengt Emil Johnson and Leo Nilsson. I’m also happy when I think about introducers and supporters of Modern Art like Robert Weil or William Aronowitsch. I hope that once the Swedish Ministry for Non-Rubbish Cultural Affairs has honored them, each of them will receive a chocolate medal at least, or get a free ticket to Gröna Lund.

Sometimes I cry like a hippo when I hear that the country of the inventor of dynamite, which is also the largest arms exporter per capita in the world, is not likewise at the forefront as regards contemporary art. But I wipe my tears each time Zlatan scores a goal abroad. I would kiss him and wave Jasper Johns’ flag. I would also like so much to exchange my tennis ball for his soccer ball, but I don’t think he’d accept the deal.

JS – I see.

TG – I’m Bob’s Goat and I’m not a statistician. However, I think that the United States, with its population of about 316 million people, should be very proud of thirty of their contemporary artists being figured as being among the most significant ones on the planet. I think that Germany with its about 80 million people would also be satisfied if they had 8 world-prominent artists. This means that you have to count, on the average, on one artist in the international elite for every ten million inhabitants.

JS – I’m sorry to interrupt you, but a country like Iceland with its population of only about 325.000 people has artists of international rank.

TG – That’s true, but Icelandic people are closer to the Moon, and icebergs protect them from bureaucratic metastases. Be yet happy, very soon the population of Sweden will reach ten million.

JS – You’re not a Darwinist but certainly think comme il faut about how each year one or two prominent people in the world receive the Nobel Prize, whereas many other deserving creative intellectuals have to feel satisfied just by sucking leak tails.

If I understand you right, you believe that what separates the winners from the losers is that their works open a new page in human knowledge, whereas those of the others are merely referential. You apply in an unemotional way the principle of this cruel matter-of-fact to Modern Art.

TG – More or less yes. There is one Robert Rauschenberg, one George Maciunas, one Andy Warhol, one Joseph Beuys, one Ben Vautier …. and not whole regiments of them.

JS – You’re anti-militarist…
TG – Not anti-anything. I simply believe that every individual is born as a poet or artist who doesn’t know his genius and that the ambient environment in which he lives contributes to his development or to oppressing him. I’m Bob’s goat, not a Panurge’s sheep.

JS – I assume you don’t like Richard Wagner’s music.

TG – Don’t say that. Bob was a music lover. I was putting my feet on the wall while he listened to *The Ring of the Nibelung* and was pushing the vacuum cleaner.

JS – I wouldn’t be too surprised if you have certain affection for Zen Buddhism.

TG – Bob and John Cage sometimes ate a bowl of rice on the steps of the staircase, while I was knitting a sweater for Barnett Newman, who had such a sensitive throat. I lent them some of my knitting needles.

JS – I hope you visit Japan in the near future?

TG – Yoko Ono always tell me I should spend holidays in Japan. But after the nuclear disaster I’m a little bit hesitatant. She told me that there’s no risk if I wear sunglasses and panties of lead. But I think China is something for me. Given that Modern Art is conjectural, I expect that Volvo one day or another will invite me to Beijing or Shanghai. I study Chinese in the evenings.

JS – Do you believe that Lars Nittve, the former toreador of the Moderna Museet, will say hello to you?

TG – It would be nice, but he probably doesn’t have much time available. I hear that he now worked 24 hours a day in Hong Kong giving Chinese people perms.

JS – You’re a little bit of a philosopher, as I understand.

TG – Yes, that you could say. Look at the book I bought a week ago, laying there beside the tennis ball.

JS – I see. It’s Edmund Husserl. You must read it with compresses on your head.

TG. Not at all. You see the man next to the old lady in blue jeans at the back of the room. He’s a phenomenal phenomenologist and philosopher of modern art. Several years ago he wrote a thesis on Husserl. He can juggle with four eggs in his right hand and at the same time play Maurice Ravel’s Bolero on the piano with his left. In fact, he’s the patron of the museum and, as you can easily understand, he’s its coordinator. His name is Daniel Birnbaum.

Twice a week he comes by gently to sit where you are and tell me fantastic stories about the wild cats and the small birds around Skeppsholmen. Then we suck sweets of honey and gently and discreetly he switches the story to Husserl’s methodologies and initiates me to the high spheres of modernism in the arts. We read several pages of the book together. I don’t know what I can offer him to show him my gratitude. I think he would enjoy roller skates.
JS – I don’t understand why you’re so attracted to Husserl.

TG – Compared to Plato, Socrates, or Aristotle he perhaps is not the inventor of wire for cutting butter, but to circumvent a portion of his doctrine in contemporary philosophical discussions is nearly as difficult as it is to lift both your legs together without falling.

I’m a ready-made of the second-sex cousin of Rrose Sélavy. Unfortunately I don’t have a black belt in judo. However, to me Husserl is a kind of magician. He’s a little bit similar to The Maharal of Prague with his golem. Thanks to him, I can defend myself against the old wolves of Rostock, and those of the dark Swedish forests who used to show their snouts here. Today they seem like soft lambs or vegetarian lions, but I’m always on my guard.

JS – I don’t think you have anything to be afraid of today. A few days ago I met one of them in a former brothel in Stockholm dressed up as a prince in an Armani suit. He told me that his comrades had already years ago converted to Abstract, Conceptual, and Concrete Art, and stunned an old man in Gamla Stan last week, telling he preferred the paintings of Albin Amelin and Torsten Bergman to the works of Duchamp.

TG – Thanks for reassuring me. I hope that the future doesn’t betray us.

JS – I’d like to converse with you until tomorrow morning, but the driver of my gardener is waiting for me in his Rolls-Royce at the front door of the museum. I have a friend who’s an acrobat who tomorrow night will do a double-somersault in Tivoli in Copenhagen. I’ll be the one blowing the whistle.

TG – Very interesting! Sometimes a man plays his pocket with me here. Once, when I won, he did a double-somersault and fell down on my sandbag. He was an acrobat and a conjurer. If I’m not mixed up altogether, his forename was Pierre.

JS – I think we’re both talking about the same acrobat. You mean Pierre de Monthoux, father of two nice little daughters.

TG – Yes! Please take a bolt of the readymade that Bob created for me, and give him my best regards. Say good luck for tomorrow night and that jag håller tummerna.

JS – It was a pleasure to meet you. I hope to attend the inauguration of The Goat Museum soon.

TG – Tell your driver to be careful on the road.

Histoire à suivre.
THE LANGUAGE AS A GLASS BOX: A CONVERSATION WITH JOHN DEWEY ABOUT WHY WE CAN’T START THIS FANTASTIC COURSE ON CREATIVE PROJECT MANAGEMENT.

A conference drama in one act presented at the stream “Free the goat - Art initiatives in management and university education”

By Njordur Sigurjonsson

Characters

DEWEY A chorus of goat hearders and lovers
ME/NARRATOR A frustrated man, in a white shirt

NARRATOR:

The idea was sound enough. Or at least to me it was: To transform management education at a small business school by collaborating with the art school and make students work on creative projects like arts students do.

From the start there should be no theory and no cases to analyse, just learning by doing, learning as you come across problems. Like for instance pitching your idea to a client or how to keep an exhausted group of peers positive and energized.

The idea of the course was to prepare the students for work in media and culture industries, the experience economy if you like, where work is temporary, and creative project management skills are essential. But hasn't materialised.

I had a conversation with John Dewey about this, how the language works as a glass case, framing and sustaining it. The language acts as if it isn’t there but it stands there firm and unflinching, between me and what could be done. It secures reality and prevents me from getting too close.

John Dewey of course was an educational reformist but in his 1934 publication *Art as Experience*, he criticises the modern organisation of art institutions for segregating art from other aspects of life.

Dewey's key argument was that the art product was isolated and that art had been institutionalised by the arts management discourses of the time and made out of reach for most people. He dubs this administrative condition 'the museum conception of art' (1980: 6), a rhetorical concept he contrasts with his own metaphor of 'art as experience'. His undertaking then becomes to describe art, which to him is an instance of human experience in possibly its most intensified form, relevant to more everyday modes of being.
Dewey blames the rationalisation of modern life and the institutional processes of classification, hierarchies, and demoralising organisational control, and he also criticises aesthetic theories that ‘over-spiritualise’ art and make it transcendental and unearthly, stored away in a museum glass case.

Dewey’s advice was to keep with it. Break the glass, he said, sacrifice the goat.

What follows is a transcript of our conversation. The drama is a ‘goat song’, a tragedy (trag(o)-aoida = ‘goat song’), a frustration piece, it is about why it hasn't worked and how ‘art’ language, old management concepts, and dogmatic beliefs, are preventing us from reaching our goal.

DEWEY: You complicate things...
ME: What do you mean?
DEWEY: You need to clarify, delimit… focus on the problem. A problem well put is half solved.
ME: You sound like a fortune cookie sometimes.
DEWEY: That is because you are using famous quotes from me to add credibility to your dialogue. Don’t do it. It’s pretentious and kills the flow. I’m just saying that 'we only think when confronted with a problem.'
ME: Sorry...
DEWEY: You’re a still doing it!
ME: My problem is that people don’t see a problem where I see a problem. They go ‘uhumm’ and are not interested. It is like I have to create a problem, make it into one, and then somehow stick it to their faces. ... You know about this, I mean with the reformation of the school and the art system and all that, people see the status quo, the common conception as normal and desirable. Anything that disrupts is seen as a problem.
DEWEY: So what do you see as the problem?
ME: I don’t want my students, to go through the same bullshit that I did. I mean the textbooks that we used, my god, Kotler's tenth ripof of his gradstudents’ work on marketing as masterplanning. Daft theories of Organizational Design... It is as far off from the world they will be working in as possible. ... I supposed it is many layered, from the way we teach, to the way we do research, but the main thing is that it shouldn't be about the syllabus, the name of the course or famous texts, it should be about the student reaching her full potential. Making the most of her skills.
DEWEY: Now you are trying to sound just like me.
ME: I know, I thought this was all rather trivial, sorry, I’m mean it has been out ther for at least one hundred years. That education and learning should be interactive, engaging, social processes...
DEWEY: And... what did you propose?
ME: Well three years ago I proposed, with two colleagues, a new undergraduate course that would take the project based approach of our small business school to another level. We proposed a bachelor course on Creative Project Management, for people who want to be involved in music, film, advertising, sort of broad take on the creative industries. The course should take just under three years to finish, focusing on art based real projects, and project finance, marketing and sales skills, creative leadership skills. It is all outlined in a detailed plan, every module explained, the philosophical underpinnings, the somatic aspects, how it relates to the real world problems and how to conduct yourself as an artist.

DEWEY: Sounds a bit theoretical to me.

ME: Well, the real change and the challenge was to involve the art school and do this as a joint venture, make arts students and management students work together on various projects. Secretly I was going to use this as a trojan horse to change university education for good.

DEWEY: Okay, so how did that go, what did the art people say?

ME: Not interested.

DEWEY: Not interested in collaboration?

ME: Not interested in mixing precious art and arts education with management education. Didn’t see the relevance. They would love to collaborate however, on superficial nonsignificant stuff. They didn't say it like that, but nothing interesting was mentioned.

DEWEY: I see.

ME: I get it and I guess and I sympathize with what they were saying. Creative this and that is flattening any usable conception of art, everything is ‘art’ now just if somebody decides to call it that. They are trying to build up quality and standard at the school, it is not that old, and securing their standing in the hierarchy of things, institutionalize, who can blame them?

DEWEY: I think it is ridiculous. I mean, what are they so afraid of? That the art school will loose its status? Did you talk about money?

ME: Yes, we were going to take all the financial risk, which was minimum. It was a solid business case for both schools which are both independent and rely on students tuition fees.

DEWEY: I think this a case of art being ‘remitted to a separate realm, where it is cut off from that association with the materials and aims of every other form of human effort, undergoing and achievement’.

ME: That is what I tried to tell them...

DEWEY: So what next?

ME: I don’t know... I guess the world will survive with out another management course. I’m happy with the masterscourse I’m running in cultural management.

DEWEY: Now that’s just lazy. When I was your age I was still publishing about a book a year and running various institutions and...
ME: Yea, yea, I hear you. I probably should take another crack at it.

DEWEY: ‘The path of least resistance and least trouble is a mental rut already made. It requires troublesome work to undertake the alteration of old beliefs.’

ME: Okay, okay, don’t get over exited...

DEWEY: Focus on the problem!

ME: So you said.

DEWEY: It’s the language that’s the problem, the language of ‘high art’ you know, ‘the museum conception of art’ - aesthetic theories that ‘over-spiritualise’ art and make it transcendental and unearthly, stored away in a museum glass case! You need to change that... Art is for life, life of everyman, an intense experience - and classification, hierarchies and demoralising organisational control should be demolished!

ME: I hear you...

DEWEY: ... and change the title of that course, it is terrible. Bad branding... Actually you might think about something more radical, these ‘creative industry’ and ‘experience economy’ clichés are getting tired.

ME: I don’t see how they are going to buy that. What do you mean ‘more radical’? Also, I thought you liked the reference to ‘experience’, art as experience and all that.

DEWEY: It has been taken out of context. My life’s work taken out of context. Everything has been taken out of context. They don’t get it.

ME: Art has been taken out of context.

DEWEY: Don’t be smart. I’m saying that you should think about changing the university by other means than talking to the artworld, they are not going to change anything.

ME: Revolutionary Studies, how does that sound?

DEWEY: I like it. Depends on what you mean though.

(Exit chorus.)
List of Participants

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adam Dzibowski</td>
<td><a href="mailto:adam.dzibowski@pwr.edu.pl">adam.dzibowski@pwr.edu.pl</a></td>
<td>Institute of Organisation and Management, Wroclaw University of Technology</td>
</tr>
<tr>
<td>Andrew Armitage</td>
<td><a href="mailto:andrew.armitage@anglia.ac.uk">andrew.armitage@anglia.ac.uk</a></td>
<td>Anglia Ruskin University</td>
</tr>
<tr>
<td>Andrew Rowe</td>
<td><a href="mailto:a.rowe@mmu.ac.uk">a.rowe@mmu.ac.uk</a></td>
<td>Manchester Metropolitan University</td>
</tr>
<tr>
<td>Ane Lindgren Hassing</td>
<td><a href="mailto:aih.ica@cbs.dk">aih.ica@cbs.dk</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Angele Beausoleil</td>
<td><a href="mailto:angele.beausoleil@gmail.com">angele.beausoleil@gmail.com</a></td>
<td>University of British Columbia</td>
</tr>
<tr>
<td>Anita Mangan</td>
<td><a href="mailto:a.m.i.mangan@keele.ac.uk">a.m.i.mangan@keele.ac.uk</a></td>
<td>Keele University</td>
</tr>
<tr>
<td>Anja Overdiek</td>
<td><a href="mailto:a.overdiek@hhs.nl">a.overdiek@hhs.nl</a></td>
<td>The Hague University of Applied Sciences</td>
</tr>
<tr>
<td>Anke Strauß</td>
<td><a href="mailto:strauss@wzb.eu">strauss@wzb.eu</a></td>
<td>Berlin Social Science Centre (WZB)</td>
</tr>
<tr>
<td>Ann Rippin</td>
<td><a href="mailto:ann.rippin@bristol.ac.uk">ann.rippin@bristol.ac.uk</a></td>
<td>University of Bristol</td>
</tr>
<tr>
<td>Anna Ilnesta</td>
<td><a href="mailto:ana.inesta@esade.edu">ana.inesta@esade.edu</a></td>
<td>ESADE Business School</td>
</tr>
<tr>
<td>Anna-Mi Fredriksson</td>
<td><a href="mailto:fredriksson.annami@gmail.com">fredriksson.annami@gmail.com</a></td>
<td>Stockholm School of Economics</td>
</tr>
<tr>
<td>Anne Pääsillä</td>
<td><a href="mailto:anne.passila@lut.fi">anne.passila@lut.fi</a></td>
<td>Lappeenranta University of Technology, Lahti School of Innovation</td>
</tr>
<tr>
<td>Anne Sophie Madsen</td>
<td><a href="mailto:asm@plus.dk">asm@plus.dk</a></td>
<td>Pluss Leadership A/S</td>
</tr>
<tr>
<td>Anneli Huuala</td>
<td><a href="mailto:anneli.huuala@uef.fi">anneli.huuala@uef.fi</a></td>
<td>University of Eastern Finland</td>
</tr>
<tr>
<td>Anu Mitra</td>
<td><a href="mailto:anu.mitra.10@gmail.com">anu.mitra.10@gmail.com</a></td>
<td>Union Institute &amp; University</td>
</tr>
<tr>
<td>Arja Ropo</td>
<td><a href="mailto:arja.ropo@uta.fi">arja.ropo@uta.fi</a></td>
<td>University of Tampere</td>
</tr>
<tr>
<td>Astrid Huopalainen</td>
<td><a href="mailto:ahuopalai@abo.fi">ahuopalai@abo.fi</a></td>
<td>Åbo Akademi University</td>
</tr>
<tr>
<td>Beatriz Acevedo</td>
<td><a href="mailto:beatriz.acevedo@anglia.ac.uk">beatriz.acevedo@anglia.ac.uk</a></td>
<td>Anglia Ruskin University</td>
</tr>
<tr>
<td>Bengt Kristenson Uggla</td>
<td><a href="mailto:bengt.kristensonuggla@abo.fi">bengt.kristensonuggla@abo.fi</a></td>
<td>Åbo Akademi University</td>
</tr>
<tr>
<td>Bent Meier Sørensen</td>
<td><a href="mailto:bem.mpp@cbs.dk">bem.mpp@cbs.dk</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Betty Tsakarestou</td>
<td><a href="mailto:btsaka@gmail.com">btsaka@gmail.com</a></td>
<td>Parteion University for Social and Political Sciences, Athens, Greece</td>
</tr>
<tr>
<td>Björn Müller</td>
<td><a href="mailto:bjorn.mueller@unisg.ch">bjorn.mueller@unisg.ch</a></td>
<td>University of St. Gallen (Switzerland)</td>
</tr>
<tr>
<td>Brigitte Biehl-Missal</td>
<td><a href="mailto:bbiehl@essex.ac.uk">bbiehl@essex.ac.uk</a></td>
<td>Essex Business School, University of Essex</td>
</tr>
<tr>
<td>Carol Sawyer</td>
<td><a href="mailto:csawyer527@gmail.com">csawyer527@gmail.com</a></td>
<td>University of La Verne</td>
</tr>
<tr>
<td>Cecile Meltzer</td>
<td><a href="mailto:cecile@meltzer.no">cecile@meltzer.no</a></td>
<td>Oslo and Akershus University College</td>
</tr>
<tr>
<td>Celine Donis</td>
<td><a href="mailto:celine.donis@udouvain.be">celine.donis@udouvain.be</a></td>
<td>Université catholique de Louvain</td>
</tr>
<tr>
<td>Charlie Cannon</td>
<td><a href="mailto:ccannon@risd.edu">ccannon@risd.edu</a></td>
<td>Rhode Island School of Design</td>
</tr>
<tr>
<td>Name</td>
<td>Email</td>
<td>Institution/Company</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>Christiane</td>
<td>GammenJohnsen</td>
<td>MPP. CBS</td>
</tr>
<tr>
<td>Christofl</td>
<td>Zurm</td>
<td>CREATIVE COMPANION</td>
</tr>
<tr>
<td>Christoph</td>
<td>Michel</td>
<td>University of St. Gallen</td>
</tr>
<tr>
<td>Christophina</td>
<td>Dela</td>
<td>University Duisburg-Essen</td>
</tr>
<tr>
<td>Claudia</td>
<td>Beisswanger</td>
<td>Hochschule fuer Kunst und Design Osnabrueck</td>
</tr>
<tr>
<td>Claudia</td>
<td>Schnugg</td>
<td>Art Electronica</td>
</tr>
<tr>
<td>Dr.</td>
<td>Sippelzberg</td>
<td>Crawford School of Management</td>
</tr>
<tr>
<td>Cristiana</td>
<td>Molina</td>
<td>Southeastern Louisiana University</td>
</tr>
<tr>
<td>Damian</td>
<td>Ruth</td>
<td>Massey University</td>
</tr>
<tr>
<td>Danie</td>
<td>Bimbaum</td>
<td>Moderna Muzet</td>
</tr>
<tr>
<td>Danie</td>
<td>Thiemann</td>
<td>will be communicated later</td>
</tr>
<tr>
<td>Danie</td>
<td>Doherty</td>
<td>Middlesex University</td>
</tr>
<tr>
<td>Darryl</td>
<td>Kissing</td>
<td>Kissinger Leadership Consulting</td>
</tr>
<tr>
<td>David</td>
<td>Bary</td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>David</td>
<td>Kayrouz</td>
<td>Creative Pathways</td>
</tr>
<tr>
<td>Dean</td>
<td>Rockwell</td>
<td>Boston College</td>
</tr>
<tr>
<td>Donatella</td>
<td>Di Paolo</td>
<td>AUT University. Faculty of Design and Creative Arts</td>
</tr>
<tr>
<td>Donatella</td>
<td>Li Hayes</td>
<td>Corporate Community</td>
</tr>
<tr>
<td>Dr.</td>
<td>Scotti</td>
<td>The Ohio State University</td>
</tr>
<tr>
<td>Elisa</td>
<td>Cordell</td>
<td>fabbrica@diatomadine</td>
</tr>
<tr>
<td>Ellen</td>
<td>Speare</td>
<td>CA-Center for Creative Renewal</td>
</tr>
<tr>
<td>Emily</td>
<td>Hugard</td>
<td>University of the Arts London</td>
</tr>
<tr>
<td>Emma</td>
<td>Surman</td>
<td>Keele University</td>
</tr>
<tr>
<td>Emma</td>
<td>Stenstrom</td>
<td>Stockholm School of Economics</td>
</tr>
<tr>
<td>Erika</td>
<td>Wikberg</td>
<td>Stockholm School of Economics</td>
</tr>
<tr>
<td>Name</td>
<td>Email</td>
<td>Institution</td>
</tr>
<tr>
<td>-------------</td>
<td>---------------------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>Jesper</td>
<td><a href="mailto:jb.mpp@cbs.dk">jb.mpp@cbs.dk</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Jenna</td>
<td><a href="mailto:j.knight@brighton.ac.uk">j.knight@brighton.ac.uk</a></td>
<td>University of Brighton</td>
</tr>
<tr>
<td>Jenny</td>
<td><a href="mailto:j.knight@brighton.ac.uk">j.knight@brighton.ac.uk</a></td>
<td>University of Brighton</td>
</tr>
<tr>
<td>Janet</td>
<td><a href="mailto:j.l.borgerson@exeter.ac.uk">j.l.borgerson@exeter.ac.uk</a></td>
<td>Currently unaffiliated</td>
</tr>
<tr>
<td>Janne</td>
<td><a href="mailto:j.l.borgerson@exeter.ac.uk">j.l.borgerson@exeter.ac.uk</a></td>
<td>Currently unaffiliated</td>
</tr>
<tr>
<td>Jasna</td>
<td><a href="mailto:jasna.jelinek@velux.com">jasna.jelinek@velux.com</a></td>
<td>IEDC Bled</td>
</tr>
<tr>
<td>Jean-Luc</td>
<td><a href="mailto:jean-luc.moriceau@telecom-em.eu">jean-luc.moriceau@telecom-em.eu</a></td>
<td>Institut Mines Telecom/TEM Business School</td>
</tr>
<tr>
<td>Jenna</td>
<td><a href="mailto:j.n.ward@dmu.ac.uk">j.n.ward@dmu.ac.uk</a></td>
<td>De Montfort University</td>
</tr>
<tr>
<td>Jenna</td>
<td><a href="mailto:jward@dmu.ac.uk">jward@dmu.ac.uk</a></td>
<td>De Montfort University</td>
</tr>
<tr>
<td>Ewa</td>
<td><a href="mailto:efilipp@gmail.com">efilipp@gmail.com</a></td>
<td>-</td>
</tr>
<tr>
<td>Fabian</td>
<td><a href="mailto:Fabian.Lempa@fu-berlin.de">Fabian.Lempa@fu-berlin.de</a></td>
<td>Freie Universität Berlin</td>
</tr>
<tr>
<td>Fahri</td>
<td><a href="mailto:fa@fahriakdemir.com">fa@fahriakdemir.com</a></td>
<td>Fahri Akdemir Consultancy</td>
</tr>
<tr>
<td>Fawwaz</td>
<td><a href="mailto:Habbal@SEAS.Harvard.edu">Habbal@SEAS.Harvard.edu</a></td>
<td>Harvard School of Engineering &amp; Applied Sciences</td>
</tr>
<tr>
<td>Fides</td>
<td><a href="mailto:s.haigh@shu.ac.uk">s.haigh@shu.ac.uk</a></td>
<td>Sheffield Hallam University</td>
</tr>
<tr>
<td>Fred</td>
<td><a href="mailto:famandell@verizon.net">famandell@verizon.net</a></td>
<td>Fred Mandell PhD</td>
</tr>
<tr>
<td>Georgia</td>
<td><a href="mailto:milioou@gmail.com">milioou@gmail.com</a></td>
<td>Panteion University, Athens Greece</td>
</tr>
<tr>
<td>Giovanni</td>
<td><a href="mailto:g.schiuma@arts.ac.uk">g.schiuma@arts.ac.uk</a></td>
<td>University of the Arts London</td>
</tr>
<tr>
<td>Grete</td>
<td><a href="mailto:grete.wennes@hist.no">grete.wennes@hist.no</a></td>
<td>Trondheim Business School</td>
</tr>
<tr>
<td>Hakan</td>
<td><a href="mailto:ozoolkh@csus.edu">ozoolkh@csus.edu</a></td>
<td>Sacramento State University</td>
</tr>
<tr>
<td>Hendrik</td>
<td><a href="mailto:dirkus.kriek@wits.ac.za">dirkus.kriek@wits.ac.za</a></td>
<td>Wits Business School</td>
</tr>
<tr>
<td>Henrik</td>
<td><a href="mailto:heh.mpp@cbs.dk">heh.mpp@cbs.dk</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Henrik</td>
<td><a href="mailto:henrikschrat@gmx.net">henrikschrat@gmx.net</a></td>
<td>Institute for Arkane Knowledge, Berlin</td>
</tr>
<tr>
<td>Iben</td>
<td><a href="mailto:ist.ioa@cbs.dk">ist.ioa@cbs.dk</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Ida</td>
<td>Danneskold-Samsøe <a href="mailto:ids@pluss.dk">ids@pluss.dk</a></td>
<td>Pluss Leadership A/S</td>
</tr>
<tr>
<td>Ingrid</td>
<td><a href="mailto:die.ingrid@web.de">die.ingrid@web.de</a></td>
<td>Universität Augsburg</td>
</tr>
<tr>
<td>Isabelle</td>
<td><a href="mailto:caron.isabelle.8@courier.uqam.ca">caron.isabelle.8@courier.uqam.ca</a></td>
<td>Université du Québec à Montréal</td>
</tr>
<tr>
<td>Isak</td>
<td><a href="mailto:isaknilson@gmail.com">isaknilson@gmail.com</a></td>
<td>Sasse Art Division</td>
</tr>
<tr>
<td>Jacc van Uden</td>
<td><a href="mailto:j.vanuden@hhs.nl">j.vanuden@hhs.nl</a></td>
<td>The Hague University of Applied Sciences</td>
</tr>
<tr>
<td>Jane</td>
<td><a href="mailto:Jane.gavan@sydney.edu.au">Jane.gavan@sydney.edu.au</a></td>
<td>University of Sydney</td>
</tr>
<tr>
<td>Janet Borgerson</td>
<td><a href="mailto:j.l.borgerson@exeter.ac.uk">j.l.borgerson@exeter.ac.uk</a></td>
<td>Currently unaffiliated</td>
</tr>
<tr>
<td>Jasna</td>
<td><a href="mailto:jasna.jelinek@velux.com">jasna.jelinek@velux.com</a></td>
<td>IEDC Bled</td>
</tr>
<tr>
<td>Jean-Luc</td>
<td><a href="mailto:jean-luc.moriceau@telecom-em.eu">jean-luc.moriceau@telecom-em.eu</a></td>
<td>Institut Mines Telecom/TEM Business School</td>
</tr>
<tr>
<td>Jenna</td>
<td><a href="mailto:jeward@dmu.ac.uk">jeward@dmu.ac.uk</a></td>
<td>De Montfort University</td>
</tr>
<tr>
<td>Jenny</td>
<td><a href="mailto:jknight@brighton.ac.uk">jknight@brighton.ac.uk</a></td>
<td>University of Brighton</td>
</tr>
<tr>
<td>Jesper</td>
<td><a href="mailto:jb.mpp@cbs.dk">jb.mpp@cbs.dk</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Name</td>
<td>Email</td>
<td>Institution</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>Jelle</td>
<td><a href="mailto:joelle.basque@hec.ca">joelle.basque@hec.ca</a></td>
<td>HEC Montreal</td>
</tr>
<tr>
<td>Johan</td>
<td><a href="mailto:johan.storgard@sveriskteatelefonen.fi">johan.storgard@sveriskteatelefonen.fi</a></td>
<td>Svenska Teatern</td>
</tr>
<tr>
<td>Jolanta</td>
<td><a href="mailto:jjagiela@iel.ac.uk">jjagiela@iel.ac.uk</a></td>
<td>University of London</td>
</tr>
<tr>
<td>Jonathan</td>
<td><a href="mailto:jpricks@gmail.com">jpricks@gmail.com</a></td>
<td>University of Warwick</td>
</tr>
<tr>
<td>Jonathan</td>
<td><a href="mailto:jegla@rit.edu">jegla@rit.edu</a></td>
<td>Rochester Institute of Technology</td>
</tr>
<tr>
<td>Jonathan</td>
<td><a href="mailto:bean@bucknell.edu">bean@bucknell.edu</a></td>
<td>Bucknell University</td>
</tr>
<tr>
<td>Jose Luis</td>
<td><a href="mailto:joluis.marin@esade.edu">joluis.marin@esade.edu</a></td>
<td>ESADE Business School</td>
</tr>
<tr>
<td>Jose Luis</td>
<td><a href="mailto:jmsehl@isu.edu">jmsehl@isu.edu</a></td>
<td>Lebanese American University</td>
</tr>
<tr>
<td>Jost</td>
<td><a href="mailto:jost.buschmeyer@gab-muenchen.de">jost.buschmeyer@gab-muenchen.de</a></td>
<td>GAB Muenchen</td>
</tr>
<tr>
<td>Karen</td>
<td><a href="mailto:KBubb@choyboise.org">KBubb@choyboise.org</a></td>
<td>Centre for Creativity and Innovation, Boise State University</td>
</tr>
<tr>
<td>Karl-Heinz</td>
<td><a href="mailto:kzkl@cbs.de">kzkl@cbs.de</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Katazyna</td>
<td><a href="mailto:katazya.losmala@uvs.ac.uk">katazya.losmala@uvs.ac.uk</a></td>
<td>University of the West of Scotland</td>
</tr>
<tr>
<td>Katia</td>
<td><a href="mailto:katja.lindqvist@imm.uio.no">katja.lindqvist@imm.uio.no</a></td>
<td>Lunds University</td>
</tr>
<tr>
<td>Katrin</td>
<td><a href="mailto:klinkelborg@ts-rxnatur.uib.no">klinkelborg@ts-rxnatur.uib.no</a></td>
<td>University of Applied Sciences Osnabrueck</td>
</tr>
<tr>
<td>Krista</td>
<td><a href="mailto:krista.pettajaen@gmail.com">krista.pettajaen@gmail.com</a></td>
<td>Lisa Parti &amp; Co</td>
</tr>
<tr>
<td>Lars</td>
<td><a href="mailto:las.strangegard@hhs.se">las.strangegard@hhs.se</a></td>
<td>Stockholm School of Economics</td>
</tr>
<tr>
<td>Lasse</td>
<td><a href="mailto:lasse.johnell@hhs.se">lasse.johnell@hhs.se</a></td>
<td>Stockholm School of Economics</td>
</tr>
<tr>
<td>Lloyd</td>
<td><a href="mailto:illydw@whitecliffe.ac.nz">illydw@whitecliffe.ac.nz</a></td>
<td>Whitecliffe College of Arts and Design</td>
</tr>
<tr>
<td>Lone</td>
<td>lt@dacapo as</td>
<td>Dacapo a/s</td>
</tr>
<tr>
<td>Lotte</td>
<td>lda@pudik</td>
<td>Aarhus University</td>
</tr>
<tr>
<td>Louise</td>
<td><a href="mailto:lgison@brookes.ac.uk">lgison@brookes.ac.uk</a></td>
<td>Oxford Brookes University</td>
</tr>
<tr>
<td>Luca</td>
<td><a href="mailto:luca.zan@unibo.it">luca.zan@unibo.it</a></td>
<td>University of Bologna</td>
</tr>
<tr>
<td>Lutz</td>
<td><a href="mailto:lutz.hempe@integrateconsulting.de">lutz.hempe@integrateconsulting.de</a></td>
<td>Integrated Consulting Group</td>
</tr>
<tr>
<td>Maija</td>
<td><a href="mailto:Maiju.pulkki@uta.fi">Maiju.pulkki@uta.fi</a></td>
<td>University of Tampere, Theatre Academy Helsinki</td>
</tr>
<tr>
<td>Maija</td>
<td><a href="mailto:maija.valencia@esade.edu">maija.valencia@esade.edu</a></td>
<td>ESADE Business School</td>
</tr>
<tr>
<td>Maija</td>
<td><a href="mailto:maija.valencia@esade.edu">maija.valencia@esade.edu</a></td>
<td>ESADE Business School</td>
</tr>
<tr>
<td>Margareta</td>
<td><a href="mailto:margaret.fage@uwe.ac.uk">margaret.fage@uwe.ac.uk</a></td>
<td>University of the West of England</td>
</tr>
<tr>
<td>Name</td>
<td>Email</td>
<td>Institution/University</td>
</tr>
<tr>
<td>---------------</td>
<td>--------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Marianne</td>
<td><a href="mailto:mb.int@CBS.DK">mb.int@CBS.DK</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Mathias</td>
<td><a href="mailto:mathias.bejean@u-pec.fr">mathias.bejean@u-pec.fr</a></td>
<td>Université Paris Est</td>
</tr>
<tr>
<td>Michel</td>
<td><a href="mailto:avital@CBS.DK">avital@CBS.DK</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Michele</td>
<td><a href="mailto:mu.rusk@ulster.ac.uk">mu.rusk@ulster.ac.uk</a></td>
<td>University of Ulster</td>
</tr>
<tr>
<td>Michelle</td>
<td><a href="mailto:bookhound85@gmail.com">bookhound85@gmail.com</a></td>
<td>Kissinger Leadership Consulting</td>
</tr>
<tr>
<td>Mieke</td>
<td><a href="mailto:mmmx@tg.nl">mmmx@tg.nl</a></td>
<td>Haagse Hogeschool</td>
</tr>
<tr>
<td>Milos</td>
<td><a href="mailto:milos.ebner@guest.ames.si">milos.ebner@guest.ames.si</a></td>
<td>IEDC School of Management</td>
</tr>
<tr>
<td>Mogens</td>
<td><a href="mailto:mogens@holmhome.dk">mogens@holmhome.dk</a></td>
<td>CBS / Copenhagen City</td>
</tr>
<tr>
<td>Mollie</td>
<td><a href="mailto:mollie.apinter-morland@ntu.ac.uk">mollie.apinter-morland@ntu.ac.uk</a></td>
<td>Nottingham Trent University</td>
</tr>
<tr>
<td>Monica</td>
<td><a href="mailto:m.biagioli@lcc.acs.ac.uk">m.biagioli@lcc.acs.ac.uk</a></td>
<td>London College of Communication, University of the Arts London</td>
</tr>
<tr>
<td>Monika</td>
<td><a href="mailto:mtomczyk@aoi.pl">mtomczyk@aoi.pl</a></td>
<td>University of Szczecin</td>
</tr>
<tr>
<td>Monika</td>
<td><a href="mailto:monika.musial@oulu.fi">monika.musial@oulu.fi</a></td>
<td>Oulu Business School</td>
</tr>
<tr>
<td>Mouna</td>
<td><a href="mailto:mouna.quayle@sauder.ubc.ca">mouna.quayle@sauder.ubc.ca</a></td>
<td>UBC Sauder School of Business</td>
</tr>
<tr>
<td>Muriel</td>
<td><a href="mailto:Muriel_Meyer@student.unisg.ch">Muriel_Meyer@student.unisg.ch</a></td>
<td>University of St. Gallen</td>
</tr>
<tr>
<td>Nabila</td>
<td><a href="mailto:nharfoush@faculty.ocadu.ca">nharfoush@faculty.ocadu.ca</a></td>
<td>Strategic Innovation Lab - OCAD University</td>
</tr>
<tr>
<td>Nada</td>
<td><a href="mailto:nada.endrissat@bfh.ch">nada.endrissat@bfh.ch</a></td>
<td>Bern University of Applied Sciences</td>
</tr>
<tr>
<td>Nancy</td>
<td><a href="mailto:nancy.adler@mcgill.ca">nancy.adler@mcgill.ca</a></td>
<td>McGill University</td>
</tr>
<tr>
<td>Nicolaj</td>
<td><a href="mailto:nicolaj.toftebreneche@uniag.ch">nicolaj.toftebreneche@uniag.ch</a></td>
<td>University of St. Gallen</td>
</tr>
<tr>
<td>Nicolas</td>
<td><a href="mailto:nbenchkerki@albany.edu">nbenchkerki@albany.edu</a></td>
<td>University at Albany, SUNY</td>
</tr>
<tr>
<td>Nils</td>
<td><a href="mailto:nils.Wahlin@usbe.umu.se">nils.Wahlin@usbe.umu.se</a></td>
<td>Umeå School of Business and Economics</td>
</tr>
<tr>
<td>Njordur</td>
<td><a href="mailto:Njordur@bifrost.is">Njordur@bifrost.is</a></td>
<td>Bifrost University</td>
</tr>
<tr>
<td>Per</td>
<td><a href="mailto:pd.ica@CBS.DK">pd.ica@CBS.DK</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Perttu</td>
<td><a href="mailto:perttu.salovaara@gmail.com">perttu.salovaara@gmail.com</a></td>
<td>University of Tampere</td>
</tr>
<tr>
<td>Pierre</td>
<td><a href="mailto:pgm.mpp@CBS.DK">pgm.mpp@CBS.DK</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Preben</td>
<td><a href="mailto:prf@sam.sdu.dk">prf@sam.sdu.dk</a></td>
<td>SDU</td>
</tr>
<tr>
<td>Rachel</td>
<td><a href="mailto:RFLOVIE@GMAIL.COM">RFLOVIE@GMAIL.COM</a></td>
<td>LANCASTER UNIVERSITY</td>
</tr>
<tr>
<td>Raimonda</td>
<td><a href="mailto:agne.drama@gmail.com">agne.drama@gmail.com</a></td>
<td>Vilniaus Kolegija/University of Applied Sciences</td>
</tr>
<tr>
<td>Ralph</td>
<td><a href="mailto:R.Bathurst@massey.ac.nz">R.Bathurst@massey.ac.nz</a></td>
<td>Massey University</td>
</tr>
<tr>
<td>Name</td>
<td>Email</td>
<td>Institution</td>
</tr>
<tr>
<td>--------------</td>
<td>------------------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>Ramen</td>
<td><a href="mailto:senename@gmail.com">senename@gmail.com</a></td>
<td>Independent Consultant</td>
</tr>
<tr>
<td>Renee</td>
<td><a href="mailto:rmpp@csu.de">rmpp@csu.de</a></td>
<td>MPP (CSS)</td>
</tr>
<tr>
<td>Rikke</td>
<td><a href="mailto:nkke@heinsen.de">nkke@heinsen.de</a></td>
<td>Statesere Sneakunskole</td>
</tr>
<tr>
<td>Rob</td>
<td><a href="mailto:ramp@cos.sk">ramp@cos.sk</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Roberta</td>
<td><a href="mailto:p.dwood@durham.ac.uk">p.dwood@durham.ac.uk</a></td>
<td>Durham University Business School</td>
</tr>
<tr>
<td>Roberta</td>
<td><a href="mailto:robert.lauer@ju.de">robert.lauer@ju.de</a></td>
<td>JKU Johannes Kepler University</td>
</tr>
<tr>
<td>Roman</td>
<td><a href="mailto:lauer@hec.fr">lauer@hec.fr</a></td>
<td>hecpar</td>
</tr>
<tr>
<td>Ruth</td>
<td><a href="mailto:ruthberessn@lasalle.edu.sgo">ruthberessn@lasalle.edu.sgo</a></td>
<td>LASALLE College of the Arts Limited</td>
</tr>
<tr>
<td>S. Kirsten</td>
<td><a href="mailto:kirstengay@yahoo.com">kirstengay@yahoo.com</a></td>
<td>SAP</td>
</tr>
<tr>
<td>Sara Malvin</td>
<td><a href="mailto:malou@ruc.dio">malou@ruc.dio</a></td>
<td>Performance Design Roskilde University</td>
</tr>
<tr>
<td>Shannon</td>
<td><a href="mailto:shempp@cos.dk">shempp@cos.dk</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Shawn</td>
<td><a href="mailto:sdecker@saic.edu">sdecker@saic.edu</a></td>
<td>MPA</td>
</tr>
<tr>
<td>Simon</td>
<td><a href="mailto:sande2@saic.edu">sande2@saic.edu</a></td>
<td>School of the Art Institute of Chicago</td>
</tr>
<tr>
<td>Sophie</td>
<td><a href="mailto:soc@aber.ac.uk">soc@aber.ac.uk</a></td>
<td>Aberystwyth University</td>
</tr>
<tr>
<td>Stefania</td>
<td><a href="mailto:smmp@cbs.dk">smmp@cbs.dk</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Stefanie</td>
<td><a href="mailto:sdy23@management.bath.ac.uk">sdy23@management.bath.ac.uk</a></td>
<td>University of Bath</td>
</tr>
<tr>
<td>Stephen</td>
<td><a href="mailto:stephe1instead@york.ac.uk">stephe1instead@york.ac.uk</a></td>
<td>University of York</td>
</tr>
<tr>
<td>Steven</td>
<td><a href="mailto:stsi@wpi.edu">stsi@wpi.edu</a></td>
<td>Worcester Polytechnic Institute</td>
</tr>
<tr>
<td>Sue</td>
<td><a href="mailto:smoffat@newvictorialtheatre.org.uk">smoffat@newvictorialtheatre.org.uk</a></td>
<td>New Victoria Theatre</td>
</tr>
<tr>
<td>Sylvain</td>
<td><a href="mailto:syrhambeau@esseurope.eu">syrhambeau@esseurope.eu</a></td>
<td>ESOP Europe</td>
</tr>
<tr>
<td>Takaya</td>
<td><a href="mailto:kawamura@bus.osaka-cu.ac.jp">kawamura@bus.osaka-cu.ac.jp</a></td>
<td>Osaka City University</td>
</tr>
<tr>
<td>Teresa</td>
<td><a href="mailto:tmartelli-lee@lexame.edu">tmartelli-lee@lexame.edu</a></td>
<td>University of La Verme</td>
</tr>
<tr>
<td>Ullas</td>
<td><a href="mailto:ullasjohansson@kth.se">ullasjohansson@kth.se</a></td>
<td>Gothenburg University - Business &amp; Design Lab</td>
</tr>
<tr>
<td>Vivianne</td>
<td><a href="mailto:sevginthe@uam.ca">sevginthe@uam.ca</a></td>
<td>UQAM</td>
</tr>
<tr>
<td>Wendelin</td>
<td><a href="mailto:wkueper@karlshoekschule.de">wkueper@karlshoekschule.de</a></td>
<td>Karlshoekschule International University</td>
</tr>
<tr>
<td>William</td>
<td><a href="mailto:wog.mpp@cs.dk">wog.mpp@cs.dk</a></td>
<td>Copenhagen Business School</td>
</tr>
<tr>
<td>Wolfgang</td>
<td><a href="mailto:wem-fischer@hs-osnabreck.de">wem-fischer@hs-osnabreck.de</a></td>
<td>University of Applied Sciences Osnabrueck</td>
</tr>
<tr>
<td>Yannick</td>
<td><a href="mailto:yannick.fonde@telecom-em.eu">yannick.fonde@telecom-em.eu</a></td>
<td>Institut Mines-Telecom / Telecom-Ecole Management / France</td>
</tr>
</tbody>
</table>