This document contains all paper abstracts for the 8th Art of Management & Organization Conference held at the IEDC, Bled School of Management, Slovenia 2016

Compiled by Dr Jenna Ward
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The Power of Poetry/Poetics

Convened by:
Per Darmer
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Louise Grisoni
“The Day in The Life Of”: the poetics of alienation

By Andrew Armitage Andrew.armitage@anglia.ac.uk

The alienated practitioner has its foundations rooted within Marxist theory. In his work Alienation and Freedom, Robert Blauner presents an analysis of Karl Marx’s theory of alienation within the context of industrial workers. Blauner studied the concept of alienation in a variety of industries, being as it was an investigation of the the contemporary industrial life of the 1950’s and early 1960’s through the four lenses of powerlessness; meaningless; isolation; and self-estrangement, these being central in the wellbeing and determination of industrial workers. This paper will adopt a novel approach to these issues, by exploring the concept of alienation in the contemporary higher education workplace through the lens of a poetic journey. By providing poetic insights of the emotional engagement of an individual’s selfhood with their workplace it will draw upon Blauner’s original work, borrowing as it does the four elements of his analysis in the examination of an educational practitioner in a UK post-1992 university. The analysis in this paper will be by its very nature an autobiographical account, and will follow “the day in the life of” my personal experiences, chronicled in a daily poetic form throughout the working week (Monday to Thursday) using Blauner’s four-part typology of alienation. Day five, Friday, I add to Blauner’s typology using Kierkegaard’s concept of “Sickness” in my poetic journey, where despair is not a disorder of the kind that should be rooted or prevented, but from a spiritual development, where there is something healthy about it as I explore the existential of meaning my work (and life). The poems will explore my deep sense of anguish; a voice calling out, wanting to be heard in the melee of what I see and feel to be a chaotic world; a world that is becoming more and more distant from the values and hopes I once held, these now being challenged and crushed by market forces, commercialisation, and the commodification of education, of knowledge, and truth. As Kierkegaard once quoted:

Lord! Give us weak eyes for  
things of no account,  
and eyes of full clarity  
in all your truth

Indicative References:


By Per Darmer pd.ioa@cbs.dk

The purpose of the paper is to draw a map of the terrain of the Power of Poetry. The map will be one of many possible maps of that terrain. Done in order to provide some insights into what forms and shapes the Power of Poetry can emerge in.

The map will at one end of the map (or continuum of the power of poetry) look at poems revolving around the theme of power and at the other end of the map (continuum) try to understand and show how the practices of poetry is a manifestation of power Foucault, 1975). In other words, the map will go from one end to the continuum to the other and draw a picture of the power of poetry terrain to illustrate both specific positions within that terrain and the size and diversity of the terrain.

The paper will draw upon examples from the literature and illustration from the author to highlight and explore different positions within the map. The reasoning behind the selected examples and illustrations will be explained in the paper alongside the highlighted positions. The paper therefore becomes both a proposal for how to make a kind of a state-of-the-art review of the terrain and an explorative paper that pave the way for a better understanding of as well as a preliminary illustration of the terrain and some of the possible positions within it.
A routine aspect of working life for most organisations is performance management, and one aspect of performance management is the annual or bi-annual appraisal process (called many things including performance reviews, staff development reviews etc). The effectiveness of this method of reviewing and managing performance remains open to debate (Baker, T., 2013).

Jenny Knight and a colleague will perform a poem that will deal with the experience of the appraisal interview from the perspective of the manager as well as the member of staff being appraised. Jenny draws on Steven Berkoff’s theatrical approach and his commitment to the use of rhythm, repetition and silence to explore the power dynamics, the unspoken agendas, prejudices, thoughts and desires of both parties and the personal impact of such an interaction and process. The two performers will reveal aspects of themselves directly to the audience.

Baker (2013) describes appraisal meetings as potentially resulting on one-way monologues, and so Jenny has developed a performance where each party is locked into their own monologue, not always hearing or reacting to the other until finally some powerful conversation takes place...

The performance will also draw on aspects of Brechtian theatre, playing directly to the audience and critically appraising the process of the appraisal, from the perspectives of power, truth and pain.

Empowering the Intangible
By Dr Lawrence J. Lad llad@butler.edu

Poetry, like any art form, has the potential to have us stop, notice, and be present in our awe. This proposal is for a session on poetry as listening, as conversations for action, and as a unique tool for capturing a moment (recording institutional events). Utilizing work by e. e. cummings, Robert Bly, James Autry, and the author/facilitator, this is an experiential session designed to bridge the space between us as 3rd person observers and as 1st persons doing and experiencing.

The session will provide background on the use of poetry (and other imagery including story, visual art, photography, and video clips) in organization settings. As one type of ABI (Arts Based Initiative), poetry gives us the opportunity to “experience” ourselves in the words and images in a unique way. Poetry allows us to see the power of words both written and spoken in a new light. As with the popularity of TED talks, we come to appreciate a well-executed presentation as well as the power of the spoken word. Poetry fills our longing to see the day to day from a different perspective. Its real power is using words to capture the obvious through rhythm and rhyme. Poetry is word percussion.

We will share a set of poems from the management literature, perform some from the author’s work, and will reflect on the process linking it, where possible, to organization design, strategy, and ways of capturing a moment. Finally, we will create a poem to summarize the conference and do a reading of it on the last day of the conference.

Here are two possible examples of poems that could be discussed:

**Thinking about strategy**

It’s always about growth, the sustainable kind, purposeful
Made possible by focusing efforts
At last
Having a say in our own destiny
Energy released, unleashed by

**Conversations for action**

“We might…”
“We could…”
“Here’s my idea”
“Consider this…”
“Let’s try”
“Thanks for including me…”
“Why not…”
I could get behind that

Not every detail worked out
Just a direction,
unveiled, discovered, disrobed, disclosed

**In talking, differently**

on purpose
with conviction
about possibility
beyond curiosity
collaborative magic...

weigh in,
voice concerns,
gather data
and
let the future speak to us
listen for the gold
ear to the ground

Word...Out

A Germ of an Idea

Seed
Spore on porous ground
Wet
Spring
Sponge-like womb
Holds these pods with message inside
Code unfolding
Deciphered, germination, incubation, generative proliferation

Like ideas Need time to develop, envelope, grow on
Bloom groom
Shower, flower 4
Sunbeam
Light stream

In organizations
Plant your best stuff
Cultivate the ground
Weed out the pests
Be vigilant
Celebrate the harvest

In nature, like business
Nothing is automatic
See your strategy as scheduled serendipity
So
Plant something now
And
Watch it, tend it.
Be patient
Mindful
That things happen
Interventions sensed, timed, attuned, in tune
Nature’s rhythm
In sync, In xs, In vogue
Just do your part...
The cosmos is counting on you
On Transition - The Binary and The Biological

By Susu Nousala (susu.nousala@aalto.fi and s.nousala@gmail.com)

It’s a piece about internet and biological systems viewed as evolutionary networks (based on my background and interest in systems in general).

In the paper I discuss the various layers from a systems point of view and other elements using other literary references. I am somewhat concerned about it as it’s a piece of my own creation but am using the pretext that poetry is "A physical manifestation of an internal human creative response..."

Here is the piece:

Living a common existence - small foot prints, close, open.

And, or, not.

Were some creatures in a harmonic linear, binary existence?

For collective, commonly agreed times of the year (accordingly to celestial mappings pursued), that sharing, feasting and breaking of bread be the order of these particular days.

And so, creature A invited creature B to feast upon their neighbor creature C, as was the way of their existence.

Open, close.

Transmission, control, protocol

engage your through.
Unveiling the Limn: in search of renewed organisational realities

By Paul Stanley

‘Keep your gaze on the wounded place, this is where the light enters.’ Rumi

Some of the most powerful and profound forces at play in organisations are invisible: power; love; oppression; fear; the spiritual; the soulful. Within the realm of organisational dynamics, the role of the leader is well recognised, if not so well understood. In moving towards such understanding, I propose that we need to move from consensual realities, towards more non-local, other-worldly ways of knowing. As leaders - teachers; healers; warriors; visionaries - we need to allow ourselves to be, or become enchanted and porous individuals: to become available and aware of the otherworldly. To become more soul-fluent. (Arrien 1993; Mindell 2002; Stacey 2010).

I have in my inquiry been working with an invisible subject, working with making the subject invisible; as a means of underlining with what John O’Donohue calls ‘the secret crevices where the surface of things is strained.’ (O’Donohue 2004; 85). This raises for me questions around the connection between invisible and disappear. And the ways that these barely discernible phenomena might be suffused with light: given air, brought to life, somewhat analogous to the way that a sheet of notepaper that has been written on, will leave an imprint, barley discernible, on the sheet beneath. Part of my inquiry - that into the nature of Limn - is as to how this layer might be thrown, perhaps briefly, into sharper relief to discover underlying truths not easily or readily revealed by other means: to access, to uncover those ‘strained surfaces’. I explore ways in which artful inquiry can help with this, via poetry, photography, experimental writing and forming what I term ‘Glimpses’ by combining these forms.

Surface appearances may be only tangentially related to underlaying realities and energies abundant in organisational life. We need to find new forms of knowing, relating, connecting if we are to function as effective self-leaders in increasingly complex and fluid environments.

For this submission, I propose a series of Glimpses, in the form of photographic images paired, with excerpts of poetry, both made by me. I would do a guided gallery introduction and poetry reading. These Glimpses will track my trajectory from working in an toxic organisation, to rebecoming a teacher/healer/warrior/visionary, and lend insight into the value of ‘gazing at the wounded place’ and all that entails.

‘He’s talking about a tug on the senses, to being tugged out of himself. Yep, we lose ourselves, our old sense of self replaced by an infusion of the world, the senses so wildly renewed. And for some, this is too frightening.’

From Sight and Sensibility, Laura Sewell (1999; 191)
Writing the Limn: an experimental invitation to soul-recovery

By Paul Stanley, Katherine Semler Hayes, Mike Stanford.

‘The spiritual resides in art, and art bestows archetypal significance to soul, for soul recovery.

Kandinsky

In connecting with the soul, we open ourselves to wounding: being wounded; wounding others; making ourselves vulnerable in connection. We may open ourselves to healing too. There is a storied quality to wounding: some wounds may be seen, others not. Both kinds may be made more, or less, visible by story, by narrative, by soul-writings. Such writings are writing about that which it is impossible to write about, to tell in the normal sense of narrative, or report: that data is flagged - as both unreliable, and also beyond dispute. The writings, and stories, are dispatches from non-ordinary worlds, from the worlds of chaos. In The Wounded Storyteller, Arthur Frank describes the paradox: ‘The story traces the edges of the wound that can only be told around. Words suggest its rawness, but that wound is so much of the body, its insults, agonies and losses, that words necessarily fail.’ These stories are frequently chaos stories. Frank avers that chaos stories cannot be told from within the chaos, (which has to be lived), but only later, reflexively. This workshop is based not he premise that such a writing practice is the ground for soul-recovery: it is soul-writing. A re-writing of the soul, in the artful re-creation of the disruption (Frank 2013; 98).

This then is the ground chosen for inquiry: to write (about) the invisible, the impossible, from a place that it is impossible to write. This writing, this method, and subject (the impossible, the what?) has three principal qualities:

1. The ‘How?’ (limen, healing);

2. The ‘Who?’ (wounded, artful);

3. The ‘Why?’ (blessing, purpose, purposelessness)

It may be said that soul-recovery is the (re)discovery of a kind of belonging, an integration; a movement towards integrity. In Eternal Echoes, John O’Donohue says:

One of the vital criteria of personal integrity is whether you belong to your own life or not. When you belong in yourself you have poise and freedom. Even when the storm of suffering rages, it will not un-house you. Even in the maelstrom of turbulence some place within you will still anchor you faithfully. These inner roots will enable you later to understand and integrate the suffering that has visited. True belonging can integrate the phases of exile. (O’Donohue, 2000; 213)

By seeking certainties in uncertain situations then we may become our own prisoners, or the prisons of real and imaginary others: ‘Certainty is a subtle destroyer. We confine our mystery within the prison of routine and repetition.’ (O’Donohue 2000; 176) and that: ‘Your complicity with other peoples images and expectations of you allows them to box you in completely.’ (O’Donohue 2000; 183)
Emerging from soul-writing is a sense making, an internal re-ordering, self acceptance, perhaps renewal. A decoding. It is the beginning of a becoming, a transition from a smaller to a higher self. (Scharmer, C Otto 2013)
Many facets of our lives - working, personal, business, emotional, spiritual - engender thoughts and feelings that are often difficult or risky to explore, much less express. They are invisible. These may be experienced as a call of the soul:

‘... the call is typically experienced as uncanny or numinous, suffused with the sacred or holy... Nonordinary states of consciousness are also common, states in which you may apprehend something astonishing\(^1\) about the world for the first time…’

(Plotkin 2003; 57)

We may find ourselves, almost un-wittingly, drawn to a change, or series of changes, over which there seems to be little control or influence. Yet within these changes lays the key to learning and growth, without which our integral self-leadership - our leadership from our soul - is nullified. This call may start as an apprehending of something astonishing, but will become a journey, even if only one of reflection. Such reflexivity is a key aspect of what it is to be a leader. Poetry and poetics are enablers here, they allow us to take a view of ourselves apart from the situations that we find ourselves in. We may use poetry as dialogue, mirror or window, as a means of discerning the numinous. It may reveal the invisible, the quantum signals, in the limen\(^2\).

This is a space for quantum inquiry to emerge into, if it exists... defined by a quality of attention, a gaze. Attention is a two-way thing. I find that this quality of attention giving, this gaze, is both a clue, and a way into, layered inquiry: ‘We are called out - pouring emanations of attention and self into landscape - and sometimes we “lose” ourselves. This might be frightening - and it might even be ecstatic, erotic.’

(Sewell 1999; 191)

A quality of the gaze affects the quantum too. I wonder what is so different in the complexity of human soul, spirit and emotion? As Laura Sewell goes on to say:

---

\(^1\) Emphasis mine.

‘Multiple planes now beckon me, seducing me into an awakening. I am called out and hungering for more, filled with light and gratitude, and I am changing.’ (Sewell 1999; 197)

We may wonder what will happen next in this space, and how at that ‘threshold between seeing and not-seeing, the very edge of seeing’ - I will perceive it? (Sewell 1999; 215)

In a series of recited glimpses (short excerpts) from their poetry, the authors explore these key concepts: dialogue; mirror; window; invisibility; disappearance; the gaze; the limen - the edges of perception. This enhanced seeing illuminates the the art of poetry-as-method self-development.

And the way in which the imaginary may become real.

‘True poets lead no one unawares. It is nothing other than the awareness poets - that is creators of all sorts - seek. They do not display their art so as to make it appear real; they display the real in a way that reveals it to be art.’

James Carse, from Finite and Infinite Games.
Making the Intangible Tangible

Convened by:
Cathryn Lloyd
Geoff Hill
Body Maps: Embodied Stories and Artefacts
By Dr Cathryn Lloyd

In this presentation Cathryn showcases Body Mapping; an arts-based research methodology and experiential process.

This presentation has two parts. Firstly, the Provenance for Body Mapping is discussed briefly. Secondly, participants will have the opportunity to experience an aspect of Body Mapping. Due to the time available and the scale of Body Maps, it is not possible for participants to create their own Body Maps in this session. However, participants will be invited to map their hands to visually and artfully share the story of their connection and journey to the Art of Management Conference and explore the Provenance of their own creative professional practice.

Background:

Body Mapping is a large scale, life size visual artefact produced by people who have participated in creative development workshops designed and facilitated by Cathryn. Throughout the workshops participants are exposed to creative concepts and hands on processes that allow participants to explore their creative identity (past, present and future). Body Mapping is a creative response to this inquiry.

Participants explore, express and represent their creative qualities and aspirations through drawing, images, collage, symbols and metaphors. Body Maps provide a visually rich picture for people to see themselves and others from a different viewpoint. Body Mapping is a way of telling stories (Gastaldo, Magalhaes, Carrasco and Davy, 2012).

While Cathryn has her own story and ‘Provenance’ of Body Mapping, further investigation reveals that Body Maps have their own Provenance. Research shows Body Maps have been used as arts-based research methods and therapeutic interventions in a range of contexts such as health, safety, educational and community development. In one particular research project ‘Body Mapping Storytelling’ was used to tell the stories of ‘undocumented workers’ in Canada (Gastaldo, Magalhaes, Carrasco and Davy, 2012).

Cathryn’s creative development workshops are designed to cross boundaries and offer participants from all walks of life and professional backgrounds a creative space for self-inquiry. Body Mapping is an aesthetic and artful inquiry (Lloyd 2015) and provides a way for people to generate interesting theories and observations themselves (Gauntlett and Holzwarth 2006).

In developing the Body Mapping process Cathryn proposes that Body Maps can be adapted and migrated into organisational life as a way of illustrating and illuminating professional and organisational identity. Body Maps may provide an avenue for previously concealed or underestimated aspects of organisational life to be revealed (Schrat, Warren and Höpfl 2012). As Short and Warren (2012) propose, relying solely on textual narratives in researching and exploring identity at work misses vital performative and contextual data that enrich our understanding of organisational life (2012, 18). When fully explored Body Maps involve the head, heart and body.

Just as in all forms of research inquiry, ethical considerations need to be at the forefront in deciding what is and is not an appropriate research methodology.

References


Narrative Fiction and Career Awareness: The Impact of Fiction versus Non-Fiction Stories on Possible Hoped-for and Feared Future Work Selves

By Brokerhof, I., Bal, M., Jansen, P. and Solinger, O.

Fictional narratives are a pervasive aspect of human life: they can inspire and influence people to reflect on their private lives and their career, and they can stimulate the development of work skills, such as creativity or empathy. The current experimental study investigated the link between reading narrative fiction and how this affects writing about your own future career, focusing on possible future work selves of university students. Possible future work selves are conceptualised as representing “individuals' ideas of what they might become, what they would like to become, and what they are afraid of becoming” (Markus & Nurius, 1986, p.954) and are an important motivation for career choices. Possible selves are often divided into hoped-for selves and feared selves and this experiment distinguished between these positive and negative expectations by having textual stimuli, in which the main character has either a positive or negative job experience. For this online experiment a between-subjects design was used with four experimental conditions: (fiction versus non-fiction) x (positive versus negative content) with a sample of university students in the United Kingdom (n = 204). The popular fiction fragments were from the book The Circle by Dave Eggers, for the non-fiction texts popular blogs and descriptions of glassdoor.com about working at Google were blended into one story fragment of equal length. The non-fiction stories were made similar to the fiction stories in story perspective (third person narrator) and gender of the main character (female). The main objective of the experiment was to explore to what extent reading narrative fiction can stimulate thought, length and elaboration in students’ descriptions of their possible future selves. It was hypothesised that positive experiences prime participants’ descriptions of desired future work selves and negative experience would stimulate feared future work selves. Furthermore, positive stories were expected to increase the likelihood that participants would consider themselves working in the same job or company as the main character, or would even express the intention to do so by leaving their email address at the end. Due to the exploratory nature of the study, several mediating variables were measured: transportation, attention, emotional state and textual enjoyment. Individual differences were also included, such as age, field of study, reading habits, need for cognition, and the future orientation scale. First interpretations of the results indicate that negative texts had the strongest impact, decreasing the likelihood that participants would work in the company described. When asked soon after reading whether they wanted to work in the company in the story the negative fiction text had the largest impact, when at the end asked whether they would like to do an internship at Google and leave their email address, the negative non-fiction was significant. Currently, the most important outcome measure, the qualitative essay question about possible future work selves, is still coded and analysed.
Bringing the body into change practice through storied performance

By Bryant, H.

As a change facilitator practitioner writing stories and poems and performing about the (my) body in professional practice helps me to go on, to sustain my practice. In my research and practice I have become increasingly interested in the two concepts of the body in professional practice (Green & Hopwood, 2015) and the performative-I disposition (Spry, 2011). Both approaches are auto-ethnographic and catered for the responses that I was having to practising as an internal change practitioner in a regional university in Australia. I wrote and performed a performative text, a poem called the Shapeshifter. "The performative-I disposition is based upon a willingness to examine one's own values, beliefs and biases" (Spry 2011a, p134). I argue that this willingness should be central to a change facilitator’s practice so that we may be able to provide a “forum to shift power relations” (Gregory & Romm, 2001, p. 457). Writing stories, poetry, plays or other performative text therefore assists us to bring our bodies into professional practice and to recognise the role that we are playing in the organisational politics and power, and to understand the cultural and political constraints and frames within which we practice.

In this experiential workshop we will explore storied performance as a means of bringing our bodies into our change practice.


Continuing Professional Development as a tool for team development: What motivates the healthcare practitioner to undertake on-going education?

By Cutler, T.

Current driving forces for HCP development by Continuing Professional Development (CPD) are the governing bodies. The Nursing and Midwifery Council (NMC 2015) and Health Care Practitioners Council (HCPC 2012) make it clear that CPD is a requirement to maintain registration and professional credibility. This requirement can be viewed as a development need discussed during progress reviews. This is identified by Clearly et al (2011) who state that participation in CPD has a positive impact on career progression. Going on to highlight if advocated as a development opportunity, can positively influence recruitment and progression.

Alternatively it can be used for performance management in a negative way or to fulfil a target set by government. This can mean that participants attend but do not engage and therefore study in a systematic way, only interested in achieving not excelling.

Whilst the concept of CPD has, in general, been embraced by health care professionals and health care services alike little is known about the views of the practitioner or stakeholder regarding the value of CPD (Schweitzer and Krassa 2010).

My career in higher education has focused on developing healthcare practitioners (HCP), either towards specialist education or ensuring the courses lead to their future development. In September 2015 I commenced my PhD. I plan to discover the motivations behind CPD engagement. Interviewing mature HCP’s to discover their stories. The experience I have had during my career has developed my interest in this area – what will their experience show?

The presentation will take either the Pecha Kucha 20x20 format or individual quotes to form the story of experiences of CPD.
Film as Arts Based Intervention in Management
By De Paoli, D and Gaustad, T.

This is about exploring film and film making as an arts-based intervention in business- and management. We want to uncover where film as art can be a contribution and develop both management and leadership education.

The field of arts based intervention of management and organization is inspired and developed by many different fields of arts such as theatre, music, visual art, photography, poetry, literature and design. The field of research rooted in the Art of Management and Organization Conference has uncovered how arts based approaches from these various art traditions has found many different applications. This use of art approaches, -methods and -tools has throughout the years been seen within leadership education, communication programs, creativity and innovation work shops, strategy processes amongst other settings. We have seen less use of film, film methods and film management approaches to develop management and organizations. Film is an expressive and communicative element in storytelling and highly prevalent in todays’ media based society, either used for communicating strategy or market things or as a way to depict and communicate. Filming in itself is applied as a participative approach method, research publication (Salovaara, 2014) and even communicative method. In this paper we want to explore further how film can be used as an arts-based intervention in management- and business education, see the list below of potential applications of film and film based approaches;

1. Film making as leadership method (film directing as leadership approach, creative flexible leadership approach)
2. Film making as organizing approach (creativity as value driver instead of costs, thinking both market and art)
3. Film as storytelling (in business, leadership education, branding etc)

We see an unexplored potential in applying both film as expression and communication in both storytelling, innovation processes, leadership and marketing. This is a traditional arts-based intervention approach. Another idea that is more about competence transfer; to use film management and work approaches to other areas. We are inspired by the need for innovative market oriented thinking within product development and project management. Film production has the capacity to develop artistic ideas that appeal to the market and target groups, without compromising the artistic idea and process. We see a potential in using this approach in film making, how film director develops her idea in accordance with market and target group, to other areas demanding both creativity, process developing approaches and a market. These are only some of the areas of applying film as arts-based intervention in management. There may be many more.
Do Stories Catalyse Changes in Management Practice?
By Eley, M

Initial research on the value and use of stories for business professionals is scheduled with the Birmingham City Business School’s Executive MBA cohort(s) in the first half of 2016. It will ask the questions ‘how do business professionals make use of stories?’ and ‘how are business professionals inspired by stories to change their management and business practices?’

This activity and analysis will form a pilot study on which it will be reported at the AoMO conference, and at the same time it is proposed to undertake a second pilot study with participants at AoMO in order to refine, develop or confirm the results of the first pilot study. These two pilots will form part of an ongoing inquiry into the use and impact of stories for management professionals.

It is proposed that the first section of the session will be a presentation of the initial pilot study, covering a data analysis of the findings along with some thought provoking examples.

The second section of the presentation will invite workshop participants to share their experiences and reflections about the use of stories to refine, develop and/or confirm conclusions made from the pilot study. Initially this is envisaged as a structured focus group/workshop with participants recording their experiences or views in writing at various points. It may well be necessary, however, to adjust the nature and/or structure of this second section depending on the findings of the initial pilot study. It is intended that the process used in delivering the second section of the presentation will replicate the process used in the pilot undertaken with MBA students to thus make explicit the process of data collection and well as the research related to the data.

Authorisation/disclaimer forms will be used for all participants in the second section.

ELEY, M., 2015.
Perspectives on strategic transformation drivers.
Institute for Work Based Learning.
This examines perspectives on strategic transformation drivers for national and supra-national policy delivery in the Future Internet and high-tech research & development

Software as a service-utility business models.
EC FP7 Research Initiative COIN: Enterprise COllaboration & INteroperability.
This is based on the universal service argument that SaaS-U may in future be extended beyond broadband to a service infrastructure comprising utility services on top of the communications infrastructure of the Internet.


An integrated enterprise-interoperability value proposition.

EC FP7 Research Initiative COIN: Enterprise COllaboration & INteroperability.

This is intended to answer the question: What is the value proposition for Enterprise Interoperability and Enterprise Collaboration in the forthcoming decade?


Trial scenarios for a legal technical framework for privacy preserving data management.

EC FP7 Research initiative ENDORSE

This is based on the premise that a universal digital data management framework can help companies design & execute processes on personal data in a manner compliant with the EU data protection framework. This paper gives a base reference context on requirements for selected scenarios.
Stored Stories: How Body-based Work Changes Old Narratives
By Michelle LeBaron, M and Alexander, N

Work in diverse global organizations has demonstrated how conflict is carried in our bodies, and documented multiple ways that curating and deepening physical wisdom is vital in shifting workplace conflict. Our research explores how emotional and physical work can help shift rigid stories. As narratives become more nuanced, conflict can be transformed—literally released from physical tissues. Increased physical suppleness yields more constructive choices about our internal and shared stories; we literally learn how to extend mobility into narrative realms. In addition, a physical focus imports sensory, aesthetic vocabularies into organizational settings, resourcing richer engagement.

This work has been pioneered by a dancer with whom we have been collaborating—Sarah Chase, a Canadian modern dancer who has performed and choreographed extensively in Europe and North America [see, for example, toothanddagger.com/story/read/135]. We will interweave neuroscientific material to underline the case for physical approaches to narratives in conflict.

Those attending the workshop will learn experientially about how connecting kinaesthetic intelligence with narrative can enhance organizational effectiveness, both individual and collective, yielding increased:

- proprioception and awareness of self and others;
- capacity to notice and regulate emotions;
- mobility in the midst of impasse;
- abilities to work effectively across cultures and with worldview differences;
- facility for hearing multiple stories within a single account;
- understandings of subtle nuances and interactional textures that signal shifts; and
- creativity in conflict.
Making the intangible tangible: Stories as a process for Organisational and Management inquiry.

By Lloyd, C. and Hill, G.

Although it has been suggested that practice is demonstrably able to speak for itself, practice cannot actually speak; it is the practitioners who make explicit the tacit elements of their practice. As Snowden (1999) suggests, ‘managed and purposeful storytelling provides a powerful mechanism for the disclosure of intellectual or knowledge assets in companies’.

Making practice explicit has given rise to inquiries in which practitioners are encouraged to tell their stories. Many of these relate to Organisational and Management issues. Stories as qualitative inquiry data have been referred to in research literature as using a ‘narrative paradigm’ (Fisher, 1989), ‘memoir’ (Hartog, 2005), ‘first-person action inquiry’ (Cook, 2009; Marshall, 2011), ‘in-depth identity interviews’ (Creed, de Jordy and Lok, 2010), ‘auto-ethnography’ (Marshall, 2011) and ‘provenance’ (Hill, 2014; Hill and Lloyd, 2015). Each of these descriptors fits comfortably and differently under the broader post-positivist inquiry umbrella of ‘storytelling as inquiry’ (Reason and Hawkins, 1988).


An experiential approach to crafting your personal narrative and career identity: The Art of Management and Organisation conference as identity workspace.

By Nissley, N.

Petriglieri & Petriglieri (2010, 44) have asserted that, “the fluidity of contemporary corporate environments and the movement toward individually driven careers has generated an increased need for identity work, while concurrently rendering corporations less reliable as spaces in which to conduct it”. As a result, they posit that business schools are increasingly invested with the function of identity workspaces. Similarly, I would assert that conferences, especially ‘alternative conferences’ such as the Art of Management & Organization Conference, serve a similar function. This workshop will allow participants to explore how this Conference might function as such a space for them and their identity work.

References:

Nissley, N. (2014). What’s your story? Helping the next generation imagine their career identities through narrative career coaching. Queen’s University Industrial Relations Centre, Research Briefs.

Beating the Blues
By Pinter, J

"Music washes away from the soul the dust of everyday life."
-- Berthold Auerbach

Overview
Since the dawn of humankind, individuals have gathered together to share personal stories as a means of communicating essential lessons for living. When these stories have been about hard times, great struggles, profound transformation or collective triumph, people have often raised their voices together in song. Some of these ‘song stories’ have become the signatures of a group, a movement, a generation, a nation or an organisation.

Workshop Focus:

Now...

Do you ever despair at the cruel and unfair professional twists of fate that leave you tossing and turning in your bed?

Have you ever found yourself standing at the professional crossroads, not knowing whether to continue on your current career path or to follow a different road?

Have you ever felt so isolated and alone in your workplace, knowing there was no one to turn to for help?

Have you ever been so damn mistreated and under-appreciated at work that you wanted to hang your head and cry?

If so, you have had the professional blues. But help is at hand. Jack Pinter is here to share the secrets of this most influential art form of the 20th century, and invite you to write and perform your very own blues songs. That’s right—you will have the opportunity to concisely formulate and manifest the stories of your greatest frustrations, your troubles and your woes so that you can lighten your professional load while simultaneously extending the barriers of your comfort zone.

Outcomes
This session will show how purposeful storytelling can go beyond revealing an organisation’s intellectual and knowledge assets to provide a means for people to emotionally express and release the frustrations that prove to be barriers to their full engagement and motivation.

According to the Chinese proverb, music is the only art form that goes directly to the soul. This Beating the Blues session aims to get to the soul of the organisation by revealing and making tangible the heart-held burdens of its people.
Organisational Cartographies: mapping stories
By Thomas, K.

This workshop invites participants to consider how mapping, as a form of storytelling, can make tangible the intangible of ‘belonging’ in organisational contexts. Utilising mapping as metaphor, activity and visual product, the workshop explores co-existing organisational stories and spatial dimensions of belonging and power in the space(s) of higher education (HE). The proposal draws on recently submitted doctoral research (Thomas, 2015) which critiques a pervasive narrative of ‘belonging in HE’ in relation to the experiences of mature part-time undergraduates in English universities. In this multiple case study, organisations are conceptualised as sites of power and knowledge differently positioned in a stratified sector, articulating narratives as part of a positioning process through which they map and protect distinct locations in a ‘hierarchy of more/less valued HE’ (Bathmaker et al 2008). Such narratives are shortcuts to organisational identity and mission, tacitly identifying ‘who belongs’ within organisational boundaries and implying a uniform normative experience of belonging. However, interrogating belonging through power and space shows it to be relational and complex. Mapping is one means of making multiple experiences of common spaces visible.

Mapping is a versatile but problematic metaphor. Dominant forms provide a view from above, reducing complexity to abstraction and enjoying assumptions of neutrality. They position the map maker ‘the observer, themselves unobserved, outside and above the object of the gaze’ (Massey 2005 p.107). Yet maps express powerful views of the world, what Gregory (1994) describes as ‘serious fictions’. Therefore, it is important ‘to acknowledge the maker’s own participation and engagement with the cartographic process’ (Corner 1999, p.229). This workshop offers participants the opportunity to explore processes of organisational cartography from multiple perspectives; to acknowledge and activate the map maker’s role in the process of enquiry.

The workshop utilises three forms of (anonymised) data drawn from the multiple case study and demonstrates two bespoke methods of enquiry, campus dérive and mapping belonging. Campus dérive adapts the foundation stone of psychogeographical practice: the Situationist dérive (to drift), ‘intended to disrupt the habitual ways in which individuals normally experience environments’ (Bridger 2013, p.3) and for this researcher, provided a strategy for making the familiar environment of HE strange. The resulting transcriptions of organisational landscape are in textual and visual form. Mapping belonging, an exercise based on the geographical technique of participatory diagramming, also disrupts campus spaces by asking mature part-time students to use different coloured pens to mark the places on a campus map where they felt they ‘belonged’ and places where they ‘did not’. Sanctioned narratives – or stories - through which the HE organisation is presented and performed, constitute the third form of data made available for workshop participants to explore.

At the start of the workshop, participants are invited to ‘drift’ or move at will around constructed ‘viewpoints’ featuring these materials. They then map with the researcher/workshop facilitator, a specific route, engaging with her ‘story’ of the enquiry and
discussing the relationships between the data. In the final phase, participants and facilitator gather at a fourth ‘viewpoint’ to review their experiences of these multiple cartographies and to consider how effectively mapping as a means of storytelling, uncovers organisational structure and practice.

REFERENCES
Reflective practice/Curated practice.
By Trelfa, J.

“Although it has been suggested that practice is demonstrably able to speak for itself, practice cannot actually speak; it is practitioners who make explicit the tacit elements of their practice”.

One of the ways that practitioners are encouraged, indeed required, to ‘tell their practice’ is via reflective practice.

Reflective practice is the process of honing and articulating professional decision-making, of bringing to awareness the threads that shape interventions and judgments and of becoming critically alert to the forces that influenced them. This is pursued, and, assumed as achieved, through providing accounts of practice with a view that to do so will heighten understanding of, and develop, individual professional practice as well as that of organisations themselves. Mainstream approaches to reflective practice, then, consider accounts told in this way both as true and as a gateway to the development and improvement of practice. The predominant focus is on reflections on practice after the event generated via diary keeping and supervision.

In my contribution to this conference I will be exploring the notion that rather than ‘true’ (in the typical sense of the word), those that engage in reflective practice act as curators of stories of their practice, with ‘curating’ being a decision-making process of selection of “what to keep and what to discard in exhibitions” (McCartney 2015:137), in this case, the exhibition being their diary and supervision. Alongside interactive art and an installation that will be open to people to engage with during the conference, I will present a paper that ‘speaks’ to those pieces. In the pieces and paper I am working with the three following themes:

1. Diary-keeping prompts chronological accounts with a focus on the reader and external expectations that are presented and received ‘as if’ complete and located with the writer. I challenge this established practice via the interactive art and installation which has been curated from my professional practice as a lecturer in a higher education institute.

2. I invite people to share their own associations and felt senses after having engaged with the pieces, and by doing so I am challenging traditional notions of supervision. As described above, typically, accounts of practice are told in diaries and in supervision. Whilst there are different models of supervision, developed during different epochs and in different continents (e.g. see Carrol 2007) as first observed by Friedlander et al in 1989 there continues to be relatively “little empirical evidence suggest[ing] what experienced, effective supervisors actually do” (1989:149). This stated, one theme that has been considered is ‘parallel process’ (Searles, 1955). Searles (1995:135) suggested that “processes at work” between client and worker are reflected in the relationship between worker and supervisor, therefore the latter can be a helpful source of insight to the former. Expertise, however, rests with the supervisor, usually holding that role as a result of matter of years in the job, and not (always) qualification. Further, as is also the case for reflective diaries, focus is on accounts told after the event by the practitioner. Troubling this established practice of a single expert who super-vises, I explore McNeil and Worthen (1989:139) proposal that a parallel process is “a potent and dynamic type of intervention”. Inviting you to engage with the pieces, reflect ‘in the moment’ as you do
so, and share that with me via note-books by each piece your articulation of a parallel process in response to the pieces will contribute to my practice as lecturer.
3. Finally, since the 1980’s it is increasingly no longer expected that curators of exhibitions carry out their work behind the scenes as if their input and intervention is irrelevant, serves only to service the product, and as if the final product alone is replete. Curators are invited to “disclose the decisions and conditions in which they curate, the doubts, emotions, and intellectual components that comprise the curatorial process” (Brenson, 1989:16). Following the notion of reflection on practice as curation through the process identified, I will share with participants the conceptual underpinning behind the pieces alongside an argument for radically new ways to consider reflective practice.

This contribution to the conference is part of doctorate research linking the disciplines of social science and the arts. Jo Trelfa can be contacted at jtrelfa@marjon.ac.uk

References


I have been interested for some time in the power of narrative to aid persuasion in negotiation. Rather than “selling” a position with cognitive arguments, how can we connect from the heart to reframe the deeper perceptions of the other side in a way which will move them to action towards our interests? Are there concrete examples of this from real-world negotiations? What prescriptive advice might this generate for practitioners?
Leadership as a Performance Art

Convened by:
Gloria Burgess
Theatre performance as a way to leadership maturation
by Nataliya Zangl

Theatre provides a person with the lively sense of reality. It gifts both — actors and audience with true sensations and emotions.

Theatre treats a person from inside by putting in front of him all possible situations in life and by directing him towards a solution. Theatre is catharsis. Through catharsis, a new discovery of creativity is highly possible.

Nowadays many experts all over the world are researching theatre in the context of leadership. Brigitte Biehl-Missal from Aberystwyth University, UK stated that ‘theatre does not provide us with ideal or charismatic leader characters but, quite the opposite, teaches us about contentious and problematic heroes’. Theatre presents a fundamental disrespect for tenability and positive affirmation and may offer more critical ideas about aesthetic interaction, leadership performance and leader-follower interaction.

Kevin Daum noted that community theatre, orchestras, galleries and dance companies are all amazing laboratories for creativity, communication and leadership.

Jim Heskett makes a reference to Grant Koster who reminds us that ‘….as a leader, you are always on stage….being watched, analyzed, and interpreted’.

We propose to look at a theatre performance from three perspectives:

- Transformation of an actor to an observer
- Decision making under the influence of a performance
- Forming an individual character, maturation of an identity.

References:

Creating and Leading the Aesthetic Venture
By E. Andrew Taylor eataylor@american.edu

This paper proposes a framework for leadership, management, and organizational design in which organizing, itself, is an aesthetic endeavor. Building on a framework proposed by Taylor and Hansen (2005), the paper explores a quadrant of organizational aesthetics they found ripe for discovery: the intersection of artistic methods applied to aesthetic content. The author suggests that approaching the organization as an aesthetic effort opens productive opportunities in this quadrant for teaching, research, and practice, and provides a contribution to the theory and application of organizational aesthetics. The research has a particular goal of informing the design and delivery of a new graduate course on “The Art of the Arts Venture.”

Organizational aesthetics comprises a broad range of subjects and methods, all approaching the “so-called ‘non-rational’ elements of organizational life in order to explore what has traditionally been hidden in mainstream organization and management studies” (Warren 2008, 559). Because the subdiscipline applies an aesthetic lens to an instrumental form (the organization), it has often been anchored in a means-ends perspective. Aesthetics are used as a means to understand organizational practice, policy, or outcomes. Organizations and their constituents are explored as comprising aesthetic ends, perspectives, or motivations, overlooked by traditional organizational theory. Taylor and Hansen (2005) divided the scholarship into quadrants along these distinctions, derived from the two continua of analysis method (intellectual to artistic) and issue content (instrumental to aesthetic). Their framework showed rich and evolving scholarship in all quadrants but one: the intersection of artistic methods to engage aesthetic content. They conclude that “It is in this quadrant that we see the real hope for organizational inquiry that aesthetics offers us” (Taylor and Hansen 2005, 1224).

At the same time, scholarship on arts management and arts entrepreneurship has evolved toward a similar discussion, with the means and the ends reversed. Through arts entrepreneurship, the aesthetic ends of artists and collectives are achieved through the instrumental means of organizations to attract capital, align contracts, and support durable operations over time. Recently, Essig (2015) defined arts entrepreneurship exactly this way, as “a process of creating or discovering new means-ends relationships” (Essig 2015, 242).

The challenge of this fourth quadrant, where artistic methods engage aesthetic content, is that it lies outside the instrumental bias of much organizational theory. This author proposes that by exploring the organization, itself, as an aesthetic pursuit, we unlock new opportunities to study, teach, and apply organizational aesthetics. The management and leadership of arts organizations offers a unique opportunity to define and develop this connection.
Podium – Innovative Talent Development AoMO abstract
By Michael Gutierrez

The session will be a case study of Podium’s “Maestro” Orchestral Leadership Development workshop, which uses the Neethling Brain Instrument (NBI™) within the context of the musical leadership process – working with music and learning to conducting an orchestra of professional musicians – as the basis for a transformative leadership, team building, or performance development experience.

The two-day, hands-on workshop correlates the different stages of the musical leadership process with the process of leading a team to achieve goals in a business context.

The analogy of the conductor as Leader and the orchestra as a proxy for a team or organisation is powerful and compelling. Working with the orchestra allows participants to see first-hand and in real-time how their values, creative resources, strategies, communication skills, thinking preferences, and body language affect the results that their “team” delivers.

The content of the session will be derived from Michael Gutierrez’ (founder and owner of Podium – Innovative Talent Development) experience delivering these kinds of workshops for corporate clients in Vienna, Austria. The overarching focus of the session will be on the potential for transformative personal and professional development through work with music within the context of a structured and rigorous learning experience. Topics will include: musical insights into the role of values in leadership, how to effectively engage and align emotional states to turn them into ultimate resources, and the use of music to enhance aspects of performance such as authenticity, creativity, intuition, and passion.
Fashion Futures

Convened by:
Anja Overdiek
Emily Huggard
The Dress: Temporality, aesthetic judgement and accomplishing identity in Parisian couture dressmaking

By Yoann Bazin & Maja Korica

Who are we? When are we? How do we change, and yet stay and be recognised as (relatively) the same? Such seemingly simple questions have been at the centre of growing literature on identity in organization studies. Though this body of work has increasingly identified a need to attend to situated processes of identity-crafting, rich empirical studies exploring the accomplishment of identity in relations over time remain relatively rare. Building on this gap in the literature, the paper engages with a particularly notable empirical scene of action, namely the making of a centrepiece ‘Bride Dress’ during the preparation for the 2010 autumn/winter Jean-Paul Gaultier couture fashion show, as seen in Loic Prigent’s (2010) ‘The day before’ documentary. Through engagement with the literatures on process and organizational aesthetics, we explore analytically how constant flows of creativity and/in interactions unfold to temporally accomplish an identity, via coordination practices through which joint sense and aesthetic judgement are negotiated and temporarily settled. In particular, we reflect on the temporally-sensitive and implicated process of relational becoming of not just the dress in question as an immediate object of negotiation, but also of Jean-Paul Gaultier (as a brand and as a particular expression of creative identity). We suggest that ‘becoming’ in relation to identity is a constant relational search to make sense in a way that is still ‘you’, but a new you, i.e. to (re)make a particular sense of the past in the material present, in order to speak to a particular future self.
The Prymitywy / Contemporary Primitives project was born out of a fascination with forms of creative activity that the human uses to transform his environment. Inspired with “guerilla activities” in space and the amateur production of objects for everyday use by non-professionals, it has taken the form of a shoe collection. Unlike mass product items, “primitives” are far from perfect and are individual (even two shoes from the same pair are not identical), but paradoxically they were made from elements originating in mass production.

I had three purposes in my project. The first was to turn attention to what we don’t see and is closest to us: the natural manifestations of creativity. The fact that whatever may happen, a person will still do his or her thing, without packaging it in any ideology. People will build because they need to, repair because they have to, and finally they will decorate the item at their own way.

The second goal was to complete the project from the materials available without unnecessary prototyping. And that constitutes this experience of “primitivism”, that is intuition-based creation, depending on circumstances, the materials available and the techniques that I find most valuable. Fashion and design are there to create opportunities and not superimpose cliched trends. My third purpose was to observe the reaction of recipients on the Internet and share my visions of design with others, and also to consider what paths design can take in the future and what opportunities it gives us.

I called the process of shoemaking a contemporary primitivism. I construe it as the acquisition of the necessary things and an opportunity to make something with the one’s own hands. If this should have the right to exist, you need to make reference to contemporary realities and circumstances. The very aesthetics of products “cobbled together” in an amateur manner opposes the culture of mass production. This is because these objects are often imperfect.
Mathematician meets Fashion designer: The future of fashion will be multidisciplinary innovation!
By Marina Toeters & Loe Feijs, Department of Industrial Design

Abstract. The fashion system recycles the same ideas over and over again, with a very low rate of innovation. We found each other at the cutting edge of fashion innovation and claim that much, much more innovation is possible. We found it is time to analyse our collaborative work and put it in the global context of fashion innovation. The projects are summarised in the paper.
In each project we contribute new concepts from fashion, from technology and from mathematics.

Fig. 1: 2012: First collaborative project of Loe and Marina: Drapely- O-Lightment (Leonardo 2015)
Fashionable interventions: De pop-up store as differential space and place of transformation

By Anja Overdiek

Over the last ten years, pop-up stores have been populating more and more derelict urban spaces and even the high streets. The pop-up store phenomenon as that of a temporary place seems to be here to stay. The pop-up store can be interpreted as a hypermodern (Lipovetsky 2004) format focusing on the needs of a younger generation of consumers that search for experience/adventure and are prone to ad hoc decision-making. The distinction between place as something stable/univocal and space as something transitory/polyphonic (De Certeau 1984) seems to be blurred by this phenomenon. With the term differential space, Lefebvre (1974) addresses urban and organizational spaces which are the temporary scene of an alternative symbolic order. This differential space can have a transformational influence on the surrounding order. In how far can pop-up stores be qualified and used as differential spaces?

Commercial stakeholders like international brands use pop-up spaces predominantly as part of a marketing strategy for affective goods like fashion. The intangible branding aspect is central to this strategy, the tangible sales aspect of a lesser importance. These commercial stakeholders employ designers and artists to “make place”, which is to say: to conceive and design the material and experiential platform of the pop-up store. Often, temporary places result from this which blur the symbolic order of a shop. Pop-up stores can be pop-up spaces. Still, the commercial stakeholders behind the popup space probably don’t fit with Lefebvre’s idea of a differential space. However, also cultural stakeholders, like theater companies or artist groups, explore the pop-up format to reach new audiences. On their part, they add hospitality offerings or alternative shops to their place-making. (Devreese 2012) Thus, it can be said that most of the current pop-up spaces are some kind of creative/commercial collaboration.

Interestingly, both types of stakeholders see the pop-up space as a perfect place to get in face-to-face contact with their customers. To understand their preferences, but also to co-develop new meaning and purpose for their commercial products and cultural performances. In many cases, they both see the consumer as an agent (as opposed to a passive recipient) and search for interagency and co-creation. Because of this, the pop-up space lends itself also for experiment and research.

Since 2015, I have been experimenting with pop-up stores as differential spaces at the Hague University. During the month of March 2015, a space with a vintage store, an artist installation and a coffee bar occupied a vacant room of the University building. In April 2016, a “flower pop-up” will blossom up for a week as temporary part of a new innovation space. Both pop-up spaces are designed and organized by students from different disciplines at my university.

The paper for AoMO will summarize the findings from my ethnographic studies around these two fashionable interventions. It will answer the question in how far pop-up stores can function as differential spaces. Additionally, it will look into the characteristics which facilitate co-creation between commercial and cultural producers and their customers. Next to analysis, I will show ample visuals in the form of photos and film sequences about the two pop-up spaces @THUAS (The Hague University of Applied Sciences) to cover for (and enjoy) the intangible aspects of my findings.

Literature


“The Brand Nobody Knows”: London’s fashion ‘other’ and the vernacular aesthetic of the anthropocene

By Sophie Barr

Abstract:

This short (5-10mins) artist’s film will seek to both explore and retrieve the fashion ‘nonbrands’ that proliferate on the high streets and market stalls of the ‘other’ London, in doing so granting this subaltern aesthetic parity of esteem.

Summary:

In the last two decades we have seen the exponential growth of luxury brands as well as increasingly accelerated production and consumption of fashion products in the high street. The digital age has revolutionized how we shop, how brands are constructed and consumed and the very make up of our high streets.

Taking its title from (Writer) Geoffrey Fletcher and (Director) Norman Cohen’s 1969 film “the London Nobody Knows” – a 45 minute documentary capturing a ‘dying’ post-war and post-Victorian London – “The Brand Nobody Knows” seeks to capture the remnants of a previous iteration of the local high street, one which is not prone to the machinery of the superbrand and transnational company. At once global and parochial, ‘exotic’ and quotidian, this ‘other’ London high street is a zone of conflicting ideologies, aesthetics and consumer practices. This film will trace and question the informal economies and vernacular aesthetic of such a high street and its products. It will consider the abuttal and resistance to the global brand identities and values of the Anthropocene.

Biography:

I am an artist and researcher with interests in a particular vernacular aesthetic that exists in a global city such as London. This aesthetic includes homemade print-out window signs next to corporate advertising for ‘cheap international calls’, pound and pawn shops, nonprofessional window displays, graffiti, stuck bills, Polish crisp packets, Halal ‘American’ chicken restaurants and shisha bars.

Enterprise orientations in the Detroit start-up fashion sector

By Emily Huggard

‘Detroit is on the precipice – a defining time for the city and its people. Things here are changing, and fast. The city crackles with a new purpose. An alternate future is being forged’ - Hero Magazine

Abstract: This paper aims to present an original conceptual model that captures the orientations of new business founders in the Detroit fashion sector as they navigate the tension between their own business goals and those of their city.

The start-up experiences of 5 fashion designers in Detroit were examined using an interpretive narrative approach. The designers’ enterprise development narratives were analysed using in-depth literary and conceptual analyses to reveal the nature and context of their start-up behaviour and the conceptual frameworks they employed.

A few years ago regeneration was all about community-led projects, which often focused on ruralising and repurposing urban spaces. Now brands are creating locally rooted initiatives that blend their own goals with those of their host neighbourhoods. Urban regeneration the character, variety, individuality and depth found in different areas need not suffer in the name of renewal. People across all demographics now want to reconnect with their sense of specifically located context in their own cities.

Future-facing fashion brands are daring to increase their involvement in urban wellbeing, committing to long-term strategies that respect the inter-relationship between commercial interests and the people and places that sustain them.

Detroit is engaging in revolution through direct actions that restore the community. The Detroit Garment Group is envisioning alternate ways of organising “creative activity” to replace and/or evade capitalist modes of production; as well as the clash between global brands and locally and sustainably invested small fashion ventures inspired by the Slow Fashion Movement.

One of the case studies is Rebel Nell, a Detroit based jewelry brand founded by Amy Peterson and Diana Russell empowering women through art. They employ disadvantaged women to collect and repurpose pieces of fallen graffiti, turning them into fabulous jewelry and transforming art on walls into art you can wear. Rebel Nell has had a direct impact on many people’s lives by educating and assisting in facilitating a transition for these women towards more independent and financially stable lives.
Art, Space & the Body

Convened by:

Ian King
Dysfunction
By Natalia Bobadilla, Antoine Lefebvre, Philippe Mairesse

Dysfunction is a research based art installation and performance that proposes to the viewer/participant to experience the process of connecting artist’s researchers methodology to management mutations.

Dysfunction presents the journey of the “Dissemination & Valorisation” team, a group of three management and artists researchers, in charge of value creation within the ABRIR Collective research project. The D&V team confronted two very different methodologies in order to produce experimental research forms.

Dysfunction unveils the process followed by artists and researchers, whose objective was to create a method for producing results of a different kind.

Some artists’ researchers work on their own artistic practice, in a dynamic of exchanges between theory and practice. In order to go from practice to theory, one needs to step back and to transform experiences into concepts. Dysfunction proposes this type of experimental methodology to management researchers, and invites them to be actors and observers at the same time. Dysfunction stems from art forms that use language, ideas and concepts as raw material.

To raise the question of functionality, Dysfunction is an invitation to rethink the aesthetic of research while pushing the boundaries of art. How to make our research results to account about the experience and as in arts, produce results that account for the process?

How can we produce objects that make sense both as artworks and as knowledge form? Can we, as researchers question the very nature of our publications to seek wider and more democratic distribution? Can paradigms shift enough that progressively self-publishing research findings would be considered as a suitable research outcome?

Dysfunction may not achieve this goal, but it is a step towards wider access to academic knowledge. As we analysed our own production, we unveiled four key steps that present the process:

- **DATA = Let Data affect you**

  (ir)Relevance: choice, range — No raw data but always already transformed: interpretation, point of view — Put to the test, shared — Emergence vs. decision (themes, issues) — Experience data (visioning the artworks, immersion in events...): collective and individual critical affective experience.
- **TRANSFORMATION** = Fictionalise the experience in order to grasp it

  Of the selves (individual, collective): identification, rejection — Translation as production
  — Mise en abyme — Time: lived (succession), rhythm, irruption (interruption) — Fiction
  (We need to be more specific here) — Enabling reflexivity and dialogism

- **COLLECTIVE** = Build Commons on agreeable disagreements

  Heterogeneity, differences (skills, backgrounds, personality) — Common language
  — Interests, specific or/and shared — Empathy, agreement vs. resistances, conflicts
  — Gradually building a community

- **STAGING** = Creating Hybrid forms that stage their own production

  Reception: evaluation (utility?), production (the receiver is producing part of the work)
  — Performance (performativity of the process, result, “movingness”, e-motion)
  — Presentation vs. representation (non-representational knowing)

At stake is the reversal of power into more democratic ways of producing and evaluating. Artists tend to work with visual formats, whereas management researchers, who tend to « reside » within academic institutions and rules use language and standarized formats to represent their findings.

Artists are usually craving for independence and orginality, and certainly this craving has a political colouring. Confronting our methodologies, within regular academic formats, lead management research towards « alternative spaces » and other form of political colouring. Dysfunction shows how knowledge within our publications does not only reside in the content, but also in the shape and the process through which we made them.
“When you opt for the bigger tracks, you can burn it out really quickly. Cos where do you go from there? You’re all fire and no warmth... Keeping tracks that keep a constant dance floor is really important. Ultimately you want the whole place rocking, not just a little bit. So don’t just look to the front row y’know? Look to the back. Because these are the people that keep the vibe going...”

*Ed, techno and breaks DJ, London, UK*

DJ-ing is a neglected area of work and what little research there is focuses either on the high earning superstar DJ (Brewster and Broughton 2012), or the club as a space of cultural consumption (Goulding et al. 2009), Instead, in this multimedia presentation I present experiences from underground’ DJs working at the grassroots of the UK dance music scene. Specifically, I will explore the aesthetic strategies they use to manage their performances as affective synergies of bodies, music and space – cultivating an ‘autopoietic feedback loop’ (Biehl-Missal 2015: 7) that de-centres the DJ and their activities as the sole producer of the club experience. As such, DJing is a socio-material-technical-aesthetic craft that is felt first and foremost through the body, something I hope to convey some sense of during this presentation and the performance of a short mix to bring the research context to life.
Visual Categories of Leadership

By Jari Martikainen, Anneli Hujala, Sanna Laulainen,

Visual communication is largely based on visual orders, by which we mean cultural habits of producing, interpreting and understanding the visual. Different times and cultures create with their visual orders – often unconscious – conditions for perceiving and interpreting the visual. Visual orders include and build normative expectations of how people look and act in their everyday lives and roles.

The aim of this paper is to discuss the role of visual elements in defining leadership and to sketch novel ways of combining visual and verbal research methods. The reflections are based on our interdisciplinary experimental researches, where we have applied visual methods to organization research in different ways – e.g. by drawing pictures and interpreting works of art.

The data reflected in this paper was produced by showing portrait paintings to the group of participants consisting of persons working in the field of social and health care, front-line-managers and researchers, and by discussing the paintings. The participants were asked to observe and reflect the persons of the paintings as leaders, and indicate which visual elements acted as meaningful visual signs for their interpretations. In the analysis we applied membership categorization analysis, and studied what kind of categories of leadership we created on the basis of visual data.

From the data we recognized stereotypical categories of leadership, and categories that broke conventional conceptions of leadership. The data revealed that participants made on the basis of – often tiny – visual hints far reaching interpretations about managers’ personalities, as well as about their ways of managing and communicating with the staff. Visual observations challenged participants’ own conceptions of leadership and taboos connected with it, e.g. emotions and sexuality.

Visual elements clearly play an important role when we categorize people and environment. Visual categorization is often unconscious and its realization can arouse surprising emotions and lead to questioning one’s own conceptions. For this reason, picture-based methods could be very suitable for research that aims at bringing up critical points of view and promoting alternative ways of thinking. We present our discussion and findings in words and pictures – highlighting the role of the visual.
BeWeDō®: Co-creating possibilities with movement
By Mark Bradford

Creative practice in the Japanese martial art of Aikidō is an emerging event, which involves constantly reassessing one’s situation and priorities by moving co-creatively with others—engaging the mind and body—to generate co-operative strategies from a variety of positions. This research is the first to investigate how Aikidō movement practices can facilitate leadership development for co-creation.

My design-led ethnography was a two phased participatory inquiry where experiential knowing—combining autoethnography and visual ethnography—involved engaging the body and its experiences as a site of learning and a multisensory way of knowing. The findings from Phase One identified four concepts which were synthesised into the BeWeDō® conceptual framework: a unique co-creation experience innovation.

The BeWeDō® framework was investigated experientially in a series of workshops as part of Phase Two. This paper focuses on two BeWeDō® Workshop field studies (see Figure 1). Beyond the influential act of an individual or individuals, the BeWeDō® interactive experience is a relational leadership approach founded on the idea that individuals are constituted by social processes: a new way of co-creating possibilities to facilitate leadership development specifically for co-creation.

The workshop findings provided compelling experiences of a relational leadership process which encouraged participants to be in the moment and generate co-creative movement. In the paper I critically reflect on the six key themes that emerged from the experience engagement: Aikidō is not BeWeDō®; BeWeDō® is more than collaboration; Aiki involves “the two of us”; an aiki approach invites co-operation; BeWeDō® positions the body to lead co-creative movement; and BeWeDō® moves the conversation to a different place. The BeWeDō® framework offers insights on how to approach collective creativity in the contemporary era by extending beyond notions of embodied leadership, and embracing how emplacement can inform co-creation.

Figure 1. Lifehack Labs BeWeDō® Workshop Series (5,12/9/2014). Photo: Chelsea Robinson.

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Temporary Spaces of Aesthetic Involvement as Opportunities for New Interactions
By Federica De Molli, & Jeanne Mengis

The recent spatial turn in organization studies (Kornberger & Clegg, 2004; Clegg & Kornberger, 2006; Yanow, 2006; Taylor & Spicer, 2007; Dale & Burrell, 2008; van Marrewijk, Alfons, Yanow, 2010; de Vaujany & Mitev, 2013) has shown the relevance of space in shaping organizational life and social interaction (Ashcraft, Kuhn, & Cooren, 2009). More specifically, it has shown how particular spatial arrangements favour certain interpersonal interactions while inhibiting others (Hatch, 1987; Kornberger & Clegg, 2004; Elsbach & Pratt, 2007). Physical barriers, for example, seem to increase rather than decrease interactions oriented on building relationships and collaboration (Hatch, 1987).

Within this body of literature, there has been an appreciation of the role of the aesthetic features of space – such as lighting (Stone & English, 1998), room aromas (Baron, 1990; Keeling, Clements-Croome, Derek Luck, & Pointer, 2012), window views (Farley & Veitch, 2001), the materials of furniture (Ceylan, Dul, & Aytac, 2008) – yet without addressing the aesthetic involvement of organizational space explicitly. An aesthetic analysis could lead to a better understanding of the material being in space allowing us to reveal not only the complexity of the multi-sensorial space that surrounds organizational actors, but privileges also an orientation to the personal involvement and to the (inter-)action in and with space.

Being in space requires also an attention to the temporal dimension of organizational space, as space is not simply physically given, but evolves both materially and through the unfolding experiences in space. A particularly interesting feature of timespace (Hernes, Bakken, & Olsen, 2006; Halford & Leonard, 2006; Hernes, 2007; Beyes & Steyaert, 2012; Lorino & Tricard, 2012; Petani & Mengis, 2014) is its finitude or temporariness. Many organizations - such as trade fairs, sport manifestations, festivals and cultural events - build their corporate spaces for a limited period of time, often creating their temporal spaces in urban setting (Quinn, 2005). Actors that enter these temporal spaces are exposed to a new aesthetic involvement. With this paper, we aim to inquire into how temporary spaces with an altered aesthetic engagement, affect processes of social interactions of their inhabitants.

We pursue answers to this research question through a qualitative and inductive study informed by the interpretive strand (Schwartz-Shea & Yanow, 2012). We study the temporary spaces created by a recurrent cultural event (the Festival del film Locarno), that takes place every year in a urban setting (in the city of Locarno, Switzerland) focusing on the level of local community. The research design is based on a single longitudinal exploratory study. Regarding data collection, the study is built on multiple methods: we conducted ethnographic observations, - combining visual ethnography (Pink, 2013), sensory ethnography (Pink, 2009) and ethnographic observation (Ybema, Yanow, Wels,
Kamsteeg, Frans, 2009) – and a set of semi-structured interviews (Gubrium, Jaber & Holstein, James, 2001; Silverman, 2013).

With this research we theorize and empirically illustrate how the altered aesthetic engagement of temporary spaces affects relational systems within the host city and practices of interaction. We have observed that the aesthetic involvement experienced in these spaces, together with the awareness that local people have of the temporality of the event, lead people to take on different roles, and to reduce physical and psychological distances between them. Moreover, it has been noticed that these practices of interaction take place almost just for the limited period of time when the temporary spaces occur.

References


Integrating the visual and verbal in developing an artistic inquiry process; *The artist as researcher perspective*

By Christopher Pickford

An interactive presentation reflects on an artistic action inquiry process led by an artist who reflects on the artistic practice of generating artifacts. Artistic theory is used as a starting point and this presents an opportunity to understand how artistic theories might work and to question what they might contribute in exploring sense.

This case contributes to the Stream’s ‘body’ of work by elaborating the visual artifacts as process facilitators and in identifying a methodological design that integrates the visual and verbal modes of communication.

In the collaboration between artists and business, the process is considered important when implementing artistic processes into organizations. Skilled facilitators are required to ‘handle the process’ where artists and their creativity are used as an innovative force for organizational development. Transference of artists’ knowledge of working creatively requires authenticity, and a dialogical way of facilitating that can be applied effectively to the business environment. Darsø (2004) claims that arts-based learning measures require artistic excellence to penetrate the many barriers that business people put up against the arts. This case examines how artists might use their own artistic competence to facilitate a reflection-based learning process. Few studies have examined the artists’ own reflections upon artistic knowledge and its use within a reflective learning process (Brattström, 2012).

Drawing from a recent series of participatory workshops using art-informed interventions with Master’s level management students, the case represents an opportunity to reflect upon how artistic knowledge was used, and to explicitly formulate the knowledge. The artistic interventions’ purpose both as engagement tools and as evidence to reinforce the identification of the team’s objectives are discussed. The concept of ‘artful inquiry’ is developed using a creative and embodied approach for facilitation and transformational learning. Ibbotson (2012) states that the contribution of artists in business is limited and perhaps one reason is that artists and academics have far less in common than they imagine and their knowledge is held in different forms. In recognition, each stage of the dialectical movement (between 'doing' and 'reflecting on doing') is mapped to existing frameworks in formulating the knowledge. Serving as an artist’s reflection on the role and quality of the intermediary, this case addresses the need for a more critical understanding of artistic interventions (Antal 2009).

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Organising Movement

Convened By
Brigitte Biehl-Missel
Claus Springborg
Fidez Matzdorf
My dance: Embodied emotions in work-related interaction

Anneli Hujala, PhD, Senior researcher, Department of Health and Social Management, University of Eastern Finland
Anniina Aunola, MSc, Dance pedagogue and special educator, Arts Promotion Centre, Finland

“I admit, this is me at my work: becoming frustrated, provoked, annoying colleagues, thirsting for power, feeling happy, enjoying debate, being full of joy. However, in everyday interaction with my colleagues I hardly notice how I feel and I do not pay much attention to emotions. We are supposed to be intellectual members of an academic community, behaving as sensible and rational actors. Only sometimes I notice that my pulse rises, that something tries to come out of me and I feel imprisoned in my own body. Or the opposite: I sometimes feel so happy, so light and free that I am sure I could easily dance on the clouds. – If I can feel my emotions in, with and through my body, shouldn’t I listen to what it tells to me?”

The aim of this paper is to consider the question ‘What does my body reveal me about my emotions in work-related interaction? The reflections presented here are based on experiments we conducted with a group of colleagues on applying creative dance as a method in management research. We wanted to question the dominant role of discursive data in organization and management research and asked “Why should we be satisfied with mere words if we can harness the whole physical body of the individual to elicit, express and create new and different kinds of understanding of interaction?” In 2012 and 2014 we conducted two small-scale experimental studies, accompanied by a dance pedagogue (Hujala, Laulainen & Kokkonen 2014; Hujala et al. 2015). In this paper I return to my personal experiences in those experiments through an auto-ethnographic orientation, with a focus on embodied emotions.

Both experiments were carried out in the form of dance sessions coordinated by the dance pedagogue. We gave individual performances using ‘dance’ (creative movement) to reveal knowledge and meanings beyond rational and discursive-level understanding. The sessions were videotaped.

In the first experiment I (the first author) recalled interaction in a certain recent workplace meeting I had recently participated. In the embodied reflections of this meeting I felt frustrated and annoyed, missed a sense of freedom and wanted to have a more powerful position to be able to steer the interaction. In the second experiment I reflected on my follower-leader relationships throughout the years. This ‘dancing with my bosses’ evoked feelings of irritation, reciprocal challenging, a desire to win, and, occasionally also the pleasure of succeeding in collaboration. The feelings aroused were almost tangible and were expressed through movements imitating the sharp beak strokes of a bird, squirming like a snake, gliding like an eagle and bullfighting.

The analysis of my lived experiences of work-related interaction was done together with the dance pedagogue (the second author), who coordinated the dance sessions in both studies. As findings I will present our dialogue on the most visible and powerful affective experiences I felt during and after my dance performances. These examples of embodied emotions will be described in words, pictures and music. In our dialogue we approach emotions both as social constructions and as embodied manifestations of inner consciousness based on the phenomenology of the body.
Follow the Follower: Leadership as ‘pull’, not ‘push’
By Fides Matzdorf & Ramen Sen

Abstract
In this session, the authors will use elements from competitive ballroom dance to demonstrate and explore examples of leadership as mutually constructed and shared, showing the switch of power/role as they move, and discuss implications for organizational life. Audience participation is envisaged and encouraged.

When ballroom dancing is mentioned, many still think of the old stereotypes of ‘a man leading powerfully, a woman following decoratively’. This is not the reality of modern competitive dancesport (Matzdorf and Sen 2005, 2016). While it is often assumed that the ‘power’ – in the sense of momentum or powerful movement – or ‘drive’ component comes from the leader, this is actually not the case. Rather, it is equally shared between both participants (Gozzoli & Daniute 2009) in order to generate the necessary momentum.

So in this relationship the leader has to use more ‘power with’ than ‘power over’ in Follett’s terms. Both leader and follower have to know when to ‘take the lead’ and when to ‘follow the lead’. Thus, dance illustrates and embodies beautifully what Hollander & Webb argued as far back as 1955: that leadership and followership are not mutually exclusive, but interdependent, and that good leaders actually need followership qualities.

One way of looking at ‘power’ or ‘drive’ in dancing can be as ‘pull’ or a backwards drive, rather than ‘push’ or ‘forwards drive’ (see also Powell & Gifford 2016, p140), in the sense that the leader often provides an initiation of motion, rather than the drive itself, giving the follower control over the actually performed movement. Reversely, if the follower does not ‘power through’, there is no momentum, hence no performance.

This ‘drive’ switches between leader and follower, often in rapid succession, and each partner needs to know where and when it is their turn to provide this drive. Whoever is leading in the moment needs to ‘create’ a space for their partner to move into (Matzdorf & Sen 2016, p119). This distributed and interdependent responsibility links to the concept of “shared leadership” (Fletcher and Käufer 2003) and requires actively engaged followers who think for themselves (Kelley 2008, p7).

In leadership practice in organisations, this can be a very useful principle, giving followers more autonomy and control, acknowledging their roles, their expertise, and their need for space and time to perform to the full. The leadership role, rather than a ‘power over’ role, is much more effective when expressed as initiating and enabling. The concept of “invitational leadership” that invites participation (Buzzanell et al. 1997, p295) fits in well here, as does Blom & Alvesson’s notion of proactive followers: “Followers are here regarded as absolutely central in the construction of whether managerial leadership is put into being at all by reactively or proactively granting their manager a leader identity.” (Blom & Alvesson 2014, p346f.)

If the “practicing [...] of leader- and followership arises from direct and engaged participation in bodily experiences, acts and responses of living and organizing” (Küpers, undated, p8), then we are not ‘brains on legs’, but we do ‘think on our feet’. So the concept of embodied cognition (following...

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When work becomes dance. A deconstruction of gesture

By Emilie Reinhold & Claudia Schnugg

Management studies have always had an interest for the organisation of bodies in space, from scientific organisation of work and its measure of the most efficient movement to ergonomics or workspace design as ways to enhance wellbeing and productivity at work. Organisational aesthetics have largely contributed to a sensible and material approach to organisations in which embodiment processes and sensual relations between bodies emerge as important aspects of organising. In this context the study of gesture in contemporary work becomes an urgent matter, not only to understand work’s nature but also to imagine its possible evolutions. Small or big gestures, fast or slow pace (or no pace at all), scripted or improvised gestures, repetition or interruption of a gesture, distance to other bodies and relation with artefacts, all these aspects and many more define our gestures.

Organisation studies have recently displayed a great interest for dance: as a stimulating metaphor of work, as an object of study for scholars, as a practice for work enhancement, etc. Work and its physical coordination of different actors can in fact be seen as a dance. Going a step further this paper builds on the conviction that dance and dance theory have a lot to say about work and organisation through the study of gesture. If organisation scholars have shown an interest for gesture from an aesthetic and moral perspective, insights from contemporary dance theory are clearly missing. What we need now is a serious investigation of human movement. Dancers are experts of gesture, both in theory and practice, and they could enrich organisation theory with a much more nuanced and realistic approach to movement.

The development of workarts has led to numerous exchanges between workplaces and professional artists. In fact artists seem to have a specific interest for office work: they investigate spaces, furniture, dress codes, gestures, all aspects linked to embodiment in the office, both from a control perspective and with an emancipation promise. This paper investigates and compares two cases of workarts, the videos Faire and Buero Buero, both resulting from collaborations between employees and artists in 2008. They have in common a creative study of gesture, opening up an embodied research landscape at the intersection of work and dance. While Faire (France) transcends working gestures in a archive into a dance, Buero Buero (Austria) stages dancers as extremely slow and sensual media and communication workers. Melting work with dance both videos advance the study of gesture, never separating its aesthetic aspects from its functional aspects. The rhythm of bodies and a certain gestural coordination appear as central aspects of embodied emancipation. The paper aims at showing the moment when work becomes dance, both practically and philosophically.
Dance a Poem and Tango Sprouts – dance and community building.

By Claus Springborg

I will present two practical projects in progress. Both projects are examples of how dance can be used to build a community and at the same time collect data for research. The first project is called Dance A Poem. The project aims at building a community of dancers from all over the world around dancing to read of poetry instead of music. It is also an exploratory research on how dancers connect words and gestures. The second project is called Tango Spirer. The name is Danish and has the double meaning of Tango Sprouts or Tango Grows. The project aims at building a community of younger tango dancers (age 15-30). It is also a case study of how to build an active and self-sustaining community.
Acknowledging the Body in Leadership

Exploring Experiential Learning Methods Using Dance and Other Arts in Leadership Education

By David Zeitner

Abstract
This research explores why and how the arts are used in leadership education from a cross-disciplinary perspective, with a particular focus on dance. While there is no universally agreed definition of the term leadership (Bryman, Collinson, Grint, Jackson, & Uhl-Bien, 2011; Jackson & Parry, 2011), various leadership education programmes employ experiential learning methods that use the arts in their coursework to enhance leadership skills and understanding (Darsø, 2005; Shiuma, 2011; Springborg, 2012; Taylor & Ladkin, 2009). These include music, theatrical improvisation, role-play, poetry, visual arts, and dance. On the other hand, there appears to be little detailed information about which particular art form can achieve which particular learning outcome in leadership education. This research discovers why and how diverse art forms are employed in some leadership programmes, with a particular focus on which aspects of leadership can be fostered and furthered through dance.

The review of literature identifies the areas of communication and human interaction, self-awareness, and problem-solving as pivotal to leadership processes. Based on these findings, this research investigates how these key issues are addressed within educational settings. In addition, in-depth interviews conducted with 21 leadership scholars and artists who employ experiential learning methods that use the arts and dance in leadership education in North America, Europe, Asia, and Australia provide this qualitative research with global and cross-disciplinary perspectives about contemporary practices in this field.

The findings of this study suggest that the arts and dance are used in an instrumentalist manner to aid illuminating ideas and issues relevant to leadership. Through the creative process of dance-making, individuals can increase self-awareness and awareness of others by learning how people use their bodies to communicate and interact in diverse contexts. Through the creative process of dance-making, individuals can also further develop their problem-solving skills by collaborating with others. The development of these skills can be achieved through a social constructivist approach to teaching and learning. It is hoped that this research contributes to developing better insights into why and how dance can be employed to benefit leadership education.

References

Good to Grace… A dance informed perspective on leadership: Exploring the Emotional Choreography of Organization

By Sylvie Matz

Dance is the expression of emotions through rhythm. As a performing art, dance is unique as it embodies emotions and flows directly through dancers in movement to catch the audience senses. But why do emotions matter? And how can emotions be sustained within an organizational structure?

The challenge that lies at the heart of any dance performing art organizations is to combine artistic creativity and economic sustainability. The purpose of this paper is to explore how leadership plays a crucial role in creating sparks of emotions, potentializing them and maintaining a protective space for organizations to thrive.

Recent bodies of research have suggested that aesthetics and art are increasingly important to understand today’s organization. Writer and theorist Victor Shklovsky suggested that “Art is a means of experiencing the process of creativity. The artifact itself is quite unimportant” (Shklovsky, 1990).

In this paper I will first provide a short introduction to dance as a performing art, I will then briefly review the literature on leadership with respect to aesthetics leadership and covert leadership. To complete this theoretical framework, I will introduce selected psychoanalytical concepts, relevant to groups and organizations.

This study is a qualitative case-study of one UK based dance company, Ballet Y. The primary data of my research is in-depth interviews, complemented by personal observations in the studio and at different events, the analysis of audio-visual materials, public and member restricted documentations as well as news articles. The field work was carried out in two phases, first from end of May 2014 to the 1st December 2014, followed up by a second period of observation from May 2015 to end of May 2016.

Based on the findings of this exploratory study, I propose to investigate the emotional ‘inner world’ of a creative organization, and how this world is sustained. My claim is that emotion is the engine of an art organization and the fuel that drives and connects dancing individuals, groups and audiences.

My study provides insights of individuals involved in transforming a traditional ballet company into an artistic creative and economically sustainable organization, their interpersonal relationships and group dynamic in a specific context and time. Three key recurrent themes emerged, Mastery, Unity and Gravity which form the 3D representation of the emotional organizational inner-world. The ‘holding environment’ leadership is able and keen to maintain spin a net positive emotional dynamic far from the drama of ‘acid dance’ and other toxic mental trap.

Therefore, this paper is intended to contribute to the literature on leadership for creativity by investigating an art form and a sector that have been under-studied. This is also an invitation for leaders to go deeper in capturing their understanding of the organization they steward to foster its vitality. I believe that this research project can also be useful for consultants and coaches trained in clinical psychology as an exploratory platform to make sense of the emotional choreography of organizations.

Designing Artistic Interventions using Choreography: Lessons learned from a Swedish Municipality

**By Nina Bozic Yams**

There is still a lack of long-term artistic interventions (AIs) in organizations on strategic level that would result in organizational transformation through change of leadership and culture, like the case of Unilever, which is often cited as a good example (Darsø, 2004 and 2016). The big expectations and positive excitement about the AIs that were there in the beginning of 2000 rapidly decreased after the global financial crisis, which made the companies tighten their expenses on anything that was not perceived as necessary for the company's bottom-line, including strategic AIs that demand long-term investment and commitment, and whose outcomes are often hard to predict (Darsø, 2016).

Another barrier to more strategic AIs is that there are often challenges and gaps in understanding between artists and their interests in doing artistic interventions, top management with their corporate agendas, and expectations of employees who are participating in or affected by the interventions (Raviola and Schnugg, 2016). It seems that there is a need for more research on how AIs should be designed and facilitated to achieve expected impacts on employees and create value for organization in the long term (Schiuma, 2011). If the impact of AIs should be long-term and strategic, then the employees need to be able to integrate the artistic perspective and knowledge in their daily operations and not only experience it in specially constructed situations during the AI.

Choreography might offer some new perspectives on designing and facilitating artistic interventions since it is in essence an organizational capacity. It has its structures and a set of tools and can as such be used as expanded practice in other fields of life (Spångberg, 2013), for example in organizations. Choreography deals with design of procedures that regulate creative processes and organizes many heterogeneous elements in motion (Cvejic, 2013), which is an essential part also of designing and facilitating artistic interventions. But since choreography focuses especially on organizing body/movement in time and space (Etchells in Corpus, 2013), it can offer a somehow different perspective on designing AIs than more traditional approaches to organizing. There is still very few examples of AI using dance and choreography described in the current literature.
(Bozic Yams, 2014), but some ideas from how knowledge and methods from contemporary dance and choreography can enable organizational innovation (Bozic and Olsson, 2012; Bozic Yams, 2016) could be integrated in a more general model for designing and facilitating strategic AIs in organizations. In this paper I will present a participatory action research study that took place in a Swedish municipality from February 2014 to October 2015, which used contemporary dance and choreography to design and facilitate a process with 20 innovation leaders from different parts of the municipality. The study is part of a long-term initiative by the municipality’s top management with the goal to create innovative culture and increase innovation competence across organization. 20 innovation leaders who participated in the study using choreographic methods, are now transferring their knowledge by training 800 other managers and employees from across the municipality. The program will continue for several years.

The contribution of this paper is describing a concrete case of how a long-term strategic AI can be designed and facilitated by using knowledge and methods from choreography and contemporary dance. Both the positive results and failures will be discussed based on the analysis of reflection stories that were written by participants throughout the intervention, the group reflections recorded in common reflection sessions and the analysis of video material from the workshops done with choreographers. Based on the learnings from the intervention in the Swedish municipality and my previous empirical studies, a general model for designing and facilitating long-term strategic AIs will be proposed.

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Organisation and space: Site-specific dance

By Prof. Dr. Brigitte Biehl-Missal, BSP Business School Berlin, brigitte.biehl-missal@businessschool-berlin.de

Abstract
The spatial and architectural dimensions of organisational life have attracted growing interdisciplinary scholarly interest. Organisational space has been viewed not just as functional or symbolic but as a generator of atmospheres that are experienced aesthetically, through the senses. I am developing the idea that the experience of a space is not only ‘in the air’, but in motion. The diverse body of research on organisational space has already tentatively pointed to movement, positing that the nature of the space influences people’s bodies and behaviour, whereby the ‘generative building reflects movements, not static conditions’, with the architecture being ‘the choreography of movements’ (Kornberger and Clegg 2004, 1106). My presentation focuses on the moving body in the static space, and introduces dance theory to organisational research in order to enhance our understanding of how people move in response to a space.

The concept of “site-specific dance” is introduced, explaining that particular movement processes are aesthetically related to the material frame, context and location of the space. In a phenomenological way, the space speaks to dancers, who in turn react to its ‘genius loci’. The notion of “kinaesthetic empathy” in this context explains that people’s movements in space and time have an aesthetic impact on other people and can result in a communal experience and spatial “performance” of an organisation. In a site-specific performance, the material frame and the atmosphere of the site influence people’s interaction and movement, thus actualising and replicating the organisation’s “essence” on a (kin-)aesthetic dimension. Referring to choreographers’ work and site-specific performances (Koplowitz, Pearson, and others), Berlin’s techno club Berghain is discussed as a case. Berghain is celebrated as one of the world’s best clubs, famous for its architecture, sound and atmosphere, enabling a particularly strong site-specific, embodied and co-created experience. I shall also look at other organisational spaces, for example in museums.

References
A Home for Happy People

Convened By

Anna Pässilä
Allan Owens
Clive Holtham
Exploring Connections between Community and Creativity in a Management Classroom
By Ellen West

Focus: How might we enhance the level of community and belonging in our classrooms through developing connections between community and creativity? This session will focus on creative strategies that management educators could use in order to achieve that end. There will be a chance to try on several creative activities, assess them, and decide which ones have the most positive impact and are the best fit for you.

Background: The dominance of logical-rational ways of knowing in management education can create challenges for those interested in reinvigorating classroom learning experiences and research applications. Given the fluid and accessible state of knowledge in the 21st century, there is a call for more attention to fostering student creativity. As Barak (2009:345) notes:

“It is evident that creative thinking skills, openness to change, flexibility and the ability to cope with challenging tasks are essential for integration in today’s society and workplace”

The need for creative thinking in our classrooms is driven by the need for creative solutions to problems in today’s society.

All of this may sound compelling to many in higher education but they may also find it challenging to determine how to go about developing students’ creative confidence without creating major resistance (Kelley & Kelley, 2013). One way to approach this important challenge is to marry the creative activities with those that develop community, ensuring that students will find the approach both exciting and fun, and thus be more willing to take the necessary risks to ensure success. Active learning (Chickering & Gamson, 1987) has always been a central feature of the classes I teach. Consequently, it seems appropriate to merge creative activities with those that foster building a culture of community rather than treating them separately.

One exciting consequence of this union has been an activity known as “Our Evening with Soul” which showcases students’ creative gifts. The class decided to voluntarily host their own “Evening” after a particularly spirited discussion about the lack of viewable art in the business school. The two-hour event featured a variety of creative works done by the students including photography, poetry, painting, ceramics, jewelry, stained glass, music by a saxophonist and very talented pianist who also sang, and salsa dancing as well as their very own in-house D.J. Not surprisingly the bond of community was greatly strengthened in the class as a consequence of presenting this very special “Evening.” In a post-class reunion, students acknowledged that many of the creative activities they had engaged in had created the opportunity to “get to know one another” and that the “interactive involvement games at the beginning of the term helped to develop community.”

The session will focus on a variety of active-learning strategies (improv, music, video, reflection, and appropriate assessments) in order to generate ideas that participants might use to explore connectedness through creativity. The session will emphasize compelling “high-engagement, experience-based approaches” (Holtham, p. 204) that will result in our collective expanded understanding of the power of this approach.

References
Arts-based reflecting about work
By Marija Skobe-Pilley

This presentation is a firsthand account of an engagement with a creative practice – visual elicitation and representation, as part of a bigger research project that focuses on arts-based learning in business organization. Phenomenological approach is used to explore the outcomes of arts-based learning programmes in employees’ daily jobs, particularly of their experience of the programme and learning that is applied to their workplace. This presentation is an artful exploration taken from creative interviews focused on participants’ representation/account of themselves at work, exploring ‘how do you feel at work’.

These interviews served as a ‘kitchen table’ – a free zone where participants were able to speak their free minds to a researcher – a person outside their workplace; to explore, articulate and share their feelings about their work and other aspects of their professional and private lives.

Participants were given visual images and asked to choose two cards which best represent them at work. This artistic approach allowed participants to reflect on their career, their perception of themselves as professionals, and to describe their feelings about the job they are doing.

The main outcomes of this arts-based exploration was creating a much-needed space for reflection about intangible aspects of one’s daily work. It revealed that participants, all employees of the same business organization, have very distinct feelings about their workplace. As they chose a visual image that best represents them, they revealed feelings of a clear inequality at work, lack of appreciation and recognition, and increase in confidence proportionally with the increase of years at work, among others.

This research is giving voice to organizational employees, exploring their own perspective about the work and how they feel about it. It is contributing to fields of organizational learning and arts-based practices in business organisations.
Strategic steps towards Equality through Arts

By:
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The objective of our exploration is to create and establish a space for temporary pop up community which imagine the value of the arts in society. Our imaginary gaze is focus in the political rationale, practices, and social accessibility in arts-based initiatives (ABIs) of health, welfare and care services.

Our imagination is framed as ‘A Home for Happy People: creativity, critical reflection and belonging in organisations’. The idea of this framing is playfully based on the British playwright Edward Bond who argues that from the moment of initial separation from her or his mother the child and then the adult is seeking to be ‘at home in the world’ (Doona, 2005). In this temporary pop up community, we hope to ask, can we be at home in organisations of health, welfare and care services in the contemporary world of work or are we condemned to an endless unfulfilled, restless searching. If we can ‘be at home’ what does this feel and look like, if this is still a challenge what might it feel and look like and how can we express our hopes, fears and dreams for it?

The aim of our pop up community is to organise practitioners dialogue in the context of arts as Third Space as Homi K. Bhabha suggests:

> the 'third space', which enables other positions to emerge ... This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom ... The process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation.

(Homi K. Bhabha in Rutherford, 1990, p.211)

In this pop up community we follow Hulme, Cracknell and Owens (2009) as well as Hulme and Cracknell’s (2010) studies about the potential of third spaces as sites for practitioner enquiry and learning in trans-professional social contexts. It is then concerned with huge themes –learning, creativity, equality and be longing, longing with all the associations this hyphenated term carries with it- respect, care, concern, support, collaboration, trust, joy, love, alienation, loneliness and loss when people work and so live together. Our will is to move further to scrutinise working and living third spaces as artistically co-created conceptual, physical and egalitarian sites for transdisciplinary dialogue and informal learning to advance the democracy of learning and especially critical reflection. We are seeking to replace the transmission model to one that acknowledged and encouraged the active reception and co-creation of knowledge.

In methodologically organising pop up community in this way we are leaning one ethnographic approach Mienczakowski (2001), Mienczakowski and Morgan (2006), and Saldaña (2005). We are keen throughout to keep sight of the bigger picture, the overarching context in which our practices occur. It is also about little accomplishments and momentary events, in the belief that greater social changes within and through organisations that might allow for ‘being at home’ are constituted from
numerous small ways of doing things, and many of the social and political issues here are explored through the idiosyncrasies of everyday, localised creative practices within organizational life and research in to it that allows us to be at home. The American sociologist Jeffrey Goldfarb's (2006 p.10) idea of 'the kitchen table in Poland and elsewhere in the old block ... [as a] free zone, where one could speak one's mind without concern about the interaction between the official and the unofficial' can be invites us to combine it to 'being at home' and empowering intangible -the theme of AoMo 2016.

The locus of practice in and as research is thus an enduring theme in this pop up community; practice as a medium through which creativity and innovation is not only produced but which determines the forms of practice and, sometimes, its distortions and elaborations; moreover, practices that arise from social interactions and collaborations in organisations and research within they are our main concern. This resonates with Sutherland’s (2013) idea of aesthetic and 'memories with momentum'.

We use practice to mean the ways in which ideas are manifest in the world, and arts and art pedagogical practices in organisations are the most important of these for our discussions. Practice means more than the physical putting into effect of an idea, it goes beyond this to constitute the idea itself: thinking through practice to the point where thinking is the practice, and vice versa.

In a pop up community on critical reflection will be both the subject of research - research into critical reflection in organizations - and a fundamental element of the research process. (Cotter, Pässilä and Vince, 2015; Pässilä and Vince, 2015) We cherish the ethos where practitioners and scholars were regarded as informal friends who gather around a "kitchen table" (or any other quiet space) to share ideas in the sense of unfinished-ness. That is, we improvise collectively to move beyond the known and let new associations, insights and knowledge emerge through embodied performances and the co-reflection of such performances.

This approach is driven by our own passion to create learning spaces for arts-based critical reflection through ‘unsettling existing assumptions and conventions’ of our own as scholars and practitioners within academia and between academics and other practitioners (Cunliffe and Easterby-Smith, 2004; Vince 2002; Vince, and Reynolds, 2009;Pässilä et al. 2013; Cotter, 2014; ), as a multi-professional creation. 2013 we organised a special track and pre symposium of Programme on Applied Theatre in Innovation. An insight in to this is provided at: http://www.lut.fi/web/en/pin-c-2013/tracks/programme-on-applied-theatre-in-innovation

As part of this trajectory of work we have also invited people to ‘Learning Jam’ where our attempt has been to create a third space – a temporary space for critical co-creation; to combine the traditional science and technology driven innovation, practice-based participatory innovation plus arts-based initiatives (Schiuma, 2011) and critical creativity of art pedagogy. To date we have organised Learning Jam’s in Finland, March 2014; May 2014; August 2014 as a preconference workshop of AoMo 2014, Cobenhagen; Liverpool March 2015, Tate-gallery, UK.

An example of practice we use in Learning Jam is the re-working of Steven S. Taylor’s play script Through the reading glasses ([https://www.facebook.com/ArtofManagementandOrganization/videos/vb.10022203424493/63098133681908/?type=2&theater](https://www.facebook.com/ArtofManagementandOrganization/videos/vb.10022203424493/63098133681908/?type=2&theater)) into participatory pre-text based drama form; we have designed this within two workshops, one in Liverpool Tate Gallery amongst artist, art pedagogues, scholars and managers, and will design it further under the topic ‘Using thetare to explore’ in an AOM2015, Vancouver- PDW workshop run by Steven S. Taylor
Short bibliography

Life in Noah’s Ark. Using projective techniques with animal figures in group work to explore, understand and foster human growth

By: Cecilie Meltzer, Assistant Professor in Art-based Learning, University College of Oslo and Akershus, Norway

My aim when working with arts-based methods in education or workplaces is to foster human growth, using creative activity as a way to express the inexpressible, discover one’s potential, understand how one experience the world and bring meaning and a sense of wholeness in life. I vary the methods I use according to the theme and purpose of the work. This paper will present how I use animal figures as a projective method in group work to create experiences of learning cultivating character and conscience, and not only competence (Antonacopoulou, 2015). Projective techniques are described as a gut-felt knowing where “the output of artistic endeavors allows the participants to reveal inner thoughts and feelings that may not be accessible through more conventional developmental modes” (Taylor & Ladkin, 2009).

I will present how I, as an artist, teacher and art-therapist used arts-based methods and reflection in a leadership training course. I will explain how a group of leaders used animal figures as a transformative method to enhance and improve their leadership and management competence. I will present a case study where a leader, through his personal notes, describe how the use of animal figures in group work made him more aware of how he acted in his professional practice. I will describe how he improved his leadership practice and cultivated his character as a practitioner by being attentive; listening and observing his emotions and sensations without acting them out. By being alert and aware he realized the impact of this practice. Understanding enhanced his inborn talents of playfulness and creativity; he found new ways to collaborate and communicate, appreciating his resources, knowledge and skills.

References:
A safe haven for emotional experiences: perspectives on the participation in the arts
By Tatiana Chemi

I feel good
Making art feels good. This is a truth that does not need scientific evidence. Especially to whom who have practiced or practices the making or the appreciation of any kind of art at any kind of level. However, even though this experiential truth does not necessarily need scientific support, several studies confirm anecdotal evidence: participation to artistic experiences stimulates positive emotions (Hichem, 2015). In other words: it feels good.

But in which ways does this happen? Is it true that emotions in art experiences are mostly positively charged? In this paper I will discuss the complexity of this topic by elaborating on the metaphor of the arts as safe haven. This reflection will be mostly conceptual but as empirical support I will bring examples from a research study on artistic creativity (2011-2014), where, in collaboration with colleagues from the research group ARiEL (Arts in Education and Learning), I collected professional artists’ narratives on the topics of the cognitive, emotional and relational elements of creative processes (Chemi, Jensen & Hersted, 2015). The methodological approach of this study was qualitative and based on retrospective narratives, collected by means of semi-structured interviews. The 22 interviewed artists (11 females, 11 males, average age 53.5, standard deviation 14.7) produced more than 23 interview hours divided in 18 interviews (some collaborating artists were interviewed in pairs). Interviews were recorded, transcribed, where necessary translated and analysed. All the artists accepted to be quoted by their names and even contributed to the texts’ internal validity by giving us feedback on content and formulations in their own transcribed interview. They covered a wide variety of art forms and genres: literature, poetry and scripts (Siri Hustvedt, Morten Ramsland, Michael Valeur); dance and choreography (Palle Granhøj); acting and theatre directing (Eugenio Barba, Julia Varley, Kirsten Dehlholm); music (Anders Koppel, Benjamin Koppel, Marco Nisticò, The Mira Quartet); film-making (Annette K. Olesen, Mary Jordan); visual arts (Michael Kvium, Julie Nord); digital arts (Signe Klejs, Niels Rønsholdt); design (Rosan Bosch, Rune Fjord); architecture (Inger Exner, Johannes Exner). The artists interviewed allowed me to look behind the scenes of their artistic creativity and to collect narratives on multiple aspects of the making of art. In the present paper I will gather the findings that discuss the emotional side of art-making and I will propose a conceptual interpretation of the arts as a safe haven.
Play for happiness is too important to be made serious

By

This paper reflects a collaboration between an artist and a business school during 2015-16. The project, funded by Creativeworks London, supported a “Creative Entrepreneur in Residence” to produce an artefact after engagement with the business school community. The theme of the project was “Playful interactions”.

Business schools and their predecessors have taken great interest in games over centuries, particularly through the wargame, which the Prussians developed both for military purposes as well as being a social pastime. An important part of gaming is the element of play, but play offers a much broader canvas. Business schools have also taken an interest in play, particularly through the “serious play” movement. The business school in this collaboration had a specific initial focus on seeking innovative pedagogic approaches to dealing with a VUCA context (volatile, uncertain, complex, ambiguous) at a time when most pedagogy was built on the diametric opposite SCSC (stable, certain, simple, clear). It therefore did not want instrumental, serious play, but rather something more profound.

Human happiness has been a perennial concern of philosophy, not least from the ancient Greeks including Aristotle. When British cybernetician Stafford Beer reviewed higher purposes of organisations, he used the Greek word “eudonomy” to summarise and indeed measure happiness. To be able to develop play for happiness is much more likely to involve the arts and humanities than the rational disciplines which often are used to justify serious play. Despite his training in psychology and quantitative methods Beer also believed in the importance of play, and of the arts in achieving organisational success.

This paper reports on the unfolding of the project, particularly including the wider lessons to be drawn from both the processes of collaboration and its final outputs.
Happy people make things happen!
By Kristina Ahmas, and Niina Koivunen,

In our paper the home of happy people is constructed of people making things by hand and of people being involved in knowledge operations that have certain significance to them. We discuss organizational settings in a museum where both cases took place in real situations.

Sensus communis is identified in the cases. The concept of sensus communis by Immanuel Kant (1790) describes an aesthetic experience arising from belonging which is constructed by individual choices made on aesthetic grounds. Rafael Ramirez (1991) reflects the phenomenon discussing what it means to be a part of something or to belong to something. His answer is twofold: you either experience belonging to a larger entity, like a totem, or you want to find yourself an autonomous individual like a rolling stone. In the case of belonging, sensus communis appears as an instrument of organizing by aesthetic grounds, e.g. by rewarding experiences. To Ramirez aesthetics offers ways to express belonging – which he calls the ecology of belonging.

In the case study handicraft was implemented to overcome resistance. The resistance expressed itself as a negative stance to a certain exhibition theme, which not everyone involved considered relevant. The exhibition was a part of a larger national project and at the time the museum was to generate visibility for the local display. Resistance was manifested in direct and indirect ways while the strongest of critics came up with a new idea – guerilla knitting. She found it tempting because it embodied a rebellious core.

The idea was utilized because it felt right in the moment and it turned out to be successful in overcoming the resistance. Handicraft came in useful and an excellent means offering chances for both self-expression and a rebellious statement. People gathered around making by hand and handicraft became the social glue of belonging: it felt attractive to be a part of the knitting project and those involved became fascinated by materials and the craft. All in all it appeared to be a constructive instrument to achieve the desired goals. Organizing around handicraft took place by aesthetic choices.

Knowledge that is meaningful to individuals also seems to have the capability of organizing people. In the museum, a group of amateurs have been actively working in close contact with the museum for more than six years. They have taken on the task of gathering and sharing local intangible heritage, i.e. narratives, stories, anecdotes etc. that has significance to them personally. The museum acknowledges the group as a strategic partner, which is vitally important in the fields of including audiences and complementing professional knowledge.

The members of the group get motivated by rewarding experiences of sharing knowledge with each other and the museum as well as gratifying experiences of social belonging.

"You can’t do well if you have to keep your knowledge all to yourself, you need to be able to share it with others...in order to serve your community..."

The significant knowledge makes an integrating bond between the individuals who eventually identify themselves a collective "we" instead of separate individualities - organizing takes place on aesthetic grounds.

The case study shows how sensus communis is generated in a real life situation within a group of amateurs working in a close relation to a museum. It also demystifies the museum as a distant institution, an ivory tower and reduces hindrances for entering, i.e. helps to include audiences.
Kant Immanuel 1790. Kritik der Urteilskraft.

Ramirez Rafael 1991. The beauty of Social Organizing.
Chronicle of Us: A Proposal for Shared Capturing
By Laura Mellanen

Dear Happy People
22nd of January 2016, Lahti, Finland

I’m approaching you with a proposal that links participation, chance, perplexity, reflection and us. To me conferences, workshops and other types of gatherings are at their best like miniature communities. When the wind is from the right direction the crowd of the happening reshapes itself into a pop-up organization with willingness to learn, share or reach a goal. Unfortunately the magic often disappears when the people go to their own directions and back to their routines. As an artist I’m interested in capturing, and I’m intrigued by the challenges of “recording” the perplexity of the situation when people operate together.

I identify one stream of my art practices to making of a chronicle. A chronicle is collection of events of some sort in chronological order. It may also be a collection of people sharing something, like high-school years. To me the beauty of a chronicle lies in the democratic nature of it. If occurring in the scope of the theme of the chronicle the event is supposed to be recorded into it. Thus there is an editor, there is not supposed to be authoring nor value judgement. The chronicle is ought not to emphasise global over local, common over private or vice versa.

I propose that during the days of the conference we, Happy People, create a chronicle of our Home and what is it made out of. The elements of the content and the determined by the people present and the end result remains to be seen.

Creation process may be divided into three main phases:

1. Suggesting
2. Capturing
3. Playing back

Suggesting is an initiative of the starting point. I will propose a trope that the chronicle will start to evolve from. The trope may be a word or even an image such as an envelope, doll’s house, archaeology, train journey, gardening, toolbox... Like all suggestions, it can be accepted or dropped and replaced by another and more suitable suggestion. Suggesting will happen in the early stage of the conference.

Capturing is an on-going activity of recording the events, elements, keywords, insights, characters etc. in the stream of the conference. The members of the House for Happy People determine what will be recorded and everyone will/can participate on the recording. The nature of recordings is not limited or pre-described. The thumb rule is that anything goes. My role as an artist would be to enable the process on a practical level and prompting in case there are blank moments or confusion.

Playback is the moment of analysis. It reveals repetition, resemblance, sidetracks, dominance, curiosities, conflicts etc. The chronicle reaches its beauty once it is done and flicked through. That is the opportunity for reflection. The captured events are played back as a complete piece (an ensemble). The opportunity to see the recorded events in relation to each other creates both a communal and private learning space. To see “what is mine” in relation to “what is yours/theirs/ours”, and how they resonate, enables knowledge creation and invokes of feelings. The diversity, or the lack of it, creates the distance and perspective that is required for critical reflection.
When the Capturing happens here and now, as is and without weighting, we don’t end up collecting only the evidence that supports our impressions. The unsettling, unfinished and contrary evidences might also end up as part of the chronicle.

Yours sincerely

Laura Mellanen
The Virtual Studio

Convened by
Steven Taylor
Acting Responsibly: Disruptive Innovation

By
Rachel Dickinson, Principal Teaching Fellow, Assistant Dean, WBS Undergraduate Programme
Piers Ibbotson, Senior Teaching Fellow
Dr. Ashley Roberts, Principal Teaching Fellow, Assistant Dean, WBS Create
Prof. Jonothan Neelands, Associate Dean, WBS Create

Context:
WBS Create is a collective of artists and creatives within Warwick Business School (WBS), at the University of Warwick, UK. Create operates in the axis of seeing and doing things differently, in the ever changing and challenging field of business education. At the heart of its practice, embodied learning, arts-based practices and alignment with the WBS mission to produce world-class, socially responsible creative leaders and managers. Pedagogic and teaching innovation in Create blends the virtual and the real, on an increasingly large scale (Oliver, 2015, Walker 2006, Nicolova and Collis 1998). Whilst our work considers what individuals can do, our focus and interest lies in what happens, when people work together to achieve things that they could not do alone (Sennett 2013, Wells 2008). Our aim, to actively explore the concept of the integrative and trans-disciplinary organisation, using creative tools for introducing, building and leveraging social capital to solve problems as well as make and manage change as a necessary feature of management and leadership. Knowledge in Create is not exclusive, nor is it hierarchical, but rather made and co-generated in the ‘company of others’ (Saltmarsh and Hartley (2011:17), collegially, academically and professionally.

Amongst the more traditional teaching spaces on the university campus, Create occupy unique accommodation, making our work increasingly visible to those beyond the classroom through a state of the art studio laboratory. This specially designed and technologically enhanced open space features an internal glass wall, allowing students and others outside the space to see what experimental teaching looks like, with the transparency of the space echoing the transparency of the learning (Lambert, 2007). Motivated by a desire to encourage and embed collaborative and interactive learning experiences in the curriculum (Dewey 2011, 2009, 2008, Fairfield 2009), Barnett 2012, 2011, Barnett and Coate 2005), it seeks to promote a new understanding of inclusion that extends into the heart of the organization and the staff and students who inhabit it. Acting Responsibly, a new undergraduate module for 2016, is one example of how Create is taking this practice into the curriculum. It bridges virtual with open space learning, combining these together to promote the importance of real world practice and by bringing the outside into the learning environment. Throughout the module students are encouraged to build individual and collective confidence in dealing with uncertainty, growing understanding of the internal culture of an organization and exploring the factors that inhibit and or enhance ethical behaviour and actions (Bate and Brock, 2007). Content sets out to challenge compliance mindsets (Bok, 2006).

Key words: immersive, digital, open, interdisciplinary, creative, embodied, socially responsible and ethical behaviours.

Workshop:
Based on the VW corporate scandal, this 90 minute interactive workshop will explore the concept of corporate morality, ethical behaviour and decision-making. Using creative, digitally enhanced and arts informed pedagogies, we shall ask what it means to act responsibly in 21st century business practice (Macfarlane, 2005) and consider the impact of real world events like this on teaching and learning in business education (Sen 2009, Seltzer and Bentley 1999). This blended approach will use a digital presentational tool to locate, examine and theorise examples of case material, presented through a range of disciplinary and professional perspectives, together with the
open space (Oliver 2015, Monk et al 2011, Lambert 2007) to actively explore, critique and question findings. In the same way that new digital presentation tools challenge the, one-dimensional traditional linear narrative structures, the workshop will direct participant perspective, zooming in and out of the digitalised case material, to offer a fluid learning experience that is dynamic, interactive and experiential, reflecting both structure and agency Bourdieu, 1977). The digitised and embodied (Franks and Carey 2001, Emig 2001, Donelan 2002) case study will present workshop participants with a dilemma that we will explore through socially constructed (Savin-Baden, 2008) creative encounters (Sternberg and Lubart, 1999). In the same way that organizations are ‘complex, multilayered and evolving, rather than simple, fixed and episodic’ (Tsoukas and Chia, 2002:578) knowledge development in this workshop will be modeled as something provisional, often problematic and always unfinished (Kolb, 2015, 1984).

References:


Using video case narratives to blend studio and online learning activities
By Shannon Hessel and Robert D. Austin

Abstract for proposed paper

In this paper, we report on experiences with designing and launching an award-winning leadership course using dramatic video case narratives, that engaged students through online delivery (as a MOOC) as well as through live, "flipped classroom" experiential learning. We further describe opportunities this course design affords for engaging in leadership training in studio environments, and our plans to develop studio workshops for the next iteration of the course at Copenhagen Business School (CBS). Data is generated on the basis of in-class observation and video, experiences teaching in the course, feedback from students both oral and written, online discussion forum participation, and survey data. While this paper is primarily empirical, it will serve as the basis for theoretical contributions to advance our studio and online teaching and learning practices.

Project description

In Fall 2015, we launched a 21st century leadership learning experience built upon a video case narrative enacted by professional actors. The course was offered both as an elective to masters-level students at CBS and to a broad global audience online (as a MOOC). Online content delivery, which included the video case narrative, lectures, readings, quizzes, discussion forums, and summaries, was integrated with in-person, "flipped classroom" experiential learning on campus. This multi-faceted educational program centered on the course “Leadership in 21st Century Organizations.” It continues to run online, and will be offered again to CBS students in Fall 2016.

We have two primary objectives with this educational program: 1) To develop an approach to higher education experience that engages digital natives at a level comparable to their engagement with many other media-based aspects of their lives; and 2) To actually improve education in terms of outcomes related to knowledge acquisition, retention, and ability to use knowledge in application. In short, we seek to develop an approach that does not tradeoff educational quality and student engagement. We want students to say both "I loved it" and "I learned a lot."

We create engaging higher education experiences by employing reality-based, research-grounded video story telling. Our videos are based on the book Harder Than I Thought (Austin, Nolan and O’Donnell, 2012), which engages an extended narrative approach for teaching business leadership (Austin, Nolan and O’Donnell, 2009). For the book, we adopted the monomyth, a literary pattern common to many human narratives, used by screenwriters (see Campbell, 1949). Using the
monomyth and a large database of real cases, we developed a fictitious but realistic "business novel". In order to make the material accessible for free to online students around the world (as required by Coursera, our MOOC platform), we scripted and produced 34 filmed dramatizations of key scenes from the book, in which a newly minted CEO faces a series of leadership challenges, failures and triumphs. The dramatic episodes encourage students to "walk in the shoes" of Jim Barton, who has taken over as CEO of a troubled company. Video episodes of 2 to 17 minutes length focus on specific leadership topics (e.g., nurturing talent, change management, leading in crisis). We have approximately 3 hours of this video material, which tells a story of Barton’s successes and failures.

We designed this "extended narrative approach" with careful attention to pedagogy, to offer educational advantages, not just entertainment. These scenes became the material, along with supplemental lectures and readings, for discussion, debate and simulation both in the classroom and in online forums. Students critique and debate the CEO’s choices, and make recommendations for future actions. The curriculum is ambitious. To comply with academic requirements of our host university, the on-line version of the course is substantially larger than the average MOOC, with more and denser academic content. For online learners, quizzes and questions to be addressed in discussion forums supplement the learning experience. In the classroom, guest speakers and student exercises designed to help students synthesis personal leadership frameworks round out the experience.

As the rise of MOOCS challenges universities like ours to determine how they will enter the online learning space, we use this educational program to investigate ways of doing this that partner well with on-campus offerings, ideally ways that innovate what educational offerings might be made. This program presents unique opportunities for exploring how we can engage simultaneously with multiple platforms for learning to maximize experiences both online and in the classroom. While some see online education as at odds with live classroom events, we demonstrate how the two complement one another and have the potential to enrich the learning experience for all participants. By using the online platform for content delivery and individual exercises outside of class, we free up our time in class for more meaningful interactions. The outcome of in-class discussions feeds back, e.g. as “takeaways”, into online discussions.

We have generated data on both in-class and online learning experiences, to enable comparison, and to understand how the parts interact. We offered the course for 7.5 ECTS as an elective for masters students at Copenhagen Business School; 174 students enrolled. We encouraged students to choose: they were free to participate exclusively online, in the MOOC, exclusively in class and with
use of CBS’ own internal digital learning platform, or in some combination of the two. In addition to our observations and experiences teaching in the classroom, we have access to online data on the 1,770 active learners enrolled so far (e.g., participant demographics, forum discussions, completion rates), and have gathered extensive survey data from both CBS and online learners. The data will help us refine our approach, and learn about the quality of education outcomes by comparing data across learners who are participating in different formats.

Looking forward to the live class offering in Fall 2016, we will refine our teaching methods in relation to a video-based approach. One learning so far is that the opportunity to see leadership interactions performed on camera, rather than described in text, opens the potential for discussions to address the sub-textual, interpersonal and embodied dynamics of leadership. Case discussions based on video enactments start off with comments such as “The CFO comes off as creepy. I wouldn’t trust him!” compared with more measured comments inspired by reading case studies. Viewing enactments also sets the stage for experiential learning via role-play. Taking their cue from the actors, students can experiment with how different leadership behaviors and actions might bring about changes in results. Making use of the studio space at CBS, and drawing on the practice of engaging with improvisation to teach collaborative and affiliative leadership (Gagnon, Vough and Nickerson, 2012), we will design workshops to run in the studio as part of the “flipped classroom” experience. Video and interview data will be generated in relation to those experiments.

The video narrative approach is relatively new, and our project has been drawing attention. An earlier version of the course was the subject of an article called "Lights, Camera, Action...Case Study" in the Financial Times (Knight, 2014). We have received the DSEB Education Prize, an award given by DSEB and CBS for “extraordinary contributions to program development and teaching through courses which are innovative in their educational approach, organization and realization and which emphasize the students’ learning processes.” The project is also nominated for the 2015 Reimagine Education Award in the category of Hybrid Learning Innovation. In the coming year, we plan to report more broadly on the results of this experiment, to develop models for combining online with live, studio and classroom, learning methods to enhance student engagement and improve learning outcomes.

References


Face to Face: An Experiment in Virtual and Physical Theatre

By Paul Levy

This session builds upon the work of Rational Madness Theatre Company in the field of Organisation Theatre. Founded in 1999 by Paul Levy, a theatre maker and senior researcher at the University of Brighton, the company uses direct and interactive theatre performance to explore organisational questions and issues.

Paul has brought theatre experiments to previous AOMO conferences. At the Theatre Exploratorium in Banff, Canada, Death by Powerpoint examined the concept of personal and organisational death as mutual metaphors. In 2012, in York, Text examined virtual relationships. It was presented in an early form in York and went on to play at the Brighton Festival.

The emerging research dialogue has centred around how theatre can be used as direct performance as a change intervention in organisational contexts, evoking "critical incidents" in audience members that inspire change and innovation.

As organisations shift towards embracing the virtual metaphor in concrete terms through adoption of digital technologies, I want to explore this through the creation of a corresponding piece of theatre. In this case, "Face to Face" will be an experimental piece - a short play, with two characters, set in a business context. The one act play centres around an appraisal interview which is carried out virtually. This is explored with a piece of part-virtual theatre. One actor will perform live in Bled, playing the role of an employee. His boss will perform via a video conference link (probably Skype), playing the role of line manager. The play concerns an appraisal where the two protagonists are not in the same room as each other.

The session will then have time to both debrief the play and also experiment with some forum theatre with actors - located both physically and virtually. Here we enter the virtual studio, as art critics, as participants, as reflectors, making use of the digital and physical world to make sense of an issue.

How well will this artistic experiment work? What research questions arise? This performance experiment at Bled begins another research and artistic journey for Paul and Rational Madness, as well as for the innovation research at the University of Brighton.

Reference:
Rational Madness Theatre: www.rationalmadness.com

By Philippe Mairesse

My proposal consists in experiencing a distant studio taking physically place in Paris simultaneously to the AoMO conference, and proposing the “Virtual Studio” stream participants to test different hypothesis about the role of the “virtual” in art-making studios. I will first present my perspective and hypothesis, then I will describe the Parisian workshop, and last propose ways to connect it to Bled in real time during the sessions.

A dialogical perspective on the virtual

The physical making of a work of art has proved a powerful incentive for training (future) managers or leaders (Adler, 2016). A seminal analysis of the effects of the art processes and products, from skills transfer and making, to projective techniques and illustration of essence, the two first related to art processes and the two latter to art products, was produced by Taylor and Ladkin (2009). What I will here explore deeper is how making is both a process and the making of something, that is, a product, and thus happens in a special space that is both physical and virtual. It will open new paths for “virtual studios”. I propose here a live experiment to put this hypothesis to test.

The art forms are reputed “making the intangible tangible”. They foster the development of distinctive thinking skills aimed at communicating a kind of meaning that language is not able to transmit, qualified as “ineffable” (Biggs, 2004; Eisner, 2002). Art makes abstract notions tangible (Barry & Meiseik, 2014), and represents ideas that are otherwise not easy to process (Eisner, 2002) thus nurturing reflexivity, sensitive engagement, and critical thinking (Sutherland, 2013; Hill & Lloyd, 2015; Statler, 2014; Beirne & Knight, 2007).

I will here argue these properties and more emerge from the characteristic feature of artmaking to activate simultaneously presence and absence, realization and potentialities, in other words: the physical and the virtual. Virtual here is understood as the potential future where lives the “people to come” as states Deleuze (1990) about the “peuple qui manque” (the missing people”) which has to be invented, or “fabulated”, by the community. The virtual has something to do with the potential other that I miss (or that misses me), the not-yet-come. It has to do with a notion of the future that differs from the “possible”: heading towards a planned future as the realization of rationalized possibilities is different from exploring a manifold of underdetermined and uncertain set of potentialities.
If we consider the virtual not as opposed to the physical but to the planned (the known, the determined), then the virtuality of the studio lies anywhere the artwork calls for unexpected appearances, different appreciations, divergent interpretations and people yet-to-come: this is precisely how the art product addresses the missing other, the viewer who will - perhaps - come and see. If this is obvious in the exhibition moment, it is also vivid during the fabrication of the work: the maker has to become a foreigner to herself in order to try to see her product from the perspective of the future virtual spectator – the maker has to be to himself his first viewer, his first “missing other”, at the moment he strives at producing a “thing” to be experienced by others. Here lies the dialogical (in the Bakhtinian sense) dimension of artmaking. The heterogeneity (heteroglossy) of the many voices involved into the intentions, shaping and perception of the art product are inseparable from the making itself. It opens an actionable understanding of dialogism, usually limited to words and sharing of speech, that can extend it to action and deeds. We could thus understand why introducing art into business produces such effects as training leaders to uncertainty, ill-defined problems, paradoxes or complexity: it results from the intrinsic dialogical dimension of art. In the art world, external experiences, appreciations or validations of the artworks is a crucial element. In the business studio, the externality is represented by the arts themselves: an art-making studio introduces automatically the external appreciation of the work by the artworld – even if nobody particularly represents physically this external appreciation, it is included in the fact that we produce “art”, never mind what kind of. To take into account a hypothetical future appreciation of what I am currently making amounts to introducing into my present action uncertain and hypothetical expectations – contrary to rational action which is supposedly resulting of known (or knowable) causes and answering planned expectations The whole schema is a retro-active loop that expresses the reflexive power of making artworks.

The technology-based virtual studio (be through internet, video, or any distant or differed communication mean) is then an extension of the strangeness of production itself. It opens hypothesis about dialogical ways to think and extend a physical studio into the ITinformed space:

- Distant communication can allow distant or unknown viewers to interact with the artworks and participate to the effect the artwork has on its maker.
- It can nurture the process of making with an external, unplanned perspective.
- It can mean co-making with distant people and sharing the authorship – or the authority.
- Other perspectives are left opened….

The experiment I propose is aimed at exploring the two first ways: nurturing the creation process from unexpected perspectives and interacting with viewers in a distant field, culture and country. It is a particular experiment in that artmaking is directed towards expressing convictions and analyzing issues in accounting.
How Did Designers Come to Epitomize Empathy?: Exploring the Meaning of Empathy within the Design Thinking Discourse
By Amy Zidulka

When I first learned that design thinking was being taught in business schools, I felt excited. I am a business-school faculty member who holds a first degree in architecture, so I could see what design thinking might offer to business students: for example, greater comfort with ambiguity and an ability to explore new, riskier options in seeking solutions to challenges. However, one element of the design thinking discourse niggled at me, and that was its association with empathy. As multiple widely-cited design-thinking texts made clear (e.g. Brown, 2008; Dunne & Martin, 2006; Liedtka & Ogilvie, 2011), learning to empathize with others is an integral part of design education because designers must “imagine the world from multiple perspectives—those of colleagues, clients, end users, and customers (current and prospective)” so that they might “imagine solutions that are inherently desirable and meet explicit or latent needs” (Brown, 2008, p. 3). Logically, I understood how designers would be associated with empathy, since, of course, good design hinges on understanding users and, in considering my architectural education, I could recall many exercises designed to help students understand what it would be like to be a user of a given space.

That said, I also remembered the culture of the architectural studio as distinguished by its lack of empathy. I remembered harsh, public critiques, and the way in which we, as students, came to adopt a certain aesthetic and intellectual snobbishness—a belief that, as architects, we would possess a sensibility that the average person (including clients) could not understand. This snobbishness seemed to be valorized, and indeed modeled, by many faculty members. In the years since graduating, I have realized that there is ample literature, which suggests that others share my perceptions (Cuff, 1992; Henderson & Till, 2007; Nicol & Pilling, 2005; Spaeth & Kosmala, 2012; Webster, 2007). For example, Henderson and Till (2007) linked the way in which critiques occurring during architectural education are “generally a place of confrontation rather than conversation, of power rather than negotiation, of showing-off rather than modesty” with the fact that the attributes of “not-listening, of imposition and of arrogance” are commonly “pinned to the figure of the architect” (p. vii). Nicol and Pilling (2005) pointed to the failure of architectural education to prepare students to communicate with clients, and Cuff (1992) noted that her own education perpetuated in her the misperception that architects were heroic figures who “worked in relative isolation” to uncompromisingly pursue their personal visions (p. 1). Moreover, Cuff (1992) noted the way in which architectural education led students to perceive themselves as distinct and superior from students in other programs: “We were the imaginative professionals with certified taste” (Howland, 1985, as cited in Cuff, 1992).

It therefore seems strange that, in the context of management education, teaching design thinking has become associated with the fostering of empathy. It is undeniable that many designers and architects are empathetic. (Indeed the abovementioned critics have championed the need for greater emphasis on empathy within architecture programs precisely because they perceive it as such an essential attribute for practicing architects.). However, at the very least, design education does not appear to promote greater empathy than other forms of education. How did this pairing of designing and empathizing come to be?

Some straightforward explanations are possible. It is possible that, in adopting design thinking, business schools drew on and adapted the best of what design education had to offer, as opposed to what is commonly practiced. It is also possible that architectural education is not representative of design education, more generally. That said, a third possibility is that management educators turning toward toward design education in order to better foster student empathy is, indeed, strange, and worthy of analysis.
This session will explore possible reasons for design thinking’s association with empathy. It will be noted that empathy, although central within the design thinking discourse, is not emphasized within discussions of arts-based studio learning. For example, in their book on studio thinking and visual arts education, Hetland et al. (2013) point to the importance of teaching students to observe, which involves “learn[ing] to notice things that might otherwise be invisible and therefore unavailable as content for thinking” (p. 73). However, here, observation is linked with the student’s own artistic development, and not, as it is within design thinking, with the ability to understand others. This raises the question of whether the concept of empathy within the design thinking discourse serves to ensure that creativity is linked to serving client (and, thus, organizational) interests. One possible explanation for empathy’s centrality within the design thinking discourse is thus that it “tames” creativity, ensuring that it is channeled toward organizationally useful ends and isn’t simply a means of self-expression.

The session will move on to interrogate the concept of empathy and question what it means—as well as what session participants believe it should mean—in the design thinking context. Scholars who have unpacked the concept of empathy have distinguished between cognitive and affective empathy, as well as between rationalist and aesthetic empathy (New & Kimbell, 2013; Wiseman, 1996). Some have pointed to self-awareness—which has not received significant attention within the design thinking literature—as a prerequisite to empathy (Burnard, 1987; Wiseman, 1996). After introducing various definitions and dimensions of empathy, this session will explore the types of empathy that are currently promoted within the design thinking literature and engage participants in discussion around what types of empathy are needed in management education.

References


Improvisation and the art of innovating uncertainty

Convened by:
Wolfgang Stark
Fritz Böhle
Jost Buschmeyer
Improvisation by subjectified action at work and music

By Fritz Böhle

The session is based on surveys for a successful exposure with uncertainties and imponderabilities at work. These surveys expose how it is possible to achieve goals and solve problems without ex-ante planning. In contrast to planned, objectified action this relies on a subjectified action. Ways to achieve this goal are developed (just) in the progress of action itself, in which sensations and feelings such as associative, visual thinking play a major role. Subjectified action also is essential in matters of improvisation.

In this session subjectified action will be demonstrated on the example of improvisation in jazz, while the following four aspects will be highlighted: action, perception, mental processes and the relationship to the environment. Participants will have the opportunity to explore these elements of subjectified action by taking part in practical exercises. In a second step examples of subjectified action on a variety of fields of work will be introduced and discussed.
Improvisation in working process: Development of competence of improvisation in dual study programs.

By Wolfgang Arens-Fischer, Katrin Dinkelborg, Guido Grunwald

Within (temporary) cooperation’s people get together, to work with each other. It is now important to define the working situation, so that everyone knows the expectations according to the own person as well as personal expectations referring to other people, to manage the personal behavior in a way that causes an achievement of a desired response. Only some parts of these informations are determent by formal rules, negotiated by the stakeholders in the beginning of the cooperation. Besides those “rules” presumptions are made relating to skills, fundamental stances on work in general and especially on the cooperation as well as the reliability of certain participants. These unconscious presumptions leads initially the participants through a variety of behaviors to an unknown, uncertain and thus an insecure working habit. The participants improvise within a working process, which is totally new for them.

Especially in traineeships with young people occur these situations in regular gaps over and over again, when they are send in a company from one training situation to another, facing unfamiliar people in unknown working contexts.

The introductory phase is embossed by improvisation. Due to this the involved people and especially the trainees feel awkward in the situation and seek for a rapid, experienced working process by going through an adaptive learning process. At this point the question arises, if the phase of awkwardness can be used within the training, to develop competences of improvisation.

Improvisation can be defined as a spontaneously, unscheduled, natural reaction to a situation, an exterior excitation, an interior impulse. It is the art of the moment, meaning the “natural” interaction of an individual in a context of situation. Now spontaneous reactions of the individual are frequently covered by habits and block the individual of behavior, which are known from different contexts of behavior – nevertheless they are now confronted with a totally new situation. Anyhow, improvisation is no arbitrary behavior, but basically shows two dimensions: the objectifying, rules following as well as the subjectifying, knowingly, and intuitively behavior with the result of a fluent interaction. An improvisation won’t assure when it reminds on a written scene, but when all participants discover, that they enjoy the situation, they change by presence of the taker, they...
dare thing, are brave and play without effort within the situation. How can this succeed? Is it possible to develop the competence of improvisation already in training situations?

This article aims to acquire approaches for the development of competences of improvisation in training situations. Object of investigation are students, who study in a dual study program. Dual study programs combine practical trainings in companies with academic studies, such as business administration, computer sciences or engineering, at university.
Are you improvising or just not clever enough to do it right?
About a word that unites and divides Artists and Founders in Berlin

By Elisabeth Helldorff, PhD Student

*I just need material – not even necessarily the one I want – and my armoury of methods, which I gathered over the years. I don’t even need a flash of inspiration. I just need a room and then I start. If this is improvisation? I would rather call this being creative.* Oliver Shaw, Artist, Berlin 2016.

Berlin is having a tough time dealing with its past, trying to rebuild the ancient and reinventing herself at the same time. Berlin is proud of her scruffy style and pretending to be posh simultaneously. Berlin is attracting young people in the whole world who appreciate the hybrid climate that allows them to run freely and try out new things. But the city is also suffering from high social expenditures and is desperately searching for new sources of income. This city is still an allegory for starting and restarting (even though Leipzig or Warsaw or other cities are considered to be the next Berlin). And if you talk to those who had a big influence on building up this spirit – artists and founders of start-ups – you come across on the word of improvisation again and again. It seems this city is having troubles with breaking a cycle of improvisation. But is this actually a problem? It seems so. Even though opinions differ depending on whom you talk to, improvisation is mostly seen as something helpful in creative processes but not at all when it comes to business or political issues.

I would say: *In every start, reinvention and creation a little bit of improvisation is needed.*

My research led me to studios where artists experiment with new materials and new concepts. And into lofts where founders do quite the same: they experiment with new products and strategies. Both groups’ daily lives are about starting and failing, improvising and being creative. But improvisation often appears as something negative in business and something essential in the arts – even though founders and artists often resemble in terms of approach.

I would like to share these interviews in a way that takes into account the importance of improvisation for artists and founders. The audience will get an insight into how each group deals with the term and how it feels to be in the one or the other role. There will be space to talk and discuss about starting per se, about role models, about prejudices and about the artistic and the artificial in arts and business in Berlin.

*Improvisation in the arts deserves acknowledgement. Improvisation in business rather stands for incompetence. In the arts’ world you want to surprise and get surprised. Being a founder I prefer not to get caught in the unexpected too often. Sometimes surprises are an indicator for bad planning or insufficient research. Then you have to improvise. But then I see the word “improvise” more like an excuse. Some even think like that: “I am used to improvising, I am really good at it.” Sorry. I don’t know if this is improvising or just not being clever enough to do it right.* Nathalia Nogueira, Founder *lado de lá*, Berlin 2016.
Performative Pattern Languages and the Improvisational Field

By Wolfgang Stark

This paper wants to highlight the less obvious, rather hidden side of organisations and social systems.

Implicit tacit knowing proofs to be extremely important when it comes to innovation and action. Based on the wisdom and technology of improvisation in music and other artistic forms, first steps toward a performative pattern language (PPL) will be discussed. PPL aims to employ creatively patterns of implicit knowing as a central part of innovation and learning in social systems.

The analysis of performative patterns in organisations, although based on C. Alexander’s (1977) concept of „a pattern language”, develops a transformational use of patterns in organisational contexts (Keidel 1995, Manns & Rising 2005) and social systems (Schuler 2008). According to this concept, patterns are unfolding and changing within the values and principles of organisational cultures as flexible forms of (implicit) tacit problem solving proved to be viable and successful in practice.

To pursue this for complex social systems rather important effort, we use both the minimal structure of patterns and the macro---principles outlined in Alexander’s fifteen properties as well as in the concept of aesthetics. Preliminary examples for different types of patterns needed for a Performative Pattern Language and its interaction will be discussed.

Tacit Knowing and the Improvisational Field

Coping with unpredictable processes is an everyday challenge in organisations and communities. In addition to codified rational procedures, members of social systems usually will develop a set of tacit procedures which proved to be viable (Glaserfeld 1992). Similar to improvisation in jazz music, where musicians interact on the basis of well---known explicit and implicit „jazz patterns“ (Coker et al. 1970), this kind of process can be viewed as continuously re---designing and re---arranging procedural patterns based on experiential (implicit) knowledge: they interact based on already known patterns, they will cite other patterns, and by re---designing and re---arranging...
they also will create a constant flow of new patterns which will be added to their body of experiential knowledge (Barrett 1998).

Therefore, identifying patterns of implicit procedures (performative or improvisational patterns) – like in music – is important to understand and to manage codified and documented procedures. This is what we call the „Improvisational Field“ in organisations and social systems: a level of action where experience and intuition create emerging structures and moves which are parallel to rational thinking. It may be as important for social systems as the human body needs the coordinated contraction and extensions of muscles (the performative patterns) to move the skeleton (the rational patterns). Performative patterns create new situations and results out of a situation – leaving out rational planning procedures before acting. Performative patterns constitute the emerging praxis of communities and organisations – the built—in procedural knowledge. They are characterized by recursive procedures, viability, performance, and their ability to be re—combined and re—designed in a creative and adaptive way within given settings. This is what improvisation in music, theatre, or dance can teach us.

**Improvisation: Managing the Unexpected**

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 in itself, but can be localized as a continuous readiness and an ability to act—in—an—instant (Scharmer 2009). Everything else will come out of the situations and their processes. Field, network, and variation principles are the categories of action on fluid ground. Therefore, to improvise in situations of ambiguity, alertness and presence will become key features of any organisation and social system. Improvisation positions itself as a technology that also takes into account the agreement, the actual state and the autobiographic characteristics of the individual in a group process.

Schön (1983), in describing the »reflective practitioner«, already relies on the task of jazz—musicians to use improvisation in order to create coherence in unpredictable situations: musicians – while collectively trying to develop a creative and inspiring new dynamic of sound – use metric, melodic and harmonic patterns which each one of
them are familiar with to shape the tune or the sound. Musicians most of the time only intuitively grasp the idea of where the tune is developing based on their performance: they will be able to pick up the new sense and adapt their individual play for the new goal. Successful improvisations are not only inspiring examples of „reflective practice“— says Donald Schö n— but organisational improvisation can also be seen as the basis of a new praxis of organizing complex systems which are innovative in nature (Johnson 2011).

Patterns can be the key to understand the principles of organisations and the deep levels --- „the unknown“ --- of modern and complex organisational cultures. In organisations, performative patterns can be used as procedures to cope with yet unknown challenges in a creative way in order to find new solutions to given problems. Opposite to instruction manuals or user’s guides they will define the principles of solutions, which can be adapted to a wide variety of settings and situations.

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Actions to be taken towards creating an innovative organizational culture

By Flemming Toft

Applying Improvisational Dialogue as an organizational creative sense making method – A way to create creativity through new organizational conversations.

This is a practical and specific case study from the private business environment analyzing the potential of combining complex approach and Jazz music improvisation method. Hereby infusing cooperate conversation creativity. When improvising in jazz music, a certain resilience and agility supports the process of the ever-changing creative situation. Inspired from Jazz music improvisation, this study sets out to explore how new conversations in organizations can be a viable path towards the quest of creating a sustainable and creative organizational platform.

This study critiques the widespread use of positivistic application of universal management tools; therefore the need for a different ontological approach based in social complexity science, possible becomes evident. This study argues that in order to enhance the conditions and potential for sustainable organizational innovation capability; focus needs to be on the aspects of emergence in communication and interaction.

This study illustrates that changing organizational conversation holds potential in the creation of new knowledge and indicate some of the main challenges and problems this organization is having, in trying to become more creative and thereby innovative.

The method is a live workshop applying the concept, a real world setting as an experiment. The core concept of this paper is Improvisational Dialogue and uses this method to conduct meetings and conversations – both formal and informal. Definitions of the study are:

- Improvisation:
  A free floating, intuitive and responding dialogue surrendering to the moment and action.

- Communication:
  Communication must flow freely and not get caught in repetitive themes.
  (Stacey, Ralph -1993 p.285-286)

These two definitions serve as a framework for this study.

Results of this study indicate that organizational creativity can grow from working with the concept of Improvisational Dialogue in a complexity perspective.

The participants expressed curiosity and urge for practicing and becoming skilled improvisers. However the study also acknowledges the paradox and obstacles within the approach, among them are; control and loss of control, power, failure and the willingness to practice and learn which all are prerequisites for creating different organizational conversations and thereby an innovative culture.
Arts based community development

Convened By:
Fredericka Joyner
By Richard Marcy

In recent years, there has been a burgeoning interest in the role of the arts in organizational life. Drawing from research and practice in the arts and humanities, management scholars have tried to tease out how the arts might contribute to a fuller understanding of how leaders and organizations might accomplish goals, particularly in ways that require creativity and innovation. While the study of art and its relationship to more entrepreneurial forms within established organizations (for example, design and incremental social innovation) has been a large focus of these investigations (Cajaiba-Santana, G., 2013; Jessop et al., 2013), less attention has been given to people who create and lead artistic movements that are less entrepreneurial and non-commercial.

More specifically, there has been a lack of investigation regarding the cognitions and socially innovative behaviours of art movement leaders in working towards social change (Marcy, 2015). This effort will use a case study approach, drawing from the historic record provided by past leaders of social utopian art movements (such as Futurism; Marinetti, 2006), to formulate some initial hypotheses about the cognitions, strategies and tactics they used as avant-gardes to foment social change. The implications of these propositions for understanding the way in which art, and artistic approaches to strategic thinking, in present day social movements will further be discussed.

References:


Arts Spaces as Catalysts for Economic Development: The Indianapolis Experience

By Dr. Lawrence J. Lad

One of the hot topics in the entrepreneurial studies literature is the emergence of social enterprise or mission based business. A unique subset of these social enterprises is the Arts-Based organization. These groups play a catalytic role in developing neighborhoods and communities. This proposed session is a case study on Indianapolis, Indiana and the role arts enterprise has played in economic development. It will describe the evolution of these groups and offer lessons learned for other communities.

In the book, Rural Studio, Oppenheimer and Dean share the story of Samuel Mockbee, an architecture professor and artist who brought dignity to housing and community centers in rural Alabama through thoughtful design and materials recycling. In his book, The Rise of the Creative Class, Richard Florida noted that the cities that flourished and attracted younger residents had more than just jobs. They had neighborhoods with parks, coffee shops and microbreweries with outdoor seating, weekly cultural and food events that brought people downtown. They had bike trails and access to nature. And they had art, not just in the “town and gown” symphony, opera, and museum spaces, but in funky studios and warehouses, local galleries, and public art. At the heart of the story of Indianapolis’ renaissance are arts-based organizations – studio spaces, recycling organizations, pocket parks with public art, and redevelopment across at least 5 major neighborhoods. It is a story of business, government, and NGOs and social enterprise working together to make it happen. It is a story about a new arts entrepreneur who recycles fabric claimed from our NFL football stadium and makes a range of purses, wallets, and gymbags from the material. It is about stadium seats from an old ballpark being used at bus stops. It is a story about an artist forming a non-profit to bring art-making to kids in the roughest neighborhoods. It is the First-Friday studio open houses in over 12 major buildings that have become the “go to” places to connect with your neighbors. And, for the AOMO audience it is a story about what might be done in other cities around the world to bring community, development and a sense of place using art and arts-based organizations.
Giving female scholars and football players a voice through art (collages):
Moving from a disadvantaged community to a unique sporting and learning environment in South Africa
By Lourens Human, Drikus Kriek, Monja Human, Hannelize Human

South African society still displays the large discrepancies between various communities, with affluent communities found in various parts of the country and disadvantaged communities where the discriminatory practices of Apartheid are still prevalent. These discrepancies are found in the economic status of people with the country having one of the largest Qini coefficient ratings in the world. This is influenced by and at the same time exacerbates the disparity in the educational system - characterized by expensive private schools, while public schools differ vastly. Similarly injustices also still exist in the sport context, in that not all athletes have equal access to sporting facilities, adequate coaching and sport science services. Annually, the national football association scouts and identifies young female scholars and football players from previously disadvantaged communities to become part of a unique sporting and learning environment linked to a high performance centre of a South Africa university. The female scholars and football players are 14 to 15 years of age and will become part of the unique sporting and learning environment for a period of five years. These female football players need to make the transition from leaving a disadvantaged community while entering a unique sporting and learning environment - thus changing from one community to the other. In the world of organisations, work and corporate life this is similar to the process wherein employees are requested to change from one set of circumstances to another. The current paper investigates a way to facilitate “giving a voice” to individuals in periods of transition. To this effect artwork i.e. collages are used to allow these female scholar and football players to voice their experiences of leaving the known while entering the unknown; of moving out of the known of their disadvantaged communities while moving into a unique sporting and learning environment. A thematic analysis of participants’ explanations of their art work (i.e. explanation of the experience of transition) is supplemented with an analysis of the artworks to illicit the experience of transition.
Innovating Social Change through Leadership Practices in the Arts
by Anu M. Mitra, Ph.D.

Purpose: Artists who believe that their work is interventionist in scope and who view themselves as activists have often led communities and societies to transformation and liberation. Through their art-making practices, they have harnessed the leadership values inherent in their communities of choice to create social change.

Methodology: In an important case study, we examine how artists have emboldened community in order to enact participatory action from the ground up. In terms of methodology, we use the protocols of Participatory Action Research (PAR). With its insistence on relevance, urgent mandate to act, and reliance on the leadership values of the community, PAR provokes open-ended solutions that lead to tangible developments in society.

Findings: JR’s work offers multi-dimensional perspectives on social/cultural/political issues and runs counter to the one-dimensional view of the world that is disseminated through mainstream media. Through his work, JR challenges the media to look at immigration, crime, poverty, and other issues with alternative perspectives. JR’s art is confrontational, unsettling common beliefs about social limitations through dialogue. He asks people to think about their representation, while revealing the politics of looking and showing. His activist frame of looking serves to provoke questions but not necessarily provide answers. JR also perpetuates an ongoing relationship with his larger audience through updates on social media.
Open Stream

Convened By
Jenny Knight
Paul Levy
Towards a Strange New Dawn: American Art Education Pedagogy For Churning, Radical Futurity
By James F. Woglom

The Elementary and Secondary Education Act, signed into law in the United States in 1965, was designed to allow for federal funding of the public education services that had long been offered to American citizens under the auspices of the States, subsidized through local taxation and free to all comers. The 2002 reauthorization of that piece of legislation, titled No Child Left Behind, substantially extended federal influence over curriculum in American public schools. This redrafted law effectively mandated an epistemology that we, as a nation, would maintain and distribute, thus reducing and codifying the manner in which students would be asked to parse their experience in that and other institutional settings (namely towards the avowed aim of universal proficiency in a very rigidly defined version of English and Math, the principle semiotics of industry). While the influence of this curricular shift was most overtly felt in the realm of PK-12 education, it was necessarily impactful on schools of education on the University level as well. Funding from the government for educational research projects became relegated to a finite and conservatively refined conception of knowledge, a constriction of the types of inquiry projects that might be affected towards the development and analysis of instruction. This “Era of Accountability” thus encouraged a national adherence to a positivistic, manageable norm, with drastic, life-changing results for those stakeholders who failed to conform despite their best efforts. This normative re-structuring trained those involved in the habits of mind necessary for the furthering of the systems and structures of Neoliberal Capitalism.

Art Educational discourse was never wholly disavowed during the decade and a half of NCLB, and posts were largely retained on the programmatic level, in spite of public skepticism in regards to Art Ed’s efficacy in regards to affecting professionalization and the project of universal manageability in the contemporary neoliberal project. Though certainly shorted of operational budget and lacking in instructional time during this period, Art Education and its purveyors clung to a sort of interstitial Undercommons in the Universitas. Seemingly characterized as a pleasant but ultimately extraneous supplement to the larger and more essential educational project, we have thrived as a space of respite, an alternative for those desiring a space for creative self-expression, a store of bio-power towards adornment and ornamentation of public space, and, in spite of low expectations, a realm of richly theorized discourse composed around the notion of radically creative action.

Having reached the end of the reign of No Child Left Behind and its looming standardized tests, the current drafts of proposed federal education laws seem to reaffirm multiple modes of understanding and expressing reality. We are thus confronted with a somewhat daunting precipice, a nebulous starting point from which we might leap into renewed valuation and responsibility. How might we shape our pedagogy at the inception of this new era such that our students are engaged in a radically creative departure from the norms of the recent past? How might we teach for a weirder, emergent, extranormative tomorrow?
Digital transformation is one of the most important trends in business nowadays. Many authors are reasoning about opportunities that this transformation provides to various businesses. Most of them neglect or omit negative effects of the digitalization. Those negative effects relate to great extend to the human side of business and personality of a businessman. The growing speed of change due to digitalization is damaging person’s self-identity, humans suffer of the demand to make decisions faster and faster, discussions of emotional intelligence were stimulated by the fact that emotional competence seems to be less important in digitalizing world. Those are just few examples of negative effects of digitalization. Art may help people to balance these effects. Art normally is not associated with speed. Human’s interaction with art is a lasting process that involves emotional, intellectual and spiritual sides of personality. Perception of art doesn’t need decision making, it helps people to see things in a different way and develop their intuition. Emotional intelligence, as we know now, must be harmonized with technical skills of new digital world and the best way to develop emotional intelligence is to study or practice art. So, art must become an important part of the business education curriculum. The most important question is how to introduce arts into curriculum of business education while education is a subject of digitalization per se.
Empowering ethical leadership through creative learning environment

By Alenka Braček Lalić

Ethical, cosmopolitan, and socially responsible values have always been a part of higher education. Due to significant changes throughout the world (economic, cultural, social) and profound crisis of values there is a growing need (if not an urgent requirement) to boost incorporation of socially responsible, ethical and moral values in all dimensions of higher education. This is especially important for management education institutions which teach managers and leaders who will shape our future and have significant impact on local, regional and global society’s features. It is expected that future leaders do not possess only skills and competences that would help them in business successes, but they should also be able to lead the diverse societies of tomorrow. Management education institutions have therefore a huge responsibility and at the same time great opportunity to induce change and progress in societies where they operate. This could be achieved through different learning and teaching approaches, and also through interdisciplinary endeavours that would enable to develop and empower ethical leadership. Presentation is focused on discovering creative approaches and learning environment of the first management school in the CEE region which is a pioneer in providing ethical, socially responsible and creative leadership, and in exposing the participants to experiences from broader human activities to particular arts, science and philosophy.
Artist(ic) freedom“ as Key Competence for Innovation Management

Untangling creative power by discovering hidden places of embodied „intrinsic freedom“

By Caroline Gebel

This paper is based on the idea and consulting experience that it is possible to learn how to release transformational power bound in personal mental entanglements. If we look at artistic action/creation from a GESTALT theory perspective, we can understand “KONTAKT” or “presence” as an “operation system” that offers orientation for individual and team action facing transformation challenges and innovation processes.

Regarding working experiences of Personal Mastery and team development processes, there seem to exist some promoting pathways and rules that are worth to be more explored. Some coaching cases offer a pathway to increase creativity/innovation along the impact of core principles like “no expectations”, transcending of obstructive “mental models”, about “no fear” and “no ego”. These techniques offer pathways to “intrinsic freedom” – the inner space that inhabits the kind of transformational energy, implicit or tacit knowledge, we need to unleash to master innovation processes that lead us into the unknown.

The workshop introduces some core aspects of these established methods before introducing more experimental methods that help discover “intrinsic freedom”. We will dive deeper into this field – backed by the thought that sense is not something that can just be found, but has to be created (O. Rank). Unfolding “intrinsic freedom” thus needs more than finding; we need to untangle and unknot lifelines of experiences.

In order to unleash the potential of “intrinsic freedom”, these lifelines need to be (re)connected – an individual act of mastery, very similar to an artistic act. Individuals need to seize creative space for choosing, re-designing and creating new forms and patterns from the existing, like a “lifeline Macramé”.

Artistic action or “artistic freedom” (in the sense of “intrinsic freedom”) needs to be applied to the world – it needs personal reference. Therefore not only presencing methods but also a (interdisciplinary) dialogue (Bohm/Isaacs) will be a sustaining element of the workshop.

If of interest to the group of participants, some stories of case studies of biographical “untangling coachings to foster intrinsic freedom” can be shared.
The Art of Responsible Change: Sustainable Entrepreneurship, Tacit Knowing and Artistic Processes
By Wolfgang Stark

This paper calls for a truly transdisciplinary and transformational format which is integrating natural science, social science and the arts (music, dance, theatre, visual arts) in order to affect ways of thinking for our current and future leaders, decision makers and entrepreneurs. An experience-based and creative knowing will be able to reveal and teach the tacit knowing patterns we need to develop to go for the next steps toward sustainability. We are proposing a “A School for the Art of Responsible Change (ARC – the transition school)” in which both teachers and students from different disciplines and backgrounds, both well-established scholars and young rebels, will go on a joint learning journey to detect new solutions for old and new problems.

Today, we have enough scientific knowledge to opt for change towards sustainability and responsible business. But we failed in changing individual and entrepreneurial mindsets; and the majority is still based on rational thinking, growth and effectiveness. Rational thinking bears the overall assumption that all technical and societal challenges can be solved by an objective step-by-step rational approach. Yet, many entrepreneurial settings are governed by unknown situations, subjective personal creativity and implicit knowing and intuition. The more complex a situation and setting gets, the more planning and rationality is loosing ground in the process of organizing. Complexity then may lead to the use of emergent and creative processes based on the tacit knowing of the arts.

In order to enhance a mindset for sustainability and social responsibility, we need to enact economical, political, sociological and psychological drivers. Change and transformation processes cannot not be restricted to rational choice and planning only. In complex systems multidisciplinary approaches always are needed. Therefore, we will use art-based sources of transformation for education communities for sustainability.

This paper will propose to take into account the “tacit dimension” and it’s built-in patterns for sustainable
entrepreneurship. Patterns of tacit knowing are frequently used to make things work in entrepreneurial communities and organizations. ‘Implicit wisdom’ (Dewey, Polanyi) based on ‘intuition’ or experience—based ‘deep smarts’ (Leonard), are known to be crucial for successful change especially in unpredictable and ambiguous settings.

Coping with unpredictable processes is an everyday challenge in organisations and entrepreneurial communities. In addition to codified rational procedures, members of social systems usually will develop a set of tacit procedures which proved to be viable. Similar to improvisation in jazz music, where musicians interact on the basis of well-known explicit and implicit “jazz patterns”, this kind of process can be viewed as continuously re-designing and re-arranging implicit and explicit procedural patterns based on experiential (implicit) knowledge: they interact based on already known patterns, they will cite other patterns, and by re-designing and re-arranging they also will create a constant flow of new patterns which will be added to their body of experiential knowledge.
Putting the Senses back into Sense-making: The Flesh and Blood of Phronesis when Practising Managing Reflexively

By Professor Elena P. Antonacopoulou, Isabella Sacramento & Katherina Sell

The Aristotelian notion of phronesis (practical judgment) has been receiving attention in management studies and has been employed as a basis for rethinking leadership and management education and more recently managing change (Badham, et al., 2012; Antonacopoulou, 2010; Nonaka & Toyama, 2007). Phronesis explains the ways man acts in everyday situations by demonstrating through the actions man takes ‘his’ capacity to exercise judgment with regard to what is deemed good or bad, right or wrong. Hence, phronesis is a way of acting, thinking, knowing and living, which reflect the character of man described as phronimos or homo-phroneticus (Noel, 1999; Antonacopoulou, 2012).

Phronesis offers a way to better understand the intangible and invisible process of what Freire (1973) called ‘conscientization’; the ways we make sense of common sense reality. This point can be appreciated when we study the processes that are integral to the act of phronesis itself which include: discernment, practical syllogism, insight, wisdom, virtue, and moral excellence (Wall, 2003). Phronesis then, opens up the scope to better appreciate not only what practitioners do and how they perform their practices, but why they do what they do in the ways they do it as they seek to express who they are and what they value most (Antonacopoulou, 2008; 2010). This means that taking a stance towards a situation is not merely a sense-making process of negotiating competing priorities and professional dilemmas when acting. It is also a process of practising reflexivity. Practising is defined as “deliberate, habitual and spontaneous repetition” (Antonacopoulou, 2008). Central to practising is rehearsing, refining, learning and changing actions and the relationships between different elements of an action (intension, ethos, phronesis).

Practising is a space where possibilities are born as practitioners try things out. Practising is analogous to a regular routine followed by a performing artist when they systematically engage in a process of performing repeatedly a set of actions integral to perfecting both their technical skills as well as, their ways of expressing themselves in their 3 performances which are never the same. Whilst practising reflects a systematic and conscious drive to improve performance it is also a subconscious process.

It is this subconscious practising that is integral to reflexivity guided by phronesis that this paper draws attention to, because it provides scope to see managing as man-aging the process of personal and collective growth as we ‘come of age’ when we practise dealing with the unknown and unknowable (Antonacopoulou, 2014; Antonacopoulou and Sheaffer, 2014). This perspective on reflexivity has affinity to empirically informed accounts of the dynamics of managers’ reflexive practice as they engage in learning from changing and changing from learning (Antonacopoulou, 2004). Reflexivity through this lens can be considered as an act of imagination, a process of wondering, improvising and innovating.

Central to our analysis of phronesis and practising reflexivity in ‘man-aging’ is the role of the senses. If phronesis as about ‘coming to our senses’ this is not merely about making sense of situations by mobilizing our emotions and cognitions (Weick, 1995; Maitlis, 2005). Engaging all the senses (touch, eyesight, hearing, smell, taste) it will be argued, when we put the senses back into sensemaking – their orchestration creates a force of energy that both propels us to act in particular ways, as well as, engage in such acts more fully as humans, growing our human potential in the process.
This orchestration of the senses, scientists refer to as a condition called synesthesia (syn+esthesis - combining multiple senses in everyday experiences see Campen, 2007 – which in Greek means conscience – Antonacopoulou, 2012). Putting the senses back into sensemaking therefore, sensitises us to the importance of orchestrating all the senses as a source of movement that provides potency and energy (energeia) to act. Practices like man-aging therefore, are not only performed by practitioners but practitioners are energized to act and do so in a practising mode so as, they re-view, re-hearse, re-cognize and continuously re-search ways of performing managing differently, acts of judgment (phronesis) become integral to practising man-aging reflexively with synesthesia.
Artful Inquiry as a Leadership Skill
By Lotte Darsø

How do leaders develop their own leadership? How do leaders get inspiration and energy for leading and how do they make decisions in complex situations with scarce information?

In this paper I will argue that artful inquiry is an important leadership skill, both in relation for leaders to rekindle themselves and their employees. I’ll define Artful Inquiry as the skill of inquiring into something of importance through body, mind, heart and spirit. Artful Inquiry taps into the leader’s tacit knowledge (experience, pre-cognition, sensations, perceptions and pre-verbal repertoire) and can thus be seen as a way of “Empowering the Intangible”, the theme of this conference.

Artful Inquiry is suggested as consisting of two main parts:
1. Formulating the purpose and the specific questions
2. Designing an appropriate artful method for accessing the inner knowing

Formulating the purpose first and foremost concerns clarifying the direction and intention, and secondly is aimed at formulating and framing Artful Questions. An important aim of this paper will be to discuss what it means to formulate Artful Questions, what to consider, and how this can be done in practice.

Designing appropriate artful methods must follow the specific purpose and the formulated questions by taking into consideration elements such as the leader’s situation, history, organizational challenges and personal preferences. Furthermore, the context and timing must be reflected.

The available artful methods are manifold: Writing and reflecting (e.g. in a learning journal or morning pages); visualizing (e.g. drawing or painting); prototyping (turning intangible thoughts, ideas or sentiments into tangible forms or figures, using a variety of materials such as paper, clay, LEGO pieces, photos, cloth, materials from nature, or a combinations of these); embodying (e.g. exploring positions, developing empathy, or focused sensing into what the body knows); listening (e.g. to different music pieces or live music); or presencing (e.g. through meditation or mindfulness).

The first part of the paper will build theoretical arguments for defining Artful Inquiry as well as Artful Questions. Artful Inquiry will be clarified and discussed in relation to similar theoretical concepts, such as aesthetic inquiry and artistic inquiry, building on the research of e.g. Strati (2000, 2013); Guillet de Monthoux et al. (2007); Taylor & Hansen (2005); Cameron (1992), aesthetic reflexivity (Sutherland, 2013), artful creation (Darsø, 2004) and artful work (Richards, 1995).

This is followed by empirical data and examples from research and practice. The analysis will build on Theory U (Scharmer, 2007), Taylor & Ladkin (2009), Sutherland (2012), Darsø (2004, 2014), Berthoin Antal & Straus (2016), and others. The paper will contribute both theoretically and practically, by delineating and discussing an important concept and by providing suggestions for how the skill of Artful Inquiry can be developed in leadership education and thereby support leadership practice.
Integrating and Synthesizing Learning with Film: A Story-Centered Approach
By Dr. Carol H. Sawyer

When the Art of Management and Organization Conference met in Copenhagen in the fall of 2014, I had an opportunity to view the film “Leadership in Spaces and Places”, from Perttu Salovaara. I was captivated by the forty-seven minute black and white work, which captured eleven different short vignettes, each a powerful story of human interaction, attentive to space, place, time and history—and often reflecting the meaning of work. I saw immediately that this film, available through the internet using Vimeo, could enrich my upcoming teaching responsibilities at a university in Poland, scheduled for just a few weeks later.

A European Union grant supported my travel to Poznan Business University for an intensive five-day course my hosts identified as “The Psychology of Organizational Life”. The students were forty-five graduate and undergraduate students, comfortable learning, talking and writing in English. Half of them were working full time; the rest had minimal workplace experience. While they were accustomed to lecture-centered classroom experience, I knew from a prior year’s visiting professorship with the university that students would be receptive to the more active engagement of my own teaching style, characterized by experiential learning, many short assignments, and a variety of activities attentive to Howard Gardner’s theory of diverse learning entry points. Frequent faculty-guided conversational interaction in small student groups is characteristic of classroom experiences I design.

I gathered both traditional/classic reading and lecture materials (Maslow and Schein, for example) and recent “popular press” resources (Pink, Gallup, Kelley, Wheatley). But it was Salovaara’s film that most enriched our experience, “tied a ribbon” around the learning, integrated the many ideas of motivation, commitment, purpose, and goal attainment touched on throughout the course. The quality of student engagement and professionalism was remarkable and rewarding both for them and for me as a visiting professor.

This paper will describe the process through which we approached the initial viewing of the film, and the creation of small self-organizing study groups (three-five students) to highlight just one of each of the film’s vignettes. Study groups were limited to a twelve-minute presentation on the final day of our multi-day seminars. Each presentation needed to integrate key learning through the lens of a specific story in the film, with attention to a significant symbol, a question raised, and a link to two of the concepts we had explored earlier. Awareness of the preferred learning styles (Gardner-grounded) of ourselves as the audience for these presentations was required.

The result was a powerful showcase, and a reminder of how much our understanding and retention of information and knowledge is grounded in the human appreciation of story.
The Use of Improvised Film in Organisational Change
By Paul Levy

This session takes the form of a "retrospective". We have been using film and theatre in organisational contexts since 1999 (with publications in the Revue of Management Sciences (ed. David Boje), as well as The Thin Book on Organisational Theatre ed. Lotte Darso).

Previous theatre pieces have been offered in draft form at the AOMO conference and all made use of "improvised film". We make use of the same tools that leaders and employees use, such a smart phones to capture film. This capturing process forms, in itself, a form of data collection and inquiry. We then involve this material in the creation of issue-based organisational theatre. We also use the film material in other methods of inquiry such as forum theatre.

The session will be retrospective in that we will share examples of film used in our portfolio of productions, also describing the process of inquiry and how we make live theatre from it. We'll show films, including examples from current projects.

I'm interested in how others use the arts in organisational change contexts, specifically as a live intervention. I'm also particularly in how direct performance, rather than interactive performance, can be a powerful intervention in its own right (showing the work and trusting its impact rather than showing and debriefing the work).

The session would involve demonstration of our work but also feedback and discussion. The films are very short. Some are painfully funny so there should also be a few smiles!

Here is how I see the session addressing the themes of the stream:

**The arts in organizational development**
- this is a specific example of how we use improvised film (film that isn't screenplayed or scripted in advance, but captured based on live footage and improvised acting in organisational contexts) as a tool for intervention. Reaction and reflection on the experience of seeing the films can create "critical incidents" in the audience/employee

**The arts as means of inquiry/methodology in research**
- how can film be used as a means of documenting organisational questions and problems. What are the specific benefits of using existing data capture tools such as smart phone cameras?

**Aesthetics of organizational change/transformation**
- we could also explore how different artistic genres can be employed to explore different change issues. For example, we use comedy when exploring painful questions, naturalism when exploring issues of organisational conflict and also motivation. Occasionally we use silent film to explore more subtle issues such as trust

**Feeling organizations**
Can the use of improvised film create more feelings of immediacy on presence in the way we create workshops that explore change? Also, how can the use of theatre and film stimulate emotional responses around key issues and questions?

**Creative processes in organizations**
How can these methods be used to enhance creativity and transfer a will to use art into the organisation's culture?
Coaching in the key of life
By Daniel Doherty

For much of my long professional life I have engaged with the craft of coaching in one form or another, though the coaching lens is not confined to by commercial or educational work alone. One aspect of my life that has grown in importance over the past five years has been my participation in a variety of choirs where strangers from all over the world come together to make unaccompanied music under a musical leader. There is no requirement for any musical qualification and no need to sight-read. Often we sing songs from many lands without words of notation written down.

The benefits of such choirs are increasingly lauded for their capacity to breathe healthy life into the individual and create attunement across a community. The purpose of this reflective piece is to examine where and how coaching shows up naturalistically within the choir context, including reflecting on coaching-style processes that occur outside of choir time itself, over dinner or when walking to a venue together while humming our respective parts.

It is commonly stated within choirs where songs are intensively rehearsed and ‘workshopped’ that participation in the choir is ‘much more than about the singing.’ It is about the personal insights that are somehow released in the course of musical creation, and of the affordance that allows to share private thoughts about other aspects of our lives with others who whom we have created that music. Often we have little idea of the detail of each others’ work out in the world or of each others personal lives or domestic circumstances yet somehow singing together allows us to bypass these ‘normal’ conversational exchanges to explore instead some of the deeper themes that run under the surface of our everyday passage through life.

We find ourselves reflecting on how it is to learn to sing together – especially difficult songs – and how it is to be coached through that process by a choir leader. Much of the time we reflect that riding this learning curve is enlivening; while at other times it can be excruciating in the extreme. The harder we try the less probable it seems that we will ever put this set of notes together in this particular combination while others around us seem to soar effortlessly towards these harmonic heights. In that moment of struggle we feel vulnerable and exposed. Yet through these struggles we develop together a shared history and then in our conversations relating to our lives beyond the context of the choir we have metaphors and parallel processes from our shared singing experience to draw upon to illumine our conversations.

Coaching themes that are unlocked through the process of singing together.

Much of the singing that I have engaged in recently has alternated between mixed and all male choirs, where these has been a fair degree of overlap of singing friends between these two distinct formats. The themes that this gender contrast has opened up have included reflections on how men and woman respond to being coached differently. We have also looked at the male bonding that occurs while singing together, commenting on how different that seems to the bonding that occurs when men meet at work, in pubs or at sports events – though there are parallels. Women who sing with we men in mixed choirs are really curious to know of our experience of maleness and of the effect of sharing low frequency vibes together, while prompted to share their experiences of singing with women as compared to mixing it up. In this way gender and gender difference is open for exploration a sprit of free inquiry not easily accessible in other social contexts. Men’s resistance to feedback and help in general is also a recurring theme, as is male competiveness.

We talk of signing in different languages and of the possibilities and restrictions that the enunciated word brings. When singing in a tongue alien to us we comment not only on that difficulty but also on the wonder and beauty of a culture that is magically invoked by the singing of their canon.
We talk of our lives of our loves of our past of our parenting of our shared humanity with all of its challenges and joys. We talk of addictions, of obsessions, of the ageing process as many of us are older and of our experience of the passage of time in our lives. We even touch upon death. There are times too when the lyrics of a song we have recently sung opens up the conversation to touch upon intense and keenly felt joys and sorrows in our lives, past or current. We sing a refrain over and over to the point where it becomes mantra – ‘bury me deep in love / bury me deep in love / take me in / under your skin / bury me deep in love.’

Just as our singing together evokes a fugal form of ‘call and response’ - where the narrative passes between the constituent parts of the choir in narrative exchange as the story is passed between the parts from bass to alto to soprano then back to tenor to carry the tune – then so too do the conversations between us on other topics develop a parallel harmonic modulation. We talk of the ‘flow’ that opens between us as we sing, of that when time dissolves and we become entirely absorbed in that moment of creation. By contrast we lament the the absence of such flow in the discordant jangle of daily while causing us to consider what we might do to invoke flow in our lives.

What is it about singing together that opens such generative conversations. When I ask myself what it is about the coaching experience that allows such different and sometimes raw conversations to be approached and explored, then a number of answers emerge. Most obviously we all share the experience of being coached in the here and now by a leader who if they are skillful openly reflect on the coaching process itself, taking this reflection beyond learning the technicalities of the song to thinking about the way we all go about the creation of harmonies and resonances in other aspects of our beings; of how we learn to sing ‘songs in the key of life.’

There seems little question that creating the experience of being ‘in the flow’ in communal song – towards that moment when the goose-bumps appear and spontaneous tears arise from the perfectly formed chord – creates a common ground that enables us to recreate or at least to allow the possibility of that flow to reoccur in our one-on-one exchanges. Any choir is of necessity a high feedback environment – and sometimes that feedback is quite rough. This experience of receiving feedback drives us into recognition of our ‘inner critic’, it helps us learn how to take criticism, as well as to figure out when it is deserved. All of this opens up conversation about how in our wider life we deal with ‘not being good enough’ or of being (oh lord please don’t let me be) misunderstood. This is powerful juju. There is no hiding place in the choir - unless you mime, or to fake it, which some do and which is explorable too. Our defenses are out there - for us and for others to see and access. We can notice our instinctive reaction to blame the leader or fellow singers for our failure to hit the note – or we can look inside of ourselves and our own resistances. Reflection on all of this – often in intense pairs discussion in breaks during the singing - allows us to explore our experiences of vulnerability and the patterns we habitually draw upon the deal with that experience.

The act of listening intently to each other as we sing might well enhance our ability to listen to each other in conversation once the singing is done. In our struggle to gain a harmonic blend the trust grows not just with those that have directly coached us - and also between those of us who coached and supported each other within our various singing sections. As we meet again and again over time then trust grows and one-on-one conversations really develop, more deeply pursuing a theme or an unfolding episode in life that unfolds between these singing oases. As we grow to know each other we are sometimes ashamed to think of the poor first impression we had of a person, now we know them in all of their authentic fullness. We also wonder how they must have first seem us. There is also a power in chance encounters with strangers where social status is unknown yet where we can for example coach on work issues without even knowing what the other person does for a living.

Applications of learning from singing back into the world of coaching - some reverse engineering
given the power of these parallels between the worlds of singing and of coaching, then it is hardly surprising that I have experimented with exporting lessons learned from singing approaches into my coaching practice, not least when I have been leading coaching groups. I have experimented with opening coaching groups with a song and with rhythmic exercises apportioned from my choir leaders. These have proved successful in attuning the group and also in providing a metaphor for reflecting on the dynamics of attunement and of blending with another’s voice. I have shared stories from my singing life and of the innate confidence that breeds in the belief that a ‘miracle’ will manifest in the moment that we will make a piece of work complete. I have reflected on the opportunity in choir and in the conversations around choir to create the environment where synchronicities of perfect timing occur, where the flow touches us all.

In coach training I have reflected on parallels with performing in front of each other, of dealing with the feeling the vulnerability yet also how to draw upon the power of silent support without the need for overt assurance. There are many psychosomatic parallels to draw upon, recognising that voice rises in different places in the body with different archaic emotions attached to those different somatic sites. This noticing of voice – the coaches voice as well as the clients – helps us better to attune to what is going on under the surface in the moment. As well as gaining blend and flow there is also reflection on the power of interruption. There are the parallels to be drawn on the need for a balance between lyricism and restraint in the coaching conversation. There is essential need to allow a person to find their own way towards their authentic voice and the expression of the same. There is the unashamed reaching for or chance discovery of higher purpose or of that transcendental moment. In singing we conduct an archeological dig into the deepest meaning of song, eventually revealing what beauty may lie underneath even the saddest of songs. The same is often true of the themes we pursue in coaching conversations. Then there is the knowing of moments of wholeness where the gestalt is complete and the client knows that all has fallen perfectly into place in their known and as yet undiscovered lyrics of life.
Opening Windows: Choice and Opportunity to Demonstrate Mastery in a Graduate Management Course
By Dr. Carol H. Sawyer

Very often in graduate coursework, a class concludes with the requirement for students to develop a research paper, perhaps twenty pages in length, presented in correct academic formatting, with an extensive reference list. Demonstration of course content mastery and skills in research, writing, synthesis and application are central to the assignment. There are valid reasons for this frequent approach in academic settings. Preparation of research papers, like the traditional lecture-based classroom design, has value for learning, which is why both have become essential components of undergraduate and graduate studies in the field of management. However, connecting in ways that meet the learning styles of highly diverse students asks faculty to design learning environments that use a variety of approaches to engage students both in concepts and in the application of concepts beyond the classroom.

I teach, each year, a master’s level course for the iSchool (School of Information) within San Jose State University in California. This core class (Information Professions/INFO 204) has recently been re-designed program-wide, with several key assignments required of all faculty (This winter term of 2016 there are eleven sections being offered, with seven different professors). Among the mandated assignments is the requirement for each student to submit a “creative professional synthesis” to conclude the coursework. Assignment guidance makes clear that this last task cannot be the typical research paper; in fact, the assignment cannot be a paper at all! Students must use an “alternative approach” to capture and share their most valuable take-away learning from the sixteen-week term.

For the conference this September, in Bled, I would like to tell the story of this assignment, and share four or five of the students’ final assignments; I have their permission.

Our experience with this creative professional synthesis illustrates well the belief of Harvard leadership scholar Ronald Heifetz: “Effective leaders are interested in developing the capacity of others, investing in the individuals they lead. They are focused on mobilizing the creativity and energy of the people they lead . . .”

In previous Art of Management and Organization conferences I have shared papers and workshops that illustrated a variety of non-traditional approaches to teaching and consulting: museum field trips, management concepts shared with the classroom-based use of award-winning children’s picture books, exercises centered on cartography, infusing poetry. I shared two presentations at the international Art of Management and Organization Conference in York, England: “A Pictorial Representation of Life and Values; The Still Life Project for Mid-Career Managers in Graduate Study” and “Enhancing Creativity Within a Business School Curriculum Through Design Thinking”. This newly proposed session for Bled builds on my understanding of learning theory (especially the research of Dr. Howard Gardner). The assignment proposed for sharing at the 2016 conference integrates the use of student choice in the focus and the format of the synthesis work, and reinforces the power of primarily visually-based information sharing. Such skills are essential for the career paths of the iSchool students, but also central to success for many if not most twenty-first century professionals. “Visual media are redefining what it means to develop the tools of literacy to
understand a changing world—"with regard not just to the reception of information but also to its expression"."
Silence as the essence of organization
By Njörður Sigurjónsson

When defining silence, organizational theorists privilege the negative qualities of silence listed in the dictionaries: the absence of sound, prohibition of speech, and the refusal to communicate (Schafer 1977; Losseff and Doctor 2007). Researchers of ‘organizational silence’ go even further and view silence as one of the main threats to healthy organizational life (Kolarska and Aldrich 1980; Morrison og Milliken 2000; Slade 2008; Yıldız 2013). Yet in arts and cultural organizations, such as museums, theaters and concert halls, silence is often the paradoxical premises of communication and interpretation (Sontag 1969). This important element of cultural organizations has not been thoroughly researched and there is a lack of empirically grounded work on the uses and abuses of situated silences. Silence must be managed and sometimes enforced, and this contradictory nature of silence within the context of the organization gives background to this study of four different cultural institutions. Data was gathered through interviews and field visits, and an organizational aesthetics perspective is adopted to open up some of the paradoxes and problematics connected with silence in different organizational contexts. The unit of analysis is the temporal organization where producers and audiences come together, rather than the immediate work context of the interviewee. By expanding the parameters to include a broader group of ‘meaning-mediators’ the research both questions the given limits of the organization and allow the research to escape the entrapment of the functional, normative, context of silence in management theory.
“What my arts taught me” Inquiry into artful knowing

By Pleuntje van Meer

This painting shows a dance, between the visible and invisible. The feet of the two dancers touch, as a metaphor for the connection between the worldly dance and its wordless shadow.

My purpose with this paper is to share from, and inquire into my arts practice. It offers an exploration into artful knowing as a journey inward. It grows a capacity to be fully authentic, whilst being in connection at the same time. This self-inquiry, ponders over how my artistic practice, enhances my resourcefulness to me. How through an inner impulse the developmental path emerges from within and what I learn(ed) from it.

In this workshop I’ll explore the learning ontology and epistemology that grounds my artful knowing. I’ll look at its phenomenon and will explore examples of how artful knowing enriches my daily professional practice as a leadership consultant, followed by looking into my lessons. I learned about non-linearity, dwelling, spatial awareness and the value of working in parallels. A final question then: how can artful knowing contribute to approaching the world differently?

_Dancer and shadow, Oil Painting November 2014, 1,20m* 0.80m_
drawing is thinking
By Hein Duijnstee

introduction

Holding Master’s degrees in architecture and business administration, I wondered in my work as a business manager and later as the creative director of a strategic organisation design studio about the lack of sketching and drawing in the business environment and in the creative processes of developing strategy and building organisations.

Drawing is a powerful tool for creativity. Creativity that is certainly needed when searching for innovative solutions to strategic organisation problems. It allows thinking while letting your pencil wander freely over the paper. The outcomes provide surprising new insights. Sketches show the essentials while leaving out the distracting details. They provide room for imagination and new interpretations.

In the last five years I worked on three projects that tried to find ways to apply drawings and images to strategy and organisation development.

This proposal is about sharing the outcomes of these three studies by means of a presentation about the proces and the results, with numerous images of the drawings and a short animated film.

graphical thinking on organisations

The way organizations are mostly represented in models and charts is rather limited in terms of meaningfully displaying the characteristics of an organisation.

I came up with a series of graphical images to show the enormous diversity of what can be shown of an organisation. Every representation has a different meaning. The collection shows the underused possibilities of abstract graphical representations to communicate the idiosyncrasy of an organisation. (See attachment A for some examples.)

The results of the graphical study are captured in an animated film of 6 minutes, which I propose to show.

drawing the border, images for meaningful organisation design

Inspired by the work of the Italian artist Giuseppe Penone, I wanted to investigate the border as the defining element of an organisation. Various aspects of the organisation border were explored and depicted. There was no preconceived approach. The proces steered it self by the results rendered.

This resulted in over 400 drawings with titles which cover a broad range of aspects and provide a critical review about what organizations display through their borders and what an organisation essentially is.

The whole set of pictures was exhibited in chronological order in Utrecht in 2013. In a further proces the results were clustered in 12 themes.
I intent to project, after a brief introduction, an excerpt of these black and white drawings together with their titles, that explain themselves. (See attachment B for an impression of the work.)

**the purposeful social space**

The drawings about the border of the organisation showed that the interaction between ‘insiders’ and ‘outsiders’ is really important for the existence of the organisation. It showed me that the definition of what we consider as an organisation is in need of expansion and refinement. So I came up with the idea to use a new kind of conceptual entity: the purposeful social space. A manifesto stating this concept was the starting point for a new study.

The idea of the purposeful social space proved to bring new challenges for the drawings. After more than 100 drawings and pictures, a new approach was needed to bring forward the intentions. New abstractions were investigated, resulting in a new language and a new set of elements that could define, imagine and describe the concept. Drawings were used to illustrate various characteristics of these elements, although also a more descriptive approach was applied.

The latest phase is a more abstract approach of drawing that could help in the discussion about the design of purposeful social spaces.

The evolution of the pictures and sketches will be verbally introduced and then shown by fast browsing to evoke a mindset of wonder and bewilderment.
Leadership has always been also in modern history a field of study. New elements have been continuously added to the concept of leadership: democratic vs. autocratic; people vs. task situational, visionary, transformational, etc.

In a search for leadership that is able to cope with the complexities of the 21st century, new elements have been added to the concept: inspirational, beautiful and artful. The hypothesis is that the new leadership could be defined by the same basic characteristics as art: inspiration, imagination, intuition, authenticity, and skills. We have tried to translate this latest views on leadership in a programme for executive development. Looking for a content and a tool that enabled executives to reflect deeper on their leadership mind-set and style we visualised art periods and styles and described their main characteristics. We experienced that this “metaphorical” approach offered them the possibility to reflect deeper on their leadership and gave them a tool to talk freely and openly about it. In analysing the personal outcomes, we got indications on some striking differences in leadership mind-set between generations and geographical (socio-economic) environments. Although the first aim has been to explore new ways of leadership development, it is certainly interesting to further research, whether the developed methodology can also contribute to better understanding relation between the leadership mind-set and the various situational conditions.
In *A Bigger Message: Conversations with David Hockney*, Martin Gayford describes the artistic intention behind the celebrated English painter’s “Wagner Drives”. Participants would be told to arrive at a certain time to enable their collection for a journey through the Californian evening sunshine in Hockney’s open-topped Mercedes, during which they would be accompanied by the sound of Wagnerian opera. As Hockney himself outlined, ‘I’d tell people that they had to come at a certain time and they couldn’t be late because nature is doing the lighting. There’d be, for example, the great crescendo in Siegfried’s funeral music, and you’d come round a corner and as the music rose you’d see the setting sun suddenly revealed’ (Hockney in Gayford, 2011: 176). For Hockney, the intention behind the experience was one of, ‘telling you to look,’ in order, ‘to see as much and as clearly as possible’ (*ibid*, pp. 170-6, original emphasis). Hockney recalls how the experience would impact on people: ‘even kids who you’d never get to sit still and listen to music enjoyed it in a moving car.’ Inspired by the spectacle of combined scenery and music, many of those who accompanied Hockney on his Wagner drives wanted to video the experience in an attempt to capture the sensory sensation, ‘but I said it is a four-dimensional experience, minimum. I did it in an open car, so you could look round in every direction’ (*op cit.*).

An equivalent four-dimensional ontology has also proved to be elusive for researchers exploring the relationship between accounting value, management and organizational performance. Far from ‘looking round in every direction’, accounting scholars have reached for their statistical video cameras in an attempt to ‘capture’ in 2D the art of management and its causal effect on organizational
performance. This is as perplexing as it is reductionistic. Which leads us to the two main strands of this paper.

First, people often refer to the beauty of numbers and to how they represent an art form in their own right. Given its reliance on the quantum form, why, then, is accounting only referred to as an art when people seek to decry it? Why should interpretation be seen as an opening of the ontological door to the cold, harsh world of subjectivity? If we celebrate the fact that the world is complex, subject to multivocality and multiplicity, should we not also celebrate the art of interpreting the current and future value analysts attribute to the valuation of a company’s stock?

Second, for Hockney, to observe, or in his world, to paint is to see. The more you paint, the more clear and clearer still you see. During an interview with the BBC Hockney has suggested, ‘photographs are not good enough because they are not real enough.’ Might there, then, be some mileage in exploring how accounting, like photography, simply is not real enough, and if so, what might the implications of this be for our understanding of company valuations and the success or otherwise of managerial intervention?

The paper concludes that there appears to be something here between the capacity to attend to our inattention; to observe that which we usually miss, and to not take photographs - which might be likened to consolidated financial reports - but to develop new capacities enabling us to see clearly, and clearer still through our artistic accounting or painting by numbers. We have to, then, paint financial value with its accounting artists. We can then begin to develop our own imaginations and begin to reveal value where previously there was none. Where the numbers finish, the executive craft and the extended intangible value of our organizations begin.
The choir is ready to give a concert, in front of a big audience. Everything is set for a great musical occasion. The conductor enters the hall, receives applause from the audience, turns to the choir, and gives them the tone from where he wants the singing to start. Unease spreads among the choir members when they hear this tone, because they perceive it to be the wrong one. It appears to be too deep, and if the choir member obediently follow orders, they fear that the concert will be a fiasco. What happens next? Will any of the choir members intervene to correct the tone given by the conductor? If any of them do, what will happen to that person afterwards? Will he or she be hailed as a hero, or scorned as a villain?

Human beings are prone to make mistakes, and need to find ways to cope with their own fallibility in order to create and perform with quality. Even the most experienced and competent people can slip up at crucial moments, and the outcome can be negative, unless others intervene to break the causal chain of events put in motion by the mistake. People who are experts in their fields, and the most senior and experienced professionals, seem to be the most vulnerable to making mistakes that nobody speaks up about. Others interpret their conduct in the most positive manner, due to their high positions and good reputation. Bystanders tend to interpret what these people do in the light of their advanced positions, and thus refrain from taking any initiative, even when they initially perceive that something is wrong. These instances of reverence and holding back constitute a considerable threat to the quality of work. Excellence often requires instant and direct feedback about mistakes.

I use stories from organizational life to explore how we can learn to cope with human fallibility in constructive manners. I interview professionals in engineering, aviation, sports, healthcare, and finance, to identify stories about the links between excellence and error. The handling of mistakes can make a concrete and significant difference to whether we are able to do excellent work. Human mistakes can be damaging and costly, both economically and in terms of human suffering. It is thus crucial to establish robust systems of interaction where people do not hesitate to voice their concerns when they perceive that something is wrong. Excellence in these fields of activity depends on a communication climate where people intervene when they believe that a colleague is about to or already has made a mistake. Without human interventions at these crucial moments, the quality of the delivery can go down dramatically.
This research activity is part of preparation for writing a book with the working title *Fallibility at Work: Rethinking Excellence and Error in Organizations*, to be published by Palgrave MacMillan in 2017. It highlights the relational aspects of organizational behaviour, with theoretical input from the three disciplines of philosophy, psychology and pedagogy. From philosophy comes the Socratic notion of “know yourself”, understood not primarily as an invitation to enter into solitary introspection of one’s own personal characteristics and qualities, but rather to look around in one’s own social environment and consider how one’s own life and activities depend upon the interaction with other people. Who am I in this group of people? How does the quality of my work depend upon the quality of what they do, and vice versa? The Socratic notion that we are relational, social beings can find support in contemporary neurological research, which indicates that social connectedness is an even more prevalent feature of being human than previously acknowledged. Stories provide powerful evidence that each of us do indeed depend upon other people to do well at work.