

## Mersey Sounds: Poetry (Poetics) and Protest

Per Darmer, Rhythmic Music Conservatoire, Denmark [per.darmer@outlook.dk](mailto:per.darmer@outlook.dk)  
Andrew Armitage, Anglia Ruskin University, UK [andrew.armitage@anglia.ac.uk](mailto:andrew.armitage@anglia.ac.uk)

### Call for Papers and Contributions

The conference theme “Art as Activism” and the focus upon the darker sides of management and organizations leads the way for a stream that pursues poetry (poetics) and protest, which includes: Protest in poetry, poetry as protest, how protest becomes poetry/poetic, and/or how poetry/poetics becomes protest.

Protest, in general and the darker sides of management and organizations in particular, is very much about given voice to the oppressed, less fortunate, or those otherwise unable to speak for themselves and verbalise their discomfort and misfortune. No matter if it is the silent majority, minority groups, employees, middle managers or leaders in organizations. They might all end up in situations (or a permanent state), where protest is to be voiced, no matter if they are able to do so themselves or must rely on others to do it for them. Poetry, poetics, and other art forms can be the weapon of choice to protest, be heard and do something about it. It has been done over the years in poetry and poetics (and will be so in the future as well), as it is a way to express protest in a way that matters and makes a difference, e.g. well-known protest poems, protest songs, and poetics pieces of protest.

Poetry (and poetics) can be seen as an opportunity to apply protest to further reflection and new understandings related to the five approaches on poetry in and about organization and management presented by Darmer & Grisoni (2011): Poetry to improve organizational and/or management performance (where the protest is against lacking performance and inefficiency). Poetry (and poetics) contributes to understand organizations and/or the management of them (where the protest is against the lack of understanding or the misunderstandings of organizational and managerial practice). Poetry (and poetics) sparkles creativity (where the protest is against the lack or insufficient creativity in the practice and understanding of organizing and managing). Poets and poems about organizations and the management of them (where it is shown how poetry and poetics - with or without explicit protest - shed new light on organizations, the management of them, how they work and are perceived). Poetry to understand and / or develop the research of organization and management (where the protest is that the way organizations and management is seen in research and being researched is often restricted and poetry and poetics can open new avenues for the understanding, reflection and research within the field).

The stream encourages to play with poetry of all varieties, to interpret poetics broadly as different kinds of poetic writing, to explore the whole range of forms that protest comes in, and to be creative in exploring the relationships between the three P’s of Poetry, Poetics and Protest. The stream aims to:

- Show how poetry and poetics can help to express, encourage and/or celebrate protest in the workplace, in organizations and management

- Provide further understanding of how poetry/poetics as protest might contribute to the analysis and understanding of aesthetics, organizing, leading and management.
- Inspire to protest with poetry (poetics) and to create more and deeper reflections upon the interplay between poetry, poetics and protest.
- Explore the liberating potential of poetry and poetics as protest within organizing and managing.

### **Play with Poetry, Poetics and Protest.**

Protest is broadly understood and includes a continuum of forms going from the most explicit protest to the implicit protest that might be less obvious but not necessarily less influential. It also ranges from the normative protest of the performance of practice to the reflective protest of how to understand and interpret in order to gain new ways of seeing and understanding an existing practice for the practitioners as well as for those studying practice.

The stream welcomes the whole range of papers, poems, presentations, and performances that play with and express both the explicit and the implicit protest in poetry and poetics, which plays with often intangible interrelations between poetry (poetics) and protest. It is the purpose of the stream to explore what poetry, poetics, and protest is - and might become.

The stream encourages a range of papers, workshops, performances that explores:

- The discussion of how poetry/poetics can challenge “what is” and the possibilities of “what might be”. In other words: Poetry/poetics as protest and disruption.
- The performance of poetry (poetics) as protest can include the reading of poetry (poetics) and/or protest, acting the journey, involving the audience, or overlaying cinematic material as backdrop in its delivery. Presenters are therefore encouraged to see their performance (presentation) as an event to play out poetry and protest.

### **All types and genres of topics are welcome:**

- Organizational poetry/poetics and protest in and about the creative process
- Organizational poetry/poetics and protest in relation to alienation and anxiety
- Organizational protest of or about ethics and morality
- Organizational poetry, poetics, and/or protest as resistance or against resistance and control
- Organizational poetry, poetics, and/or protest about power and politics
- The protest for or against the practice of leadership and/or culture
- Poetry/poetics and protest and how it influences the agenda for change
- Organizational power dynamics as poetry /poetics and protest
- The (em)power(ment) of the organizational poet or protest
- Bearing the soul: poetry/poetics and protest as confessionals
- The interaction of the poet and the audience in/or about protest
- Workshops for example, constructing a poem or a protest
- Protest against poetry (poetics) as protest and protest in poetry/poetics

### **Abstracts**

Abstracts of no more than 500 words, in word.doc format, should be submitted as an e-mail attachment by 2<sup>nd</sup> December 2019 to [aomo2020liverpool@gmail.com](mailto:aomo2020liverpool@gmail.com) and to stream convenors: [andrew.armitage@anglia.ac.uk](mailto:andrew.armitage@anglia.ac.uk) (Andrew Armitage) and [per.darmer@outlook.dk](mailto:per.darmer@outlook.dk) (Per Darmer). All decisions of acceptance will be made on the basis of the abstracts submitted.

### **Full papers**

For those in need a fully refereed conference paper, a deadline for submission of full papers will be communicated a little closer to the conference.

### ***Reference***

Darmer, P. & Grisoni, L. (2011): The Opportunity of Poetry: Report about Poetry in Organizing and Managing. *Journal for Critical Organization Inquiry TAMARA*, 9: 1-2, pp 5-13.