



## Art of Management and Organization

Company No. 8432454

Company Report: 12th September 2020

### Statement of aims:

September 2002 saw the birth of The Art of Management and Organization Conference on London's legendary South Bank. Its aim was, and continues to be, the exploration and promotion of the arts (in the most inclusive sense) as a means of understanding management and organizational life and its contexts. Since then the conference has continued its collaborative and open ethos in Paris (2004), Krakow (2006), Banff (2008), Istanbul (2010), York (2012), Copenhagen (2014), Bled (2016) and Brighton (2018) which has given rise to a vibrant global community of praxis – including both scholars and practitioners. Although it is primarily a refereed academic conference, it is also a place for integration – and here, we encourage new links, relationships and explorations. Previous keynotes and featured events have included rock stars, comedians, actors, poets, musicians, artists, storytellers, dancers, photographers, calligraphers and philosophers.

*Organizational Aesthetics* is an open access journal about how the five senses and artistry inform business, non-profit, and government organizations. We mean for both terms, aesthetics and organizational, to be understood broadly to include a range of topics. Examples are the use of arts-based methods in organizations, theoretical accounts of aesthetic phenomena in organizations such as beautiful (or grotesque) leadership, and the art about/in/behind organizations.

From 2013 we have been operating as a not for profit incorporated organization, allowing us to bring together the Art of Management & Organization Conference with the journal of *Organizational Aesthetics*. We are committed to creating quality spaces for scholars, artists, managers, researchers, performers and practitioners of all types to share what they do and how they think.

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## Statement of Objects

Art of Management & Organization is a charitable organisation whose purpose is the advancement of education for furthering the humanization of organisation. Its aim is to facilitate an exchange of management learning and artistic creativity by developing publicly accessible educational opportunities and networks across the arts and management studies.

Its objectives are:

1. To promote education in creative and artistic approaches to management and organisations through talks, lectures, research papers and other publications.
2. To provide opportunities for development in the form of small bursaries, events and research projects to research students, artists and/or creative practitioners as a means of understanding, sharing and disseminating knowledge on creative and artistic approaches to management and organisations.
3. To increase public understanding of the human and social significance of organising through open public events that bring together scholars with creative practitioners, artists and research students and any members of the public interested in creative and artistic approaches to management and organisations.
4. To disseminate knowledge, understanding and skills in creative and artistic approaches to management and organisations by events (including presentations, performances and workshops), artistic products and published research.

[We define 'public' in terms of anyone, of any level of society, interested in creative and artistic approaches to management and organisations.

We define 'benefits' in terms of knowledge, understanding and skills in creative and artistic approaches to management and organisations.]

In pursuit of these aims and objectives, since the 2019 AGM held virtually, the following has been achieved:

- Continued promotion of the AoMO Facebook page, growing AoMO online community presence to more than 778 'likes' and 802 followers. The mailing list is made up of 821 active subscribers.
- Organizational Aesthetics has received 25 submissions between 1 September 2019 and 31 August 2020. Of those, 1 was an Art submission, 3 were Practice submissions, 4 were Theory submissions and 17 were submissions for special issues. During this year, in addition to the standard yearly open issue, we published special issue 8(2) on the London Design Festival, special issue 9(2), Writing about Practice, and special issue 9(3) Performing Performance. The journal's acceptance rate has moved upward from of roughly 50% to roughly 55%, largely due to a higher acceptance rate in special issues. Additionally, WPI informed us that they were discontinuing the subscription

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to the Bepress software platform and the editor-in-chief started discussions with WPI on a transition to a different hosting platform, which is expected to take place in the next year.

- The AoMO2020 conference was postponed to 2021 due to the COVID-19 pandemic. This has been managed well with suppliers and there are no currently acknowledged detrimental impacts. However, an on-line event with some members of the community flagged the diverse attitudes in terms of international travel for next year.

Going forward:

We have achieved what we set out to do in 2013 in terms of providing the community with a sense of stability and continuity. It is now time to turn our attentions to growing our capacity to support and develop a growing academic community and discipline. In order to do this we need to consider issues of governance, funding and community involvement.

Jenna Ward

Stephen Linstead

Steven Taylor

12th September 2020