

THE UNIVERSITY *of York*

CREATIVITY & CRITIQUE

*The sixth Art of Management
and Organisation Conference*

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University of York

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5th Art of Management and Organization Conference

And welcome to Yorkshire – a special place on the surface of the globe. Most of its inhabitants are quietly convinced of this. And if David Hockney prefers Bridlington to LA, they might have a point. Alongside Hockney, Yorkshire won enough Olympic medals to finish in the top 15 had it been a country (and we do have white cliffs as good as Dover's); boasts the Arctic Monkeys (Sheffield) and the Kaiser Chiefs (Leeds) as the two best bands (under 60) in the world; and Jeremy Clarkson (Doncaster) hosts the world's most successful non-drama TV programme *Top Gear*. And it now has more Michelin stars than any county outside London – and is the rhubarb capital of the Universe to boot. Not to mention our innate modesty.... With all that going for it, who'd live anywhere else?

But the conference didn't start here. When Ian King, Ceri Watkins and Steve were all together at Essex in 2002, they felt the time was right to build on the momentum of the small conference workshops Heather Hopfl and Steve had piloted in the mid-90s that produced the Sage Volume *The Aesthetics of Organization*, and to follow up the success of Antonio Strati's *Organizational Aesthetics*, also with Sage. The Academy of Management was also developing its own Academy Arts program (sic) under the leadership of Chris Poulson at the time. The time was indeed ripe - with the collaboration of the Tate Modern and King's College London they were able to accommodate more people than they imagined, have a keynote with a genuine pop and jazz star from the 80s turned freelance intellectual and end with a memorable cruise on the Thames. The compass was broad and welcoming, and there were contributions from representatives of just about any activity that could be considered the Arts – and several that couldn't!

Two years later we met again in Paris, and subsequently in Krakow and Banff. During this period the ground breaking journal *Aesthesis* was founded by Ian and Jonathan technical Vickery but unfortunately Ian's move to a Chair at the University of the Arts led to unforeseen problems and both the conference proper and the journal became casualties. Gocke Dervisoglu managed to host a small workshop in Istanbul 2010. Out of this Steve Taylor managed to transform the journal into an online form, *Organizational Aesthetics*, which you really should check out if you haven't seen it. Peter Case at Bristol Business School offered to host the revival of the conference, assisted by Jenna Ward, but Peter got a job in Queensland. Happily, we were able to get Jenna to join us at York and we moved the Conference here, although at the time much of this campus was a building site!

Since the last full conference we've had some stand out contributions to the field and it will be good to take stock of them. In the past 12 months we've had Giovanni Schiuma's *The Value of Arts for Business*, which is based on the work of the unique Arts and Business organization in the UK, and Friday's panel will feature the Director of Arts and Business, Philip Spedding; Steve Taylor's *Leadership Craft, Leadership Art* – and Steve is presenting his latest play here; and Frank Barrett's jazz-based reflection *Yes to the Mess*. The recently launched journal *Arts Marketing* offered us some much appreciated sponsorship as did Cambridge Scholars Press, and The York Management School provided sponsorship for student bursaries and special events. We're grateful to the Director of Research Professor Kiran Fernandes and the new Head of School, Professor Jill Schofield, for

yn Hunter, Lynne Baxter and Abby Schoneboom have
remarkable and creative Dr Helen Geddes provided the
an administrator with a doctorate in the fine arts could
do! We learned a lot over the past few months and had a lot of fun doing it.

This year's theme recognises that creativity has always been synonymous with the arts, but not with management. Indeed, managing creativity has been constructed as a perennial problem for organizations, creatives not being seen as comfortable with bureaucracy, nor willing to sacrifice autonomy. But recently, the entrepreneurial spirit of creatives has been mythologised and the creative industries have been elevated to the status of role model for the knowledge economy. Everyone is supposed to be creative now. The world of work is equally one of play and invention, we are told – if, in the current context we are lucky enough to have work, if not... 'create' it. Is it really such a problem if we're not 'creative'? Do we all have to be *leaders/managers/entrepreneurstoo*?

Management and organization, in theory and practice, has in the past tended to neglect the affective dimensions of work, and has often produced, as a by-product of organizing, effective ways of 'killing' creativity – whether that characteristic of people working in creative roles, or that more generally distributed in ways that organizations only reluctantly recognised, and delimited, through such efforts as quality initiatives. But creativity also kills - the moral and ethical dimensions, and even the dark side, of creativity, from the human genome project to genocide, remain relatively under-explored. And art as kitsch produces a generalised deadening effect that leaves the world culturally safe for capitalism, or totalitarianism. We look on, as Barbara Ehrenreich puts it, "bright-sided", sentimentally reaffirmed as social beings with our humanity safely in wraps.

We have an incredible variety of activities this week including workshops, exhibitions and performances aimed at exploring the relationship between creativity and critique – or as Bergson would have it, intuition and intellect. When you run an event such as this, it is easy to be accused of going too far in one direction or another – giving too much space or even power to practical interests that wish to exploit art for gain, being too interested in art rather than its impact and usefulness, or too interested in concepts for their own sake, reading too much into art, or forgetting that art makes you *feel* as well as think. Well we've done our best to make a space for everybody and to respect all takes on the question of the relation between creativity and critique, without prejudging a debate that is certain to continue long after this conference – it's been going on for centuries anyway. But at this time, in this space, maybe we can make a difference to how the debate develops from here, or at least understand it a bit better.

Thanks for your contributions and enjoy your time in York!

Steve Linstead and Jenna Ward

Conference Telephone Number: 07528655967

The Emerald Best Paper Award honours the author(s) of a paper of exceptional merit, innovation and scholarly critique dealing with a subject related to the 6th Art of Management & Organisations theme: Creativity & Critique. All presenters were invited via an open call to submit to the selection committee for consideration. Selection by the Art of Management & Organisation organising committee is based on quality, originality, subject matter, and timeliness.

The winner(s) of the award shall receive a certificate and £100 from Emerald.

Arts Marketing

An International Journal



Cambridge Scholars Publishing Awards

There are 3 Cambridge Scholars Publishing Awards. Best Exhibition, Best Workshop, Best Performance. Selection by the Art of Management & Organisation organising committee is based on quality, originality, innovation and scholarly critique. The winners of the awards shall each receive a certificate and £50 in Cambridge Scholars Publishing book vouchers.

**CAMBRIDGE
SCHOLARS**

P U B L I S H I N G

Slam Poetry Competition

The winner of Per Darmer's Slam Poetry competition to be held on Friday 7th September on the Island of Interaction will receive £50 in Cambridge Scholar Publishing book vouchers. Criteria for consideration are that it has to be your own poetry, you must read it aloud as part of the competition and each poetry performance must last no longer than three minutes. The poetry slam event is open to all participants of the Art of Management and Organisation conference both as contesters for the title and as part of the active audience in the poetry slam event.

PhD Publishing Opportunity

The 6th Art of Management & Organisation Conference proudly announces an exciting opportunity for all PhD students attending the conference. Cambridge Scholars Publishing in conjunction with the Organizational Aesthetics journal would like to offer any PhD student attending the conference to submit their abstract or full paper to the organising committee for selection for this award.

The winner will receive a free copy of 'Perspective on Creativity' and asked to write a book review that will be published in the Organizational Aesthetics journal.

Organizational
Aesthetics



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**Perspectives
on Creativity**
Volume 2



Edited by
Lynn DellaPietra, PhD
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Learning How to Look – Anu Mitra

The Learning How to Look program uses three primary ways of looking, sensing, and reasoning, in order to make decisions about a body of art with which the individual often has little or no familiarity. After they have developed these skills by looking at art, they are then able to transfer these skills to a business/education setting in which they work on a daily basis.



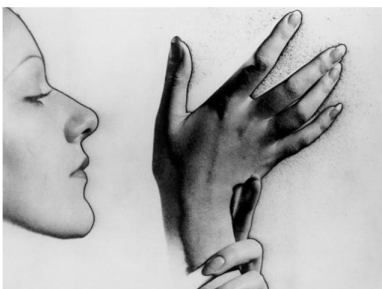
Advocacy Research and Creative Change – Hans Hansen



The aim and agenda of this highly participative, constructive workshop will be to explore the foundation and rationale for advocacy research, focusing on advocacy in ethnography. Advocacy ethnography calls on researcher to have an agenda that aims to help those under study, but this clashes with traditional research perspectives and training. We will discuss issues, perspective, approaches and methodologies related to advocacy ethnography. Participants might endeavour to produce an innovative research design for an advocacy ethnographic project, outlining consistent engagement strategies, approaches, methods, analyses and write ups. Participants are encouraged to bring their own projects as a lens and to aid in providing illustrations for workshop discussion. The goal is discussion and participation that explores issues related to advocacy ethnography and to produce/outline a framework participants might use in their own research.

Please direct inquiries and suggestions to: Hans.Hansen@ttu.edu

Dialogue of Hands – Mhari Baxter



Participants in this workshop will share a dialogue between each other with and without language. Exploring the boundaries between art/play, control/freedom. Using mixed media and bodies this will be an experiential workshop using art as a tool for communication and development.

A Dialogue of Hands is named after a collaborative work by Helio Oiticica and fellow Brazilian artist Lygia Clark, in which one of each artist's hands were joined together with the loop of a paper moebius strip. The title reflects Oiticica's belief that the viewer who fully participated in his work was joining a critical experiment in the exercise of freedom.

a Bozic & Bengt Koping



This interactive creative workshop will explore the key elements of supporting mindset and culture for radical innovation in groups and organizations based on the learnings from creative processes of contemporary dance groups. During the workshop we will shortly explain the findings from the paper "Culture for Radical Innovation - What can business learn from creative processes of contemporary dancers?", accepted for the 6th Art of Management and Organization Conference, and then let participants experience and further explore ideas through creative exercises inspired by artistic creative processes. Some of the key principles that contemporary dancers use in their way of working in groups, like improvisation, reflection, personal involvement, diversity and emergence will be explored. The purpose of the workshop is to share and discuss our research findings in a creative and interactive format, to test some group facilitation tools inspired by artists and to create an environment where participants can try out and reflect upon their own innovative mind set and practice.

Dancing with Management – Daniel Ludevig

"Dancing with Management workshops enable people to work, interact and relate better together. The workshops educate and empower



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Leadership and Communication Development

participants to use body movement and dance lead/follow theory to effectively improve their leadership, communication and efficiency when working with and relating to other people in the workplace as well as in our homes, relationships with our friends and in our communities. This workshop is for anyone interested in exploring his/her own communication style and the way in which that style is received and interpreted by others.

This *Dancing with Management* "taster" workshop will utilize a range of fun movement activities, partner exercises, debriefings and discussions to immerse participants in the philosophy and practice of connecting with others through our bodies in order to better communicate and reach our personal goals as well as those of our larger groups and teams. This is also a great experience for anyone thinking of bringing such a workshop into their own business or company to explore leadership and communication development, conflict resolution and/or team bonding. Please note that these workshops are not dance classes and that no dance knowledge or ability is required.

For more details about the concept please visit www.moveleadership.com

This 'hands on' creative workshop addresses the problem of how leaders can make sense of their practice through art based methods and from this arrive at new organizational understandings. To do this the workshop will provide a creative 'space' for a group to explore their sense of themselves, whether as leaders within ongoing organisational narratives, or as individuals, through the medium of 'poem houses'.

During the course of the workshop, participants will be guided through a creative process resulting in the construction of a simple three-dimensional structure, using templates provided. The workshop facilitators will encourage participants to 'house' poems they have already composed, by organizing text from the poems within three-dimensional space, thereby suggesting new perspectives and allowing deeper meanings to emerge.

These 'poem-houses' will then be mounted within a dedicated display space within one of the main circulation spaces of the conference, created, alongside a 'graffiti wall', to encourage conference participants to engage with and respond to the 'poem-houses'. A further single session late in the conference will serve to facilitate further reflection and sense making, using the objects themselves, the process of making the objects and the responses gathered from conference participants, on the graffiti wall.

If you would like to take part in this workshop please see the separate handout in your delegate bag for more information.

REVISITING THE AVANT GARDE ART WORKSHOP Pierre Guillet de Monthoux

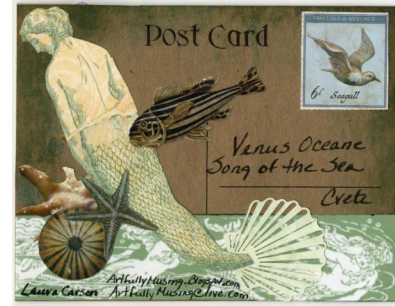


Twenties century Avant-Garde was a way to socialize or at least killing time in a non-senseical way. The history of modern art is full of games/rituals often poking fun of established social conventions and bourgeois customs. Let us re-enact some of the classics inspired by the Andalusia Dog by Bunuel and Dali or David Lynch's Eraserhead.

The workshop will feature games from Surrealism, Situationism, MerZ, Dada and Futurism on to Relational Aesthetics, Hacking, Pain Art and Organizational Art. Let's have fun and then invent our own fascinating, frightful and frivolous games poking fun of today's corporate conventions.

g workshop – Ann Rippin & Harriet Shortt

...sending a postcard is a conscious piece of identity work. In this workshop we invite you not only to send, but to make a postcard. This is an opportunity to write to your younger self, or to a mentor who has inspired you, or an author whose work you love, or anyone who is in your thoughts. This will be on the reverse of the card. On the front we will create an image through collage or stitching which captures something of the experience you would like to convey.



The workshop will give you a complete experience of reflective practice using arts methods. You will go from the cerebral in selecting your recipient and the message you want to convey, to working with your hands to create an image, and then reflecting on it and getting feedback from others. Plus you will have a memento or a gift to take away.

The theme of the conference is creativity and criticality, and in this workshop we will explore using visual arts in critical thinking.

Materials will be provided, but please feel free to bring any of your own items you would like to use.

Streams

Convenor(s)	Contact	Title
Per Darmer	pd.ioa@cbs.dk	Poetry & Creativity
Garance Marechal, Chris Poulson, Martin Wood	g.marechal@liverpool.ac.uk	Images, creativity & the possibility of critique
Lynne Baxter	lynne.baxter@york.ac.uk	Tactical Aesthetics
Jolanta Jagiello	J.Jagiello@mdx.ac.uk	The Artist's Say
Stephen Linstead	Stephen.linstead@york.ac.uk	Creativity
Jenna Ward	jeward@dmu.ac.uk	Education & Pedagogy
Carolyn Hunter	Carolyn.hunter@york.ac.uk	Music
Abigail Schoneboom	Abigail.schoneboom@york.ac.uk	Creative Spaces



Jean Cocteau, *Le sang d'un poète*, 1930

The stream focuses on the creative interplay of poetry, poetics and creativity in order to further our understanding of the concepts and their contents. The stream encourages play with poetry of all varieties, to interpret poetics broadly as different kinds of poetic writing, and to be creative in exploring creativity.

Convened by

Per Darmer (Copenhagen Business School, DM)

OF WORK: USING POETRY TO EXPLORE ATIONAL COMPLEXITY.

Dr Jenny Knight University of Brighton Business School jk92@brighton.ac.uk

'The real voyage of discovery consists not only in seeking new lands, but in seeing with new eyes'

Marcel Proust

Writers focusing on organisation studies (Block, 2002, Morgan, 1993, 1998, Bolman and Deal, 1997) have used metaphor and imagery to embrace, represent and develop an understanding of the complexity of organisational life. This includes consideration of unpredictability, organisational pathology, managing the unknowable and resistance to role change. Boje and Dennehy (1993) talk of stories as providing a renewed sense of community on organisations where people are increasingly buried in a -mind-numbing avalanche of information...ø

Writers wholly or partially focusing on art and creativity and its application to organisational life (Corrigan, 1999, Olivier, 2000, Ayot, 2003, Fraiberg, 2010, Weick, 2004) use imagery, metaphor, story-telling and poetry to make sense of what could be described as the nonsense of work and organisation. Song-writers, some of whom might describe themselves as poets (e.g. Joni Mitchell, Del Amitri, Ben Folds) have explored the emptiness and apparent pointlessness of a nine to five -careerø where nothing much happens, where we are all dispensable and where we fail to achieve our full potential. The Love Song of J Alfred Prufrock (T.S.Eliot) focuses on an ageing unfulfilled middle aged man who muses on his uneventful life, his own inadequacy and his failure to take opportunities and risks. His world is the same today as it was yesterday ø sentiments echoed by Del Amitri in the song -Nothing Ever Happensø and by Ben Folds in -Fred Jones Part 2ø

Fraibergø (2010) assertion that poetry provides a medium for us to explore our relationship with our workplace and the effect it has on us is central to this poetry presentation. The author will read her poetry, which reflects on the experience of office and working life, as well as poetry designed to challenge some perspectives on leadership, organisational values and organisational rituals. The purpose of the poetry reading is to provoke reflection and discussion, and to further illuminate the -darkerø side of organisational life so that new and intelligent models of leadership can emerge as a result of a deeper understanding of what *really* makes organisations -tickø

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, SILENCE AND SECRETS: THE POETICS OF ANISATIONAL SPACE

Andrew Armitage Andrew.armitage@anglia.ac.uk

This paper uses the lens of Gaston Bachelard's *The Poetics of Space* to explore my organisational environment. Whilst Bachelard is an often forgotten thinker of the 20th century, his work had enormous impact upon those that followed him in the latter of this century, including Foucault, Althusser, Lecourt and Derrida. Bachelard's philosophy was a journey towards a concrete formulation of the imagination and reverie, the creative daydream is central in his emerging metaphysic, which becomes increasingly "phenomenological" in a manner reminiscent of Husserl. Although Bachelard does not use Husserl's terminology, he does though embrace his phenomenological approach in two respects: first, to grasp the creative revelation and insight into the reality or essential meaning of an image and second as a desire to reject rationalistic impulses. This results in reverie, an aesthetic intentionality to provide a metaphysic of the imagination. First, I introduce the literature regarding imagination and poetics before introducing an auto-ethnographical account of my organisational environment adopting, as did Bachelard, imagery to understand and make sense of *self* and *other*. I conclude by noting that Bachelard's poetics of space allowed me a freedom seldom experienced through the more accepted modernistic discourse of organisational theory. This allowed my conscious existence to roam in the exploration of my work environment and in doing so revealed an alternative perspective of the organisation.

HAVE AN IDEA, AND TO WRITE IT CLEARLY...

Jean-Luc Moriceau

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Do we still understand the meaning of writing a research paper, when we once again repeat the very same formats, ideas and methods? And above all, when we think that one only has to have an idea, and to write it clearly looking for a transparent language.

Writing a research text is an act of poiesis. It is a construction, and the invention of a language. It can also be an adventurous exploration. And it pertains to the long term self formation, an apprenticeship of life: a Bildung.

Maybe we need a poetic text to better reflect and start to understand (or start to think we cannot understand) such an act of poiesis. That is what we will try to produce for the conference. This text will try to catch the impressions and reflections of a researcher who naively thought he only had to have an idea, and to write it clearly. He will face a dozen of steps where each time he realizes that he needs to add more constructions ó ranging from the need to connect his ideas with other concepts or thinkers to the discovery of performativity, reflexivity, self embodied experience, growth time, ethical concerns, self transformation, invention of language, doubts and engagements.

The language used will try to reflect this progressive realization, as well as the feelings, affects, desires, tensions involved. It will draw on and perform several of the criticisms postmodern thought has addressed to classical research texts. Alliterations, assonances, repetitions, images, plays with words will mean to reflect the complexity of networks and connections, the repetitions of attempts and the ironic stance adopted.

The presentation will be a performance, intending to present, rather than to represent, the poetic critic of research narrowness and its too often dull styles. And hopefully might create the opportunity for a debate on research formats.

SENSE MAKING THROUGH POEM-HOUSES - A PATH TO UNDERSTANDING LEADERSHIP

Brigid Collins University of Dundee b.c.collins@dundee.ac.uk

Louise Grisoni, Oxford Brookes University lgrisoni@brookes.ac.uk

This workshop introduces an approach to leadership inquiry using the creative process of making 'Poem Houses' - an art form developed by Brigid Collins. *Poem-Houses* are three-dimensional artefacts combining and representing visual interpretation with poetic text, holding special significance for the maker. The bringing together of poetry and assemblage in the artworks made by Collins is a conscious attempt to create the conditions in which an 'uncovering' may happen, by means of a creative process involving a layering and juxtaposing of words and images - in what amounts to 'intermediality' - by means of collage. This creative process and the resulting artistic form have inspired the methods and tools used in this workshop, led with Grisoni.

The focus for this inquiry is leadership development and in particular, sense making arising from the creative process of and subsequent reflections on *poem houses* made by workshop participants. These *poem houses* provide an innovative visual narrative of individual and organizational experiences of leadership. Referring to examples drawn from a workshop for public sector managers, where we show how new insights of what it means to be a leader and collective reflections on the creative process were generated as a direct result of the creative process of making poem-houses. These findings (Collins and Grisoni, 2012) create individual and organizational narratives that contribute to our understandings of the current context of public sector leadership and we are proposing to disseminate this knowledge further at the 6th Art of Management conference, by means of a workshop, entitled 'Making a Poem-House'.

Taylor and Ladkin (2009) in their review of arts based approaches to leadership and management development identify four processes that are particular to the way in which arts based methods contribute to the development of individuals: through the transference of artistic 'skill' through 'projective techniques' through the evocation of 'essence' and through the creation of artifacts which they call 'making'. This 'hands on' creative workshop addresses the problem of how leaders can make sense of their practice through art based methods and from this arrive at new organizational understandings. To do this the workshop will provide a creative 'space' for a group to explore their sense of themselves, whether as leaders within ongoing organisational narratives, or merely as individuals, through the medium of *poem houses*.

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MYTH AS A NARRATIVE OF INNOVATION

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Sharing and passing on knowledge is a fundamental practice of civilisation. If we could travel back in time, before the internet, before Gutenberg's invention of the book print, and even before any system of writing, we would find a human desire to pass on the lessons learned in life. But in oral cultures the only mean to circulate knowledge was telling and retelling stories, precisely myths. So we consider myth as an ancient tool of knowledge management.

Hero's myths are stories about how to outgrow the status quo towards a more fulfilling position. We supposed, these stories, may also structure processes of change in businesses. We have adapted the structure of hero's stories into a model that functions as a companion in businesses, for their leaders and for their teams: The Heldenprinzip.

We have tested this model in a coaching course for 12 leaders from different companies to unleash their personal creative potentials and strengthen their agency in uncertainty. (The Ring of leadership)

We have also deployed the concept with three companies in their processes of restructuring to attain a balance of flexibility and stability in times of rapid change.

Together with artists from different disciplines, we designed aesthetic interventions to explore the idea of aesthetic learning in companies.

At the The Art of Management and Organization Conference I would like to introduce you to this poetic change model and share some of our research findings that have currently only been published in German language. I will also give insights in the experiential methods that we use to deliver this concept to leaders and teams.

ING STORIES AS EMPLOYEES IN COMPANIES.

hagen Business School pd.ioa@cbs.dk

During the last couple of years a small but growing number of Danish companies have employed poets and writers to write stories about the companies, get new views on the company from these stories, and improve communication. The paper tells stories about two of the first and most well-known examples hiring poets to tell stories internally about the company.

The story starts in 2002, when the Danish production company Kingspor employed a well-known Danish poet. One of the owners of Kingspor, Kurt Backmann, commented the corporation between an all male production company and a female poet like this:

“It is not quite clear for neither her (the poet) nor us (the company), what the results of this corporation will become. But we think we can inspire one another. Maybe she can tell an exciting story about our company or the industry.”

In 2002 the first poet was employed in a Danish company. In 2005 the first bank-poet was employed in one of the larger Danish Banks (BG Bank). The bank-poet was employed to write a weekly story to be published (uncensored) at the intranet of BG Bank. The director of BG Bank, Soeren Kaare-Andersen explained the employment of the “in-house” writer this way to the press:

“We could have hired a great number of consultants to take a look at us, but consultants come from the same environment that we come from, so now we try to bring in the literature instead.” (Politiken, 16/6, 2005).

In both cases (and most others of this kind) it is highlighted that the poets are to tell the story or stories about the company. Stories that can help the company understand and develop. The alliance between poets and companies is rather new (at least in a Danish company setting). There might be former examples, but it is certainly more the exception than the rule that companies employ poets to develop the company, its communication and understanding.

The paper explores and interprets what happened in the two cases to understand and critically reflect what was going on. The purpose of the paper is to construct two poetic stories based on the poets internally stories about the two companies. Story is here being seen in a double sense, as the paper both analyses the stories the poets wrote in the companies about the companies, and construct the story about poets employed in companies to tell stories.

The paper analyse the stories based on desk research and interviews (with the two poets and members from the two companies). Desk research to analyse the stories the poets wrote in the companies to see, what kind of stories they were, as different stories has different affects (Richardson, 1997). The interviews to analyse the affect of the stories, this is done as retrospective sensemaking (Weick, 1995) for both employees and poets.

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DESIGN BY POEISIS

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Classical philosophy has seen the battle between a materialism that says reality is objective and material (positivism) and idealism that says that reality is subjective and immaterial: Neither position has achieved total victory, perhaps because there is simply no necessary contradiction in the viewpoints and there can be no victor: Critical realism seems to be the current accord that settles for the pragmatism of necessary but limited co-existence between the interpretivist and positivist realms.

Perhaps a more comprehensive solution is the one proffered by Bergson (univocity of being) or Whitehead (ontological principle), of a fundamental realism (reality exists independent of observers) that postulates both ideas and matter as real with different spatial/temporal properties. This approach is useful in the understanding of process, which is essentially, the movement of one to the other. Both Bergson and Whitehead are intoxicated with creation, as is the work of Deleuze grounded in them.

Unlike traditional philosophy that asks why does something rather than nothing exist, Whitehead asks the question, why are things always different: This question leads away from the reality of things to the reality of process. Unlike Kant, who saw reality as the construct of a subject, Whitehead is far more consistent by undercutting the anthropological principle and places the subject as a construct of reality. And, unlike Spinoza who saw the multiplicity in the unity of reality, Whitehead sees a unity in the multiplicity of reality. It is a very useful position to begin the understanding of design[ing] from Whitehead.

Design[ing] moves from the virtual to the actual: we sense a potential difference in experience (preferred future); we begin to actualize this difference by naming it; and then we make the difference as affordance, socially accepted through adoption. Or design[ing] moves from the actual to the virtual as we incrementally improve on an existing material design. Either way, or more to the point, both ways show that design[ing] is a reiterative process resonating between and co-dependent upon, the virtual and the actual.

Poeisis is the Greek notion of α making ex nihilo, beyond causation, immanent but indeterminate: Design poetics is what is often referred to as 'design thinking'. Poetics (to make) is the action that transforms and continues the world. The poetic work reconciles thought with matter, space and time, and man with the world, as becoming.

The purpose of this paper is to interrogate the current interest in design and design thinking, to demystify the design process locating it in the everyday, and to propose a rational model for design as a design poeisis. The contrast between analytical thinking and design thinking, sourced in complex and multi-epistemic problems driven by an embodied and experiential transcendental epistemology necessitates an ontological grounding of intuition and modes of thinking as the source of creating: The immanent ontology of Deleuze (2001) is used as an appropriate model for such a theoretical grounding. Beginning with the creative process as foundational but distinct as singular and subjective from the fundamentally social design process, this project has operationalized design as democratic and morally superior to previous configurations of design[ing] by grounding design[ing] socially in notions of communicative action by Habermas(1991), acting in the public sphere, by Arendt (1958), and authenticity, by Taylor (1991).

Whitehead's 'ontological principle' or the 'univocity of being' from Bergson shows not only that ideas and matter are both real (the same in kind) with different qualities (extension in space) but also



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the separating out of matters of kind from matters of quality
ugh the creative process makes things (actual) from ideas
ime, it is not specifically the design process. Design is
fundamentally social: Designing requires service to a client (Nelson, Stolterman, 2001), in which the
outcome is a better (richer) experience (Simon,1996), evaluated collective through rate and scope of
adoption (Rogers, 1962).



Marina Abramović, *How to Explain Pictures to a Dead Hare*, 2005

In this stream, we examine the process by which images, still or moving contribute to stimulate, perform but also inhibit critique when produced and used by researchers and artists. We are particularly interested in how painters, filmmakers or photographers, amateur or professional, use images and visual techniques to frame, enhance but also disrupt and dilute texts and conventional ways of constructing knowledge perspectives as developed in organization and management studies.

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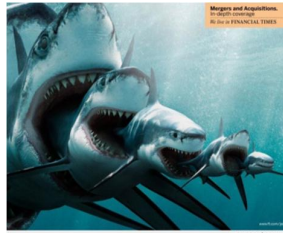
Garance Marechal (University of Liverpool, UK)

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VISUAL JUXTAPOSITION AS AN EXPLORATION OF MERGERS AND ACQUISITIONS

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This paper will take as its starting point The Art of Restructuring Project which has been a three-country (UK, France and Belgium) collaboration exploring the arts as part of organisational restructuring. It has involved film, photography, music, theatre, literature and visual arts. Participants included academics, consultants, HR professionals, artists and managers. As part of my involvement I became increasingly interested in both participant generated and media created images of mergers and acquisitions (M&A) and how this imagery may, or may not, surface the invisible or the unspoken.

Issues such as deregulation, market liberalisation, the growth of globalisation and the current economic downturn have all seen an increase in M&A activity. Its popularity in itself is a curious phenomenon as most M&A fail to deliver the expected results and indeed can produce 'undesirable consequences for the people and companies involved.' (Marks & Mirvis, 2011: 161)

The most recent research shows that 83% of all deals fail to deliver shareholder value and 53% actually destroyed value (cf., Cartwright and McCarthy 2005; Harding and Rouse 2007). In addition, M&A can exact a heavy toll on employees (DeMeuse and Marks 2003; Mische 2001).

(Marks & Mirvis, 2011: 162)

I have an interest in this field as a merger survivor, an organisational development consultant and a photographer. Visual representation of M&A appears to be a gap in the field of organization studies and this paper will argue that while M&As are widely understood to be emotional events (Sinkovics, Zagelmeyer, & Kusstatscher, 2011) the associated discourse is generally about rational, logical, linear strategy.

"Everybody knows that language is a very poor medium for expressing our emotional nature. It merely names certain vaguely and crudely conceived states, but fails miserably in any attempt to convey the ever-moving patterns, the ambivalences and intricacies of inner experience..." (Langer, 1957: 100-101)

While there are a number of studies based on metaphor in this area (Dooley & Zimmerman, 2003; Huck, Konrad, & Müller, 2001; Koller, 2002; Toxvaerd, 2004) to date I have not found any studies looking specifically at the impact of the visual on perceptions and emotions in this field. Where images have been considered it is generally in relation to the brand or image of the individual organisations involved rather than around the nature of M&A itself. Yet the

Abstract illustrate some of the powerful implicit concepts at
media.

The paper will include juxtaposition between and within images (collage or photomontage) as well as with text to create an image-text (Mitchell, 1994) with neither form taking precedence over the other. It will include interplay between my personal experience of merger, my work as a consultant on mergers, my work as a photographer and a wider text of images. The intention is to create a dialogue between images and to engage the session participants in their own interpretations and responses.

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YOU'RE NURSES: THE FRAMING OF THE ISSUES OF AUSTRALIAN NURSES

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Whilst nurses have traditionally been seen as amongst the most trusted of workers, and cultural connections with caring and femininity have long been associated with their profession, Australian nurses have had a number of battles to improve their wages and conditions through the history of their industry (see Strachan 1997). The most well-known, and controversial, was the 1986 Victorian nurse's strike, which saw nurses on strike for 50 days (Fox 1990, Bessant 1992). Issues of identity and the struggles between professionalism and emergent unionism lay at the heart of this dispute, and have characterised subsequent disputes. More recently, Victorian nurses have defied court orders to cease industrial action in their collective bargaining campaigns in 2007 and 2011. In both cases, members faced the threat of being fined for engaging in illegal action. Such militancy is not limited to Australian nurses, with identifiable international patterns of nurses' militancy across a number of countries such as Canada, United States, United Kingdom, Ireland, Japan, Finland and Sweden (Briskin 2011).

While the issue of self-identity and the internal conflict experienced between nurse as carer and as striker is a common theme, fewer accounts draw on individual nurse narratives to explore these issues (Brown et al 2006). Mainstream media representations of nurses' industrial actions have produced a variety of depictions of nurses, particularly when undertaking industrial action (Briskin 2011). When the task of filmmaking is given to the nurses themselves, however, different outcomes are produced. As well as providing a story for public consumption and to shape public opinion, nurse-made films also resonate with nurses. When nurses make and watch films about themselves, issues of identity are able to be explored and represented visually and aurally: 'history making solidarity' can be vicariously experienced (Brown et al 2006, p. 203).

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WORKPLACE – HOW TO OPTIMISE OF EMPLOYEE CRITIQUE.

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The above dissertation explored how, in AIB Bankcentre (Dublin) in 2009, art in the workplace contributed to employee sentiment in the areas of morale, stress management, creativity, internal networking and organisational engagement.

The dissertation included external research into related areas such as workplace art models in others firms, workplace design and the physical mechanics of cognition.

The main, empirical research method of the dissertation was a survey of 98 employees randomly distributed across AIB Bankcentre. The first page of the survey contained the exact set of quantitative questions from a 2003 survey by BCAINC of 800 employees across 35 companies in the USA. The second page of the survey contained AIB specific questions of a more qualitative nature.

While AIB 2009 survey results were statistically lower than BCAINC 2003, they were still broadly positive with over 90% of employees agreeing that art in the workplace helps to enhance the work environment and to promote conversation with colleagues, over 70% of employees agreeing that it broadens their appreciation of diversity and over 50% of employees agreeing that it helps to reduce stress and to enhance community relations.

The qualitative responses were very rich. 76% of respondents who identified an artwork they particularly liked and 84% who identified an artwork they didn't particularly like did so by describing from memory rather than by going to the piece and copying the label. The vivid descriptions of these internalised images and the intense descriptions of respondent's feelings when observing these images provided clear evidence of passionate employee relationships with individual artworks.

One significant set of findings related to the challenges experienced by respondents as naïve consumers of art images, in particular the cognitive dissonance experienced when struggling to interpret artworks which appeared to be saying something.

For the 6th AOM Conference I will practically demonstrate this by presenting a series of the images from the AIB Art Collection, eliciting AOM attendee responses (effectively also naïve as most attendees will not be familiar with contemporary Irish art), describing AIB responses and then providing additional context which, in many cases, will prove to inform, enrich and fundamentally alter the consumer engagement. I will also explore the application of related curatorial tools within workplace art programs such as display policy (placement and rotation) and promotional initiatives (tours, talks, work of the month exhibition etc.).

The premise is that merely dropping artworks into public (workplace) locations is insufficient if the intention is to elicit critical consumer engagement. A conscious curatorial strategy needs to be designed on a work-by-work-basis to provide sufficient supplementary information to nurture that engagement (maybe nothing, maybe an artist's statement, maybe social/historical/cultural references etc.). This is particularly material with regard to consumers who have not chosen to visit the artworks from personal interest and, as was the case with my AIB survey population, may have a significantly lower personal awareness of art and artists than anticipated by workplace art sponsors and curators.

ENDING IMAGECIDE: SAFETY IN ARTS-BASED PROCESSES

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Within organizational aesthetics, *aesthetics* is most commonly used to suggest an epistemological distinction (Strati, 1999; Taylor & Hansen, 2005) between an embodied, directly felt, and often tacit form of knowing and an intellectual, discursive (Langer, 1942), and usually explicit form of knowing. Much of the arts-based learning (cf. Taylor & Ladkin, 2009) used within organizations draws upon this embodied way of knowing and *processes* it to create more intellectual and discursive understanding. In short, the images, objects, sounds, movements and other art expressions created during the arts experience, are explored verbally after completion by the group. Art therapist, Bruce Moon (2004) warns that this can cause *imagecide* as he argues that processing the image with words can kill it. At the very least this translation (Taylor, 2002) from an aesthetic to an intellectual way of knowing has the potential to lose the richness and complexity that were its strengths, at the worst the translation can do tremendous violence, killing the aesthetic experience and stopping the fluid movement of symbolic communication.

Borrowing from the field of Expressive Arts Therapy, work with management groups can benefit from this processes. Intermodal expressive therapy (e.g. Knill, 1994) uses a range of art modalities to explore and integrate these experiences. Rather than translating from an aesthetic way of knowing to an intellectual way of knowing, an intermodal approach uses different art modalities to take the initial art experience deeper while preserving its artistic essence. Thus the participants are able to explore the art intervention without having to translate to a fundamentally different way of knowing. For example, participants might first draw their sense of identity and then expand their understanding of the drawing through dance/movement or rhythmic response.

In the social sciences, intermodality has been theorized primarily in terms of discourse (Kress & van Leeuwen, 2001) with different art forms being conceptualized as fundamentally different discourses or different modes of meaning making. Here the emphasis has been on the gaps that exist between different modalities.

In this interactive workshop, we will discuss how to choose artistic modalities to create safety and trust and how to move seamlessly from one art experience to the next, including visual art, sound/music, movement/dance, poetry, and drama. We will also present ideas on how to design intermodal work to deepen the process, preserve the richness and poetry of the work, and move towards specific goals. A large part of the workshop will consist of engaging in intermodal exercises, exploring these concepts directly. If at all possible, we would like to have a workshop session (90 minutes) to allow participants to really delve into the intermodal experience.

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PRESENTATION OF LIFE AND VALUES FOR MID-CAREER MANAGERS IN GRADUATE STUDY

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Prof Barbara Walling

Ten or more times each year I engage mid-career working professional American managers in the study of leadership, with the goal of enhancing their self awareness and effectiveness in organizational life. I teach in a business school in a private university in southern California, and my classes consist of both MBA and MS Leadership and Management students, with an average age of 41. This year I have added a new activity to the seminars—one that I think will be very powerful in a time when the visual messages surrounding us are becoming dominant. Students are asked to create a “Still Life” of objects that tell the story of their values. The idea comes from work underway for the past several years by a prominent scholar, Charles Handy.

In his consulting, public speaking, teaching, and writing, business philosopher Handy often uses this highly visual activity he has developed with his wife Elizabeth, who is a professional photographer:

The Still Life Exercise

In the seventeenth century in Holland it was the custom for successful people to commission what came to be called a vanitas Still Life painting. These paintings depicted a collection of objects symbolizing the individual’s status in life. They were called “vanitas” because the early ones often included a skull, or a candle or some rotten fruit as a reminder of the brevity of life and the “vanity” of earthly possessions. The results were both aesthetically beautiful and meaningful.

Elizabeth and Charles Handy . . . have built on this tradition by devising a modern Still Life. In their version they ask people to **choose objects that reflect, not their status, but what or who is important to them in their life, including their hopes, dreams and values.** . . .

The purpose of the exercise is to encourage . . . participants to deepen their understanding of who they are, where they are coming from, what they stand for, where they are going in life and their purpose for their work—their personal identity and their professional purpose or intent, two crucial ingredients of leadership. To be able to communicate this to their peers, **images often say more than words because they are the triggers to a significant experience or to a yet unrealized dream.**

(<http://www.tallbergforum.org/T%C3%84LLBERGINITIATIVES/LeadershipPrograms/Newleaderprogram2009/tabid/588/Default.aspx>; accessed 1/27/2010). [From the website of Tallberg Foundation]

We recognize the significance of individual clarity on personal values and life purpose—it seems that all recent scholars of leadership theory and practice discuss this concept in one way or another. The emphasis is upon authenticity in life and leadership. Dr. Warren Bennis, for instance, in his classic publication *On Becoming a Leader* (2003), wrote:

“Until you make your life your own, you’re walking around in borrowed clothes” (p. 62) *“To become a leader, then, you must become yourself, become the maker of your own life”* (p. 46).

GE OF HOPE SPECIAL THROUGH ART.

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Arts-in-business approaches attempt to alleviate challenges that rationally based tools used by management face in a complex environment (Taylor and Ladkin, 2009) The aesthetic approach may aid an organization in seeing more and seeing differently (Barry and Meisiek, 2010). Our inquiry is sparked by the apparent success of workshops, combining reflection on found objects and pictures with a technique dubbed «picture minutes» developed by Bjørge Eigard, artist and facilitator. The technique involves the artist making several monotypes during a session: a form of printmaking where a surface is covered in paint and then a subtractive image is made which in turn is transferred to a piece of paper (see above).

The processes are referred to as a new experience by participant: both exiting and uncomfortable, but have all managed to get greater involvement and a better common understanding than earlier attempts. We propose that the workshops invite to development of a shared aesthetic judgement, a critique on organizational life, that helps create hopes for the future. As important as describing the process itself, is how this work is understood as a part of work in total.

Bateson (1979) defines art and metaphor as more communicative than ordinary language, because it resonates with emotions on a more primary level. In a cultural sense, art may be understood as a process of making something special, both critical to, reflecting on, and set aside from ordinary life (Dissanayake, 1995). Art is present everywhere people fashion things that reflect on society in any way, but the definition of capital Art makes these processes distant for much organizing. Dissanayake (2000) claims that specialized westerners have an underdeveloped sense of making things of both special and not - since we live in a world that seem ready-made for us, even though it is not.

The processes described in this paper aid the reentry of art into organizing. Organization is a continuous work of classification that demands that some actions are only allowed in very special situations (Douglas, 1966, Clegg, 2008), and for this extensive guiding is needed. The artist helps legitimate a frame for doing reflective action that is special and out of the frame. Since it is difficult to transfer knowledge even between different situations within a single community (Goffman, 1974) it is important to focus on what may be brought into business as usual. To this end, we use Czarniawska's (2003) explanation of why rational management theory habitually disregard studies that show they don't work. Their purpose are to be a language of hope built on control and predictability. A language of hope (Rorty, 1989) that is built on aesthetics might be able to encompass both the contingency of the language and give impetus to action.

We suggest that the workshops may be explained as an adventure into a rich language that may portray movement, and therefore hope, in effectful ways. The full paper will present a case comprising several workshops that will be conducted in the first months of 2012.

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TITLE FOR NOVEL CONVERSATIONS AND CRITIQUE ABOUT LEADERSHIP

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“Imaging is the ability to make sense of information, construct ideas, and communicate effectively through the use of images. Imaging makes thought visible by creating and sharing images within a community. We believe that creative forms of leadership make imagination shared property by placing images into the middle of conversations, where they can become the clay for building creative solutions to complex challenges.” (1)

Visual images can reduce distractions, allow individuals to be more present in the moment and, when used as metaphor, may help capture how individuals view leadership and how they embody certain elements in leadership styles. Visual images also speak to the unconscious, and may thereby bring to the surface hidden values, concerns, or critiques that then direct thoughts and actions.

Leadership can seem like an isolating role, often carried out through independent decision-making and with limited information or resources for making these decisions. Dialoguing together around images can help to encourage people to strive for the discipline, energy, and commitment necessary to move ahead, to learn from what works or doesn't, and to pass this wisdom on to others. Through dialogue on the impressions that certain images invoke, individuals can often stimulate their own leadership, see from new or multiple perspectives, awaken or more fully embrace their own boldness and passion as leaders in their own contexts, and/or recognize obstacles, problems, or the “dark side” in their role or style, thereby expanding their ability critique themselves and lead more effectively.

Both presenters have been active for many years in providing leadership development opportunities for a variety of audiences. More recently we have been using a set of visual images (some examples attached below) and other creative processes as a metaphoric means of evoking dialogue that can aid in personal leadership understanding and enhance leadership team growth. Because it can be easier to get a conversation started when you have an object to focus on and relate to, we utilize select images from a photo pool (2) as stimuli and engage participants in an “imaging process”. Participants view each image and then converse with others about the image itself, the attraction or repulsion of it, interpretations of its meaning, its “light” side or “dark” side, its relationship to leadership, and its connectedness with the organization or culture in which the leader operates. Further discussion then ensues about individual and team learnings from this process. With top leadership teams, for example, using images as a stimulus seems to help these groups engage in conversations and critiques they wouldn't normally have and gain insights into themselves, their leadership roles, and their group functioning.

Our presentation will share the processes and images we have been experimenting with in leadership development groups of different demographics (EX: age, stature in life, leadership experience, position) and discuss the reactions and impacts we have observed and that participants have shared. Why specific images are chosen and what elements of images are thought to invoke particular responses will be discussed.

Given time we will engage conference participants in a simulated process of viewing images, dialoguing with others in the room about their own responses to them, experiencing the results of this imaging process themselves, and then explore and critique the process from their personal vantage points. We anticipate that the mix of different cultures, backgrounds and careers among conference

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impressions and insights and provoke additional interesting

- (1) Palus, Charles J. and Horth, David Magellan in *Imaging As A Leadership Competency*; Center for Creative Leadership, Greensboro, NC/USA
- (2) Our own pools or from resources such as *Visual Explorer*; (Center for Creative Leadership)

Some examples of images used –



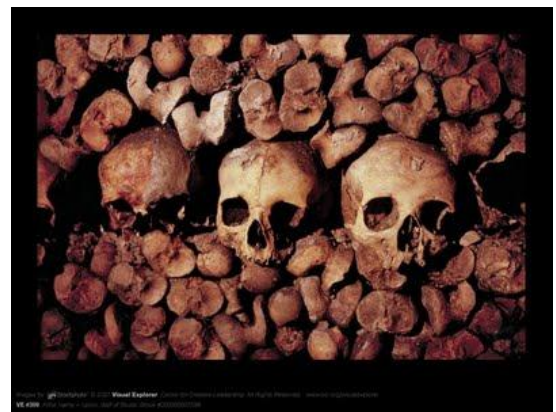
How is leadership taught? Learning by experience, or creating uncomfortable challenges

Group working together on something – Team work



Supporting another – Mentoring, coaching

Being out on the front line, taking the bullet – taking responsibility, taking risk



COLLECTIVE DIALOGIC METHOD

METHOD APPLIED TO INVESTIGATING RESTRUCTURING.

ABRIR

ABRIR is a collective name designating all the research members of the team who took part in the European « Art & Restructuring » project. In an alphabetical order: Rachel Beaujolin, Natalia Bobadilla, Stéphane Debenedetti, Philippe Mairesse, Damien Mourey, Véronique Perret, François Pichault, Géraldine Schmidt and Virginie Xhaufclair.

For about ten years now an increasing use of art-based method has been observed for approaching organizational development and change, and managerial practices and learning. Scholars have started to inquire why and how they work (Darso 2004, Taylor 2008, Weick 2007, Adler 2006). Taylor & Ladkin (2009) say it fosters a fundamentally different way of approaching the world than by conventional logic and rationality, by activating specific processes that are not present in conventional approaches. The core argument is that art-based methods are underpinned by aesthetics as a sensuous way of knowing from our five senses rather than from Cartesian logic and rationality. They refer to presentational knowledge based on expressive forms opposed to propositional knowing –aboutØbased on ideas and theories (Heron & Reason 2001). Presentational forms should enhance a more direct access to felt experiences, overcoming the failure of objectivity to grasp the essence of organizational situations. Skills transfer, projective techniques for revealing inner thoughts and feelings, apprehension of the hidden essence or tacit knowledge of situations and selves, and art making as a deeper personal experience and presence to connections, are the four major processes the authors identify as operating in different art-based methods. They detail the resulting improvements and benefits for knowing, experiencing, feeling or reflecting on organizational situations and practices, drawing on a –cross-fertilizationØof arts and businesses.

LEADERSHIP: THE CONVERGENCE OF THREE PERSPECTIVES

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This paper intends to study and classify the most famous quotations ever taught by the Zen Buddhists, the chess game champions, and the inspirational corporate leaders. Based on the number of the writing characters used, one may rank each quotation upon a subject vector. These vectors may stretch over many works. For the intent of this paper, however, let us choose only three overarching books. Here they are, perhaps some of the most specific anthologies: *Zen, Its history and teachings* summarized by Osho (2004); *Chess rules of thumb* compiled by Lev Alburt and Al Lawrence (2003); *Leadership* edited by William Safire and Leonard Safir (1990). To articulate the three specific themes, however, one had to exclude generalist books. One of them was *The Yale book of quotations* edited by Fred Shapiro (2006). This paper thus takes advantage of their shortness, pithiness, succinctness, looking for the biggest impact upon most people's long-term memory capacity. In Robert Browning's (1855) eponymous poem, Andrea del Sarto said to Lucrezia: "Less is more". Most likely, the shortest the quotation, the longest it lives in most people's memory. As a result, which quotations will live in our memories virtually forever?



Franz Xaver Messerschmidt, *Grimacing head No. 13*, öDer Speyerö, 1770 (location unknown).

'The Artist's Say' is a stream which recovers the artist's voice in being able to critique their own creativity, artistic practice and the structures they work within. Artists are known for their adhocacy working practices which prize a highly organic structure with a culture based on non-bureaucratic work. ARTocracy is as a collaborative practice of art in informal spaces (Sacramento & Zeiske, 2010), and new initiatives created such as those by O U I Performance, an artist-led organization curating live time-based performance in York, North Yorkshire, UK.

Convened by

Jolanta Jagiello (Middlesex University Business School)

OF FRENCH CULTURAL INSTITUTIONS: THE MUSEUMS SINCE THE LATE 1980S

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"A museum is a permanent non-profit institution being at the service of the society and of its development, opened to the public, who acquires, preserves, researches, exhibits and passes on the tangible and intangible heritage of humanity and its environment in purposes of studies, education and enjoyment ", according to the definition today recognized by ICOM (International Council of Museums). In France, besides, museums are historically connected with the State and financed by public funds, since their creation after the French Revolution, on the model of the first one of them opened in 1793, the Louvre.

Nevertheless, we observe that French museums have gradually integrated over the last fifteen years management practices based on the private companies model (Tobelem, 2005). We can thus speak of a "managerialization" process within French museums, including the penetration of managerial tools, language and symbolic repository in institutions that were formerly rather guided by "the public good", both in the cultural arena and in those of health, education, government, etc ... Symptom of this management shift, cultural institutions management is now the subject of a vocational training offer that did not exist 20 years ago in France. Other symptom, the Louvre museum now rivals the Eurodisney entertainment company as a criterion for tourist attraction of France. How was this evolution outlined, under which requirements and with which kind of effects?

In fact, this transformation was translated from several manners, not only economic but sociological and cultural ones. To begin with, the cultural institutions, in the field of plastic arts as elsewhere, have seen their business and legal models diversifying. On a continuum between public and private, henceforth live public funding museums with relative autonomous management (EPA, EPIC) or under administrative supervision (county or city museum), with private foundations (Fondation Cartier, Maison Rouge, Fondation LVMH, Pinacothèque de Paris ...), or even hybrid structures, combining both public and private management, such as the Musée du Luxembourg or the Jacquemart-André museum in Paris. These economic models answer a will to reconcile non profit-making public interests and classical economic profitability, as if the assumption of their compatibility was an evidence.

Moreover, within museums, management teams have integrated new professionals from the business world. Indeed, traditionally dedicated to the direction of cultural institutions, the body of the "Curators", senior civil servants who are specialists in art history, is no longer able to assume sole management facing on the one hand the increase in operating budgets while public resources continue to decline, and on the other hand the complexity of the museum contemporary issues. Business schools as well as specialized training now provide professional management and marketing to them. In particular, the Communication function was profoundly transformed : the « press and information broadcasting » service has been replaced by a Directorate of operational communication with a strategic orientation towards development and conquest of all supposed kinds of « public » (Tobelem, 2005). By imposing a deep change of museums internal culture, these recruitments have also helped to develop new ways of financing in partnership with business actors (financial sponsorship and/or skill sponsorship, privatization of museum spaces ...). Companies and private individuals are encouraged to become sponsors of cultural institutions in return of significant tax benefits, phenomenon which knew a real explosion since the early 2000s with a voluntarist evolution of the

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specializes in assisting and enhancing the relationship between museums and businesses has developed. These advice agencies for communication and / or management appeared in the 1990s and continue to develop today as a direct result of the "managerialization" of museums.

Finally, the number of visitors stood out as a "key performance indicator" of cultural institutions, including plastic arts museums. It is supposed to validate the appropriateness of the use made of public funds (for public museums), the visibility of their partners and sponsors to the public as the relevance of their offer (concerning private museums or diversification of public museums financing). Thus the "Guggenheim effect", for example, has emerged as an envied and copied model, that of a museum institution that radically changes the image of a city and more widely of a region, really allowing a territorial revival. The tropism around large museums and big exhibitions is definitely increasing, for classic art as well as for the most puzzling contemporary art (Lisbon & Zurich, 2007, Seghers, 2007; Lipovetsky, 2008). Does it provides credit to a managerial and marketing approach of cultural offerings? Doesn't it also, and perhaps most importantly, represent a signal in our Western « hyper-rationalized » societies, in response to the void left by religion or the human need for dreaming and imagination (*World of Inspiration*, Boltanski & Thévenot, 1991) ?

In short, everything takes place as if the cultural offer has aligned with the most classic economic approaches for two decades, thus assimilating to any other range of products and services. But, paradoxically, its attractiveness still remains intrinsically bound to a high symbolic value, free of any material and commercial issue, thus relaying that was yesterday within the Sacred (Lipovetsky 2008, Boltanski & Thévenot, 1991). What to say about the place now made to the art and culture in general and the plastic arts in particular, by an unstable but always wider audience ? How can cultural management meet their plural if not contradictory expectations, between entertainment and knowledge, between playfulness and intellectual inquiry, between immediate pleasure and quest for meaning ? Museum « managerialization » may well represent nothing but the operational and cyclical response to a more structural and culturally than economical issue, that of the function of art in the contemporary world, and places where to get access to it. It would then issue as a low signal of a deeper mutation in progress concerning our individual and collective expectations regarding art and culture. The challenge ahead would perhaps be in this field, as in others affected by the international movement of "managerialization" (Parker, 2002 ; Pezet & Pezet, 2010), to put the management logic of profitability back to its proper place (this is to say, in this case, to serve a public good, creator of social links) and to rethink management on the basis of this specific objective. The issue is of importance because it is a question of not confusing the museum own ambition with new managerial tools. Indeed, as shown in the humanities, a society which reverses purposes and means, aims and instruments, turns into a sick society where symptoms of destruction of collective wealth and social links emerge (De Gaulejac, 2005).

Beyond, one may wonder if the contradictions of "business-museum" today, especially in the field of plastic arts, does not bring to light those of economic companies, where management seems more and more to focus on financial profitability to the detriment of collective wealth creation ?

Luc Boltanski & Laurent Thévenot, *De la justification*, Gallimard, 1991

Vincent De Gaulejac, *La société malade de la gestion*, Seuil, 2005

Gilles Lipovetsky, *La Culture-monde*, Odile Jacob, 2008

Karine Lisbonne & Bernard Zürcher, *L'art avec pertes ou profit ?* Flammarion, 2007

Martin Parker, *Against management : organization in the age of managerialism*, Wiley-Blackwell, 2002

Anne Pezet & Eric Pezet, *La société managériale*, Eds La Ville Brûle, 2010

Jean-Michel Tobelem, *Le nouvel âge des musées, les institutions culturelles au défi de la gestion*, Armand Colin, 2005, réédition 2010

CE: USING ART AS A RESEARCH METHOD ceptions and presenting research findings

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For academics, artistic methods are recently heralded as a possibly promising method for the data generation, analysis, interpretation and representation of research findings (Leavy, 2009; Knowles & Cole, 2008). Arts-based can be used to make sense of data, and artistic means may also constitute an innovative way of representing research findings in other ways than written articles. In my presentation, I would like to discuss an initiative which encompasses the researcher's own use of artistic methods and participants'/interviewees' use of artistic methods (drawing/painting and visual methods) for data generation and interpretation. I shall also project ideas for the presentation of the research findings in artful ways, i.e. as an exhibition, performance or via social networks. This leads to questions such as: How much of an artist can/need/must a researcher be? Where does she take the creativity from? Is this approach empirically sound? Is there any space for artistic agency in academia?

The research topic these artistic methods will be applied is the topic of 'organizational silence'. Whilst there is research from a management and organizational development perspective, considering organizational silence as a barrier of change in organizations (Milliken & Morrison, 2003), my contribution is to broaden the extant definition of organizational silence. I will consider organizational silence as an aesthetic, sensually perceived phenomenon, which, in turn, requires different, i.e. aesthetic and artistic research methods to be explained.

The background is that I experienced 'silence' as a phenomenon in organizations and realized that it went along with a profound bodily and sensually perceived experience that extends beyond more rational and analytic explanations given by extant management literature. Sharing my observations with colleagues, we figured that these shared perceptions were difficult to verbalize and required other methods, i.e. artistic research methods.

In this sense, the phrase 'organizational silence' also serves as a metaphor for processes in organizations that are difficult to grasp and elicit with the use of traditional research methods and interviews.

Consequentially, I am trying to approach this topic with arts-based methods. According to McNiff (1998; 2008: 29), 'art-based research can be defined as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies.'

With the 'performative turn', methodological innovations have been introduced into social sciences such as the use of photo-based methods, sculpture and theatre (Guiney Yallop et al., 2008), poetic writing (Darmer, 2006; Rippin 2006a), and collage as inquiry (Butler-Kisber, 2008), also in the context of action research (Brydon-Miller et al., 2011). Following the *Sage Handbook of the Arts in Qualitative Research* (Knowles & Cole, 2008), this methodic innovation is also recently reflected in organizational research (Buchanan & Bryman, 2009; Warren, 2008; Gaya Wicks & Rippin, 2010). However, arts-based research methods often provoke doubts in the organizational field, as described by Rippin (2006a, b). With regard to aesthetic experiences however, it can be assumed that arts-based methods are particularly fruitful: aesthetic and bodily experiences are seen as generators of tacit knowing

in organizations to a great extent (Taylor & Hansen, 2003). It is difficult to verbalize. The expression via artistic form can be a powerful mode of expression.

With regard to organizational silence, I am using arts-based methods such as drawing/painting and other visual approaches (photos), on my own and together with another researcher. I would expect this approach to help to make sense of my observations and experiences (McNiff, 1998). The artifacts will be used as a base for discussion and as an object for counter-reading by the researcher to critically assess participant observations.

Artistic research methods could also be used for exploring related phenomena. Artistically dealing with an organizational challenge such as "silence" is an example for so-called "arts-based interventions" which use people, products and processes from the world of arts in organizations for organizational development and people change (Berthoin Antal, 2009). In today's complex and challenging business world, an increasing number of companies employ artistic means for developing a range of material and immaterial organizational assets (Biehl-Missal, 2011b). Impacts of arts-based interventions are expected to be complex and manifold, and there is a consensus that the impacts are difficult to measure.

Finally I would like to explore the idea of an artistic way of presenting research findings. This may include collecting artistic artifacts from my research process and to present these objects either in an exhibition (Rippin, 2006b; Clover, 2011) or as a performance, maybe in form of a theatre play (Taylor, 2003a,b) or in any other format, which makes it possible to convey some "aesthetic experience" of the topic, which brings the topic "to life" in a more compelling way than a traditional academic article. The question is what ethical considerations for me, the group member, and the audience may become a challenge (Sinding et al., 2008). It is worth embarking on such a project, and if so, what arguments can be used to advocate arts-based methods in traditional academic structures? And finally in a narrower and pathetic practical sense: how can we convince Heads of Departments and funding bodies to support artistic research initiatives? More generally, can doing art in an academic institution be considered a political initiative and a critical contribution to organizational life?

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DR PRAXIS': REFLECTIONS ON CONNECTING THEATRE DIRECTING AND LEADERSHIP

LEARNING MORE DYNAMIC

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BARNARDO Who's there?

FRANCISCO Nay, answer me. Stand and unfold yourself.¹

(Hamlet, I.i.)

This presentation reveals itself, and its two authors, in three parts. The first, involving a seasoned theatre director, aims to locate, identify, and connect key practices employed by New Zealand theatre directors in their quest to bring text dynamically to life in live performance. The second looks at efforts by consultants and executive teachers to increase dynamism in leadership learning. After looking at both independently, the presenters jointly explore the learnings to be gained from the self-reflections, and the comparisons, and the contrasts.

Part one is primarily located in theatre discourse analysis and research on contextualising the parameters of effective New Zealand directing praxis. It focuses mainly on staging text and connects to the Aotearoa experience of directing classic scripts and engaging in methodology and performance practice. It addresses the question of how contemporary theatre directors manage the process of staging play texts to allow for connected and dynamic performances by considering directing praxis as goal-directed action that serves a purpose with an end in mind. This is particularly pertinent to the field of professional directing, where the creative processes of preparation and rehearsal come before the goal-oriented performance of opening night. In New Zealand, where funding will normally dictate short rehearsal periods, there is often little ðwiggle roomö for directors to experiment with different ways of working. As a result their practices, methodologies, and theories have successfully adapted to become potent examples of how to lead a vision under pressure. Part one clusters its attention around three questions:

- 1) How do leaders pursue a central vision collectively while allowing for new discoveries along the way and delivering quality outcomes?
- 2) How do creative leaders harness emotion, presence, and fear of the unknown as part of a learning process?
- 3) How can text be translated authentically and dynamically?

Because questions one and two use ðleadersö rather than ðdirectors,ö these questions also fit key concerns of the second part of the presentation, which looks at teaching, training, and consulting in relation to leaders. Part two, involving a seasoned teacher/trainer/consultant, reflects on attempts to create organisational cultures that practice emotionally intelligent behaviour and considers experiments to increase dynamism by experimenting with ðleaderfulö organisations. Part two also uses question three, which although it may seem to be more drama-specific, fits well with recent writings on how leaders frame messages and see reality as malleable through creative language use.

Part three of the presentation attempts to draw tentative conclusions. It features a dialogue about what the two people presenting the two parts have been learning from this reflective collaboration on similarities and differences between two seemingly different domains and two diverse sets of experiences and disciplinary literatures. Part three hopes to conclude by expanding the conversation into the audience and involving them in sharing their insights from the presentation and/or their own experiences.

MANAGEMENT PROBLEMS THROUGH DRAMA: PRACTICE AND PERFORMANCE

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Nelson (1958) reviewed how formal programs of liberal education might best help convey knowledge of society to the executive. This paper draws on collaboration over a 10 year period between the co-authors in applying drama approaches to management learning at masters and executive levels, a domain where considerable potential has been identified (Nissley, 2002; Meisiek 2004). Our initial focus was primarily on tame problems, which Conklin (2006) defines as having:

- A well defined and stable problem statement
- A definite stopping point, eg when a solution is reached
- A solution that can be objectively evaluated as right or wrong
- Belonged to a similar class of problems all solved in a similar way
- Solutions that can be easily tried and abandoned
- A limited set of alternative solutions

Our explicit focus has increasingly been a specific focus on wicked problems (Rittel and Webber, 1973, 155), which are diametrically opposed to tame

“...policies that respond to social problems cannot be meaningfully correct or false; and it makes no sense to talk about ‘optimal solutions’ to social problems unless severe qualifications are imposed first.”

It is increasingly appreciated that addressing wicked problems requires a transdisciplinary approach (Brown, Harris, and Russell. 2010), and that such an approach may be particularly needed in addressing complex public policy problems (Australian Public Service Commission, 2007)

The research approach is participant-action research. We draw upon a series of five case studies where specific drama-based approaches have been applied:

Process Drama ó team improvement theme
Masks ó interpersonal communications theme
Improv ó conflict theme
Survey Theatre ó sustainability theme
Continuing drama ó consequences of poor management theme

Each case study is then related to specific characteristics of both tame and wicked problem-solving. The implications of each is discussed; the paper concludes that drama approaches can have a role to play in many types of business problem solving, but with a particularly distinctive role to play in addressing wicked problems.

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The Artist Within

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The Arts lead the way in facilitating our creative individualism in opening up our imagination to future innovations:

'Our conceptual life, shaped by the imagination and the qualities of the world experienced, gives rise to the intentions that direct our activities. Intentions are rooted in the imagination. Intentions depend upon our ability to recognise what is and yet to imagine what might be.'
(Eisner, p.7)

This paper draws on over 10 years experience as a workshop tutor on the Open University MBA residential schools in Creative Management, running from 2 to 4 days. These residential schools engaged participants in a psychologically safe environment where creativity flourished, in which they could be flexible, receptive, and open to new experiences. There was a willingness to play around with new ideas, and to experiment with their possibilities back in the workplace.

As workshop tutor I will reflect on the lessons learnt in facilitating with highly arts-based right-brained approach versus a logically structured left-brained approach. The aim of using a right-brained approach was to enable participants to experience challenges, which were both enjoyable and energetic and to have the freedom to be independent and take initiatives. A liveliness was experienced which led to feeling excitedly busy with an openness to trust each other and take the time to generate new ideas. Above all the arts-based workshops: created mood settings in which happiness and humour was expressed; allowed debates involving contentious ideas to be voiced; enabled conflicts to be handled constructively; gave support where participants listened attentively; and encouraged risk-taking at emotional level.

LABOUR RESISTANCE: ART IN COMMUNITY AMONG IMMIGRANT DOMESTIC WORKERS

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In recent years, there has been debated on whether art processes a force to achieve complexity in its resistance or abandon themselves to meaningless, decoration and superficiality (Martinez and Strauss 2005). The arts have been being called upon to address social problems and facilitate social transformations. A number of literatures on community art have confirmed the power of art to compel positive changes in individual identities (Matarasso 1996), to develop and foster collective identities (Lowe 2000, Mark 1994) and to address community problems (Brown 1994). It is suggested that collective art is capable of transforming a community that is atomistic to one that is communitarian (Lowe 2001). However, the role of art in facilitating social transformation is challenged by Schwarzman (1993) who argues that in order to promote social transformation, we have to differentiate 'art that is political an art that is about politics'. It is not enough for art to represent a political event for others to observe. It should also create a context in which people can take social actions.

By exploring the use of art in an immigrant domestic worker organizing in London, the research aims to address several critical questions in the debate of resistance art. How does art function within the framework of labour empowerment and labour organizing? What is the potential contribution of art in fostering and reinforcing collective identity among immigrant domestic workers? How effective is it as a vehicle for them to understand the structural dynamics of their oppression and developing critical consciousness? How does art fit with a politicized context to facilitate social actions?

The setting of my research is an immigrant domestic workers' self-help group (Justice for Domestic Worker) which is affiliated to Unite the Union in London.

The source of my data included field visits, semistructured interviews with artists, union officials and immigrant domestic workers, focus group interviews, video taking of art events. Immigrant

domestic workers are particularly vulnerable. Because they are working and living in private households their chances of being exploited and abused have been increased. They are less likely to get access to social support due to the low union presence in this industry and their language problems. However, this does not mean that these immigrant women would merely consider themselves as the victim of globalization; but instead, several activists from workers' community established a selfhelp group so as to lobby and campaign for their work rights. In order to empower their members and foster labour solidarity among their members, creative arts have been utilized in their organizing strategy. Art workshop is organized every month to help domestic workers to learn creative ways of sharing their life stories and expressing themselves.

Poems writing, card making and portrait drawing have been taught to workers to share the difficulty in their work and life. A theater piece was produced and performed by immigrant domestic workers themselves in their second anniversary to make media, MPs and union officials aware of their inhuman working conditions. All these art works were used for an exhibition in London Museum which aims to raise public awareness of immigrant domestic workers and as campaign tools in urging coalition government to adopt more favorable visa policy and rectify ILO conventions on domestic work.

The research found that the use of art is an affective vehicle for disadvantaged and 'invisible' workers to voice their interest and fight for their work rights. Firstly, the use of photograph, painting and theater piece can give voice and make visible, otherwise hidden domestic workers.



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workshops, domestic workers mostly claimed that they
anced their creative self-expressions, which can serve as
importantly, the art workshops does offer a political context
in which immigrant domestic workers started recognizing the structural dynamics of their work
oppression and developing critical and radical political awareness though constantly sharing
grievances in art. The role of art educator is proved to the essential in facilitating such identity
transformation. In this case, a domestic worker leader and artist are responsible for workshops while
the former decides the art agendas and the latter enhances aestheticism. Treating immigrant
domestic workers as 'subjects' of art rather than 'objects' arts is important
for improving greassroot worker empowerment and promoting labour activism.

“BY THE LINE?” - EXPLORING THE CRITICAL RESEARCHER WORKING IN AN INDUSTRIAL COMMUNITY, THROUGH THE EXPERIENCE OF A CASE STUDY IN A EUROPEAN FLUORESCENT COLOURANT FACTORY.

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Creative practitioners, such as artists and designers have been recognized as potential external stakeholders who can become internal mentors that are well equipped with the skills and attributes to fill this role and enable organizations to increase their rates of innovation, which result in a range of social and commercial benefits to these communities. (Austin 2003 ; Potts 2007)

Several researchers have commented that there is little evidence of how the effects of this collaboration between artist and organisations can be explored in practice. (Styhre and Eriksson 2008; Zhou 2003; Antal 2009) This study builds on current work of the potential of artists' residencies in factories, and the small amount of reported test cases of this type of collaborative venture, by providing a unique emic perspective, which focuses on the artists' activities and their perceptions from within organizations, and the communities reaction to the artists presence. (Lindqvist 2005; Styhre and Eriksson 2008; Antal 2009)

Most research around the issue of artist interventions is positive, critical issues or challenges to success of the project have been difficult to access in the absence of reports and reflections on practical experiences. (Antal, 2009) Several critical issues have emerged from the case study that may progress an understanding of the types of challenges faced in these residencies. For example considerations of the potential impact of the artist as researcher on the community in terms of cultural or ethical considerations, such as the boundaries and negotiation of intellectual property or the impact on gender to the success of the artists visit.

This paper argues that artist researchers working within organisations are able to sense and to overcome conflicts and challenges, and also make a contribution to the social, cultural and economic wealth of the organisational community. These ideas will be explored through a focused examination of two art projects developed during the residency, the Better Brighter Bollard project and a Recycled lighting community design project.

The research takes a qualitative methodological approach, based on participant action research. (Herr 2005) The arguments are supported by the use of a matrix of contextual dimension descriptions, artist-researcher journal observations and reflections, image documentation and semi-structured exit interviews with factory community members, and the experience of other artists and previous pilot studies.

To begin the paper considers some contextual factors that form three intersecting dimensions of a matrix that develops a more comprehensive understanding of the dynamic interplay of factors in this project. These dimensions include; the nature of contemporary manufacturing in Europe, the shifting nature of contemporary western artist practice and finally, the characterization of an aesthetic leader in the organizational studies literature. The argument is developed within the context of these dimensions through an examination of the two creative projects, the Bollards and the Recycled light project and ends with some suggestions for further work for artist-researchers in organisational studies that utilise the unique positionality of the artist within this community.

CO-MUTINY? PRACTICES AND POLITICAL CREATIVE CO-WORKING SPACES

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Work for 'creatives' is often experienced as precarious, with cycles of underemployment and over-employment, poor pay, short-term, project-based contracts, and no stable place of work (eg Hesmondhalgh, 2007; Gregg, 2008; McKinlay and Smith, 2009; Reid et al, 2010; Ross, 2009). The average size of a UK creative industry organization is just 4 employees (Burrows and Ussher, 2011). Many creatives are self-employed, often working from home in relative isolation, so that getting out, socialising and networking becomes essential to the generation of work and business as well as the maintenance of good health.

As this situation has spread in recent years, the phenomenon of 'co-working spaces' has emerged, including prominent examples like 'The Hub', which has gone global as a provider of flexible, shared working space for social entrepreneurs. Some of these spaces are large, for-profit, professionally managed service spaces. Others are autonomously run, usually smaller scale, collectives. In either case they offer creatives an alternative to the isolation of working alone at home, or spending their meagre resources working in coffee bars, hyped up on caffeine and pay-per-hour wifi access, in the hope of social contact.

In their positive aspects, co-working spaces offer relatively cheap access to a warm and convivial working space, with a desk, library of useful resources, and instant community of fellow workers, able to share their expertise and networks, and collaborate on more complex projects. Beyond these social/psychological comforts they also hold out a radical political potential for the autonomisation of what post-workerist academics have referred to as the 'general intellect' (Berardi, 2009; Dyer-Witheford, 2010; Marx, 1973; Virno, 2004). In facilitating the autonomous self-organization of creative labour, co-working spaces appear to open up the horizon of possibility for a new mode of self-valorization for creatives' free-labour (Terranova, 2004). In the extreme we might even see this as a realisation of the 'elementary form of communism' within capitalism that Hardt and Negri (1999) foresaw in the booming of the 'new economy' (cf Thompson, 2005; Böhm and Land, forthcoming).

From a more negative critical perspective, co-working spaces are at best a compensation for, or even complicit in, the extension of neo-liberal deregulation in the creative industries. After almost 40 years in which labour radicals exchanged demands for 'security' for demands for creativity and autonomy, contemporary creatives have complete 'freedom' but in order to secure a living this freedom must be entrepreneurial: networking and setting up projects in order to secure the next short-term economic horizon (Boltanski and Chiapello, 2005). From this perspective, co-working spaces do little more than provide, at the producer's own cost, the means of production, enabling companies to secure cheap creative labour through a market rather than an employment contract.

In this paper we will steer our way through these two versions of critique working with empirical material on co-working spaces from the UK, Germany and Finland. Reporting on the lived reality of working in a co-working space, we will outline how creatives use such spaces in their work and the benefits they gain from such spaces. In working through the experiences of a range of European co-workers we conclude that whilst there may be some potential for political radicalism within the co-working movement, the overcoding of all creative activity with the master signifiers of neo-liberalism and entrepreneurship leave it likely that this political potential will be left unrealised. Rather than a co-mutiny, exiting capitalism to create new social and economic spaces of self-valorization, co-working spaces embody a model of 'community' similar to that found in communities of practice (Contu and Willmott, 2003; Wenger, 1998) in which an individual worker's access to community is modulated by payment so that community becomes a productive resource, paid for and maintained

reserve for productive valorization by a client, with social
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UT PERFORMANCE FROM THE PERFORMING ARTS?

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An assumption here is that the business world is obsessed with the concept performance. However, despite much rhetoric to the contrary in these contexts, performance is often a mechanism of control based on numerical data and a management assumption of command, control and compliance. It has been argued (Saul, 1997; Shearing, 2001) globalisation has brought us corporatized neofeudalism. This creates localised fiefdoms where rules are enforced and powerbases established rather like the Baron of medieval times. The controllers of the fiefdoms call for deregulation and freedom at the same time as imposing greater regulation of those they control. Accompanying this are increased surveillance and the expectation of compliance under the guise of risk reduction.

Large numbers of ex-sports people develop relationships with business when their sporting careers come to an end and it is of interest that many business leaders are influenced by sporting models of performance. But, the sporting world also has its fiefdoms.

One explanation for this is the positivistic orientation (Johnson & Duberley, 2000:12) of management thinking and practice. The discourse associated with this orientation is that good practice in management is about cause and effect decisions, taking action, establishing objectives and measurement. This technical discourse translates into organisational policies as the rational, pragmatic manager (Garvey & Williamson, 2002) attempts to control the system. Barnett (1994:37) expresses the risk of this discourse – Society is more rational, but it is a rationality of a limited kind and genuinely interactive and collaborative forms of reasoning are in danger of being driven out by this technical reasoning. The sporting world with its cause and effect mindset, individualism, targets and simple measures therefore has appeal in the business world.

In creative industries, competition is also very strong, in some ways performing artists are arguably more competitive than other sectors. Performing artists strive for excellence in their work just as sports and business people do. But, the environment for creative excellence in the performing arts intuitively feels different and an assumption here is that this may be an environment for genuinely interactive and collaborative forms of reasoning with people focused on a common purpose of the Performance. However, it is also possible that fiefdoms exist within the performing arts worlds and they may not be immune from neofeudalistic tendencies.

This paper is based on an ethnographic study of The English National Ballet. It looks at the performing artists at work within their working context and critically examines the question - What can be learned about performance from the Performing Arts?

This will be an interactive session in which discussion is a central feature.

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ARTIST'S CAREER

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At the end of the 18th century, when artists stopped working for the church and monarch and consequently began to have an autonomous position, it became necessary for artists to legitimate themselves and their work. The romantic, bohemian artist was born. Sociologists see the 19th century avant-garde movements as a laboratory for Post Fordism, a phenomenon that has described new labour organisations and processes, first applied in the creative industries and in the knowledge economy.

Increasing autonomy also brought a great flexibility in working with different people in different organisational forms, in which artists were able to move from one project to another, as nomads in an international context, without strict borders between life and work, and largely in the spotlight. The artist's position has become increasingly hybrid and less well defined.

Nowadays the legitimization of art is mainly economic, as in other sectors such as education and science. In this way, the art scene e.g. is measured by the concept of an 'economic footprint' (every euro put into art yields one and a half euros). Politicians, researchers and trainers place the artist at the centre of the creative industry, and have therefore begun to study and train the artist as an entrepreneur. This focus or orientation is not a desirable one for all artists. For this reason, it seems important to understand how artists can establish their careers, if they want to.

Little research has examined the careers of artists and most of the research that has been done is rather quantitative or philosophical.

Artists' careers seem to be characterised by autonomy, hybridity, many transitions and a strong need for networks, and could therefore be considered as a non-standard form of employment. Part-time, temporary and fixed-term contracts, second jobholding and self-employment are much more frequent phenomena among artists than they are among the general workforce. Reputation and experience are also very important.

During my PhD, which I will start in 2012, I would like to investigate whether concepts developed in career research, such as the boundaryless career, the protean career, the nomadic career and the portfolio career, could be used for artists' careers. All of these concepts describe the career as a non-linear movement mainly driven and directed by the employee. Since some of these concepts are normative and one-dimensional (i.e. economic), it could be possible that artists do not identify with them.

The artist will be studied at micro-level, as individuals who perceive, reflect on and construct their own careers within the constraints of a particular context. How do they live their careers? Are there some patterns? Could the concepts of career research be transferred to artists' careers? How do artists experience notions such as employability, career success, career competencies, self-management, life-work balance, social networks and role models? Do they even see themselves as 'having a career'?

For the conference I will present a critical review of the research already done together with an outline of the focus of my research.

Contemporary avant-garde artists have been seeking to reinvent themselves and their practice by using three narratives: the artist as researcher, the artist as other (or as witness to the other) and the artist as giver. These narratives are meant to justify art's social function and role in a time when art is pressured on many sides by the aestheticization of everyday life, the rise of the creative industries and the need to explain its public funding. These narratives are also explained by the artist's need for survival and they signal a passage from the artist as producer to the artist engaged in the service economy – avoiding, on the one hand, the idea that artists produce material instead of intellectual goods and, on the other, having to engage in a market economy instead of securing a financial gain upfront.

This ethnographic turn in the art world needs to be understood and critiqued in the perspective of a practice that still has at its centre the cult of the artist before we can move on to discuss the possibilities open for the intervention of artists in organizations. This presentation takes a critical look both at what has been going on in the art world, especially in work done with communities, and the artists' interventions in organizations as consultants. In the former, ethical issues are raised that concern artists' agendas and the reinforcement of art's boundaries by performing art as documents and discourses that are displaced from their local places of intervention and mostly located in the academic world. In the latter, several other issues need to be addressed, that nevertheless relate to the former: not only understanding and negotiating the client's objectives, corporation politics, the poor understanding of creativity and creative processes on the part of businesses, poor leadership and cooperation and their unwillingness to change (in spite of preaching otherwise).

Biography

Fernanda Maio is a Portuguese researcher, writer and artist. She is currently doing post-doctoral studies on the importance of creativity, leadership and organizational learning in the workplace in the service of change management (CEIS20 - Univ. Coimbra). She also collaborates with FCSH - Universidade Nova and with Faculdade de Belas Artes da Universidade de Lisboa as Visiting Professor.

She has a PhD in Media and Communications (Goldsmiths College, Univ. London, UK, 2004), a Master in Fine Art (Chelsea College of Art and Design, Univ. of the Arts London, UK, 1994), a Master of Art: Criticism and Theory (Kent Institute of Art and Design, Univ. Kent, UK, 1995), and a first five-year degree in Fine Art – Painting (FBA.UP, Portugal, 1991). She has worked as an art critic and has published several articles and a book on contemporary art practice.

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SUSTAINABILITY AND SURVEY THEATRE

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Allan Owens, Department of Performing Arts, University of Chester

This is a small performance (within a stream rather than plenary) which will:

1. Actually carry out the key components of a survey theatre session, relating to the important societal theme of sustainability
2. Weave into the performance interactions with the participants about the nature of survey theatre, its benefits and costs

The review below combines a brief review of the theory of survey theatre, with the overview of the performance process. Robinson (2006) has highlighted the importance of increased diversity at a point where

In the next 30 years, more people will be gaining formal qualifications through education and training than since beginning of history.

Yet it could be argued that educational processes have not kept pace with the increasingly complex types of societal problems, such as sustainability, which are unlikely to be solved by purely technological or command and control policies, but rather are likely to involve changes in attitudes and behaviour.

The most common and often used definition of sustainability is a balance between preservation of environment, economic development and acceptable conditions of life. It means that that sustainability is an invisible basis for well being of today and future. Sustainability as a subject in schools` curriculum in many countries exists as a secondary and temporary subject only.

Drama educators have extensive experience of the power of drama methods impacting on the values of young people including the sustainability question. And there is a growing type of business leadership related to social responsibility and human values described by Adair, J. (2002). This type of leader probably would define sustainability as one of participants of survey theatre:

When I'm thinking about sustainability I'm thinking about my children.

Survey theatre is based on the active power of social theatre, which is summarised in the figure below by Mckenzie, J. (2001, p. 67)



Hands Cookies, by made by patissier Ayako Kurokawa of Kuroiwa Patisserie in Brooklyn.

**'It is not consciousness which touches or feels, but the hand, and the hand is, as Kant says
'an outer brain...'' (Merleau-Ponty, 2002:368-9)**

**The Tactual Aesthetics stream critically considers the role of the hand, especially as a
feature of embodiment in art and management.**

Convened by

Lynne Baxter (University of York, UK)

EXPLORATION OF MANUAL SKILL LABOUR

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All forms of work are to some extent manual, even in supposedly 'non-manual' settings. If anything the use of the hands is becoming more intensified, with the operating of input devices such as keyboards, mice and touch screens. Many of the physical skills required for work tasks are assumed, subconscious and not recognised or rewarded.

At the same time the use of handiwork in people's 'spare' time has increased to counter the soullessness of the contemporary workspace through arts and crafts, gardening, gaming. It seems this kind of manual work people are pleased to learn, and exercising these skills might resolve aspects Marxian alienation through producing objects with which they are keenly associated. The varieties of creative processes help us dissociate from relations or activities that pain us by engaging in rather similar detailed, rhythmic, routinised use of hands but the process and products are of our own choosing.

The paper explores the relations between the waged and non-waged use of manual skill, linking to early labour process theory and the psychology of displacement.

At the presentation it is hoped that people will bring something to work on themselves as the presentation will be carried out whilst knitting.

WHAT THAT JAZZ – EXPERIENTIAL MOVEMENT WORKSHOP

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Learning to respect and connect with your physical self, to encourage release of logic and judgment, and to be in the moment. Connect with your inner core, your physical body and the route of your senses. Using physical movement and touch with music to connect with your senses, can create a feeling of well-being, confidence and liberation.

In a Western society increasingly focused on the body aesthetic this workshop explores ways to combat the negative feelings we have towards our bodies by focusing on creating sensations through music using the whole body. This is an exploration into how we can learn to love and appreciate our own bodies for our selves. By working with our own senses we may improve mental well-being and accept more of ourselves. This movement session is an opportunity to feel your body move sensuously to music and grow body confident in a safe environment. Move how you feel and follow simple patterns to cabaret, classical, jazz and other popular music.

Through a regular liberation of the 'logical and cerebral' self we may also nurture more effectively our creativity and self confidence. This workshop has been developed with women in mind, but has included male participants in previous sessions.

Participants will be required to wear comfortable clothes and shoes to ideal for movement/dance. It will involve some basic physical movement to music and gentle exercise. A sense of rhythm would be useful but not essential. A sense of humour and lots of laughter are prerequisites for this workshop.

Participants will need to bring a 'cabaret' prop, something soft and silky like large feather, feather bower, silk cloth, scarf or tie.

As a cabaret performer, trainer and creative producer this conference abstract is cabaret themed, physical, tactile and experiential. I am keen to develop a dialogue to discuss this tool and how it could be used to develop personal and professional aspirations particularly for women, as well as any issues/ implications which may arise from this type of experience.

MUSEUM PROJECT BY KNITTING

and of Museums Kristina.ahmas@kokkola.fi

My paper is a formal scholarly presentation in the frame of aesthetic organizing. It is a case study of a museum project and makes a part of my doctoral dissertation in management studies in University of Vaasa, Finland. I find my study analyzing aesthetic issues intellectually but the case presented uses artistic forms to look at aesthetic issues.

The Museum was participating in a nationwide art exhibition, the ARS11. A part of the Museum workers criticized the thematic choice of the exhibition, African art, for being distant with no relevance to the Museum's provincial role. The local focus was on African outsider art because the Museum is specialized in outsider art. Still mistrust and opposing mood spread around among the personnel.

Exhibition visibility in the city became an issue at a weekly personnel meeting, i.e. how to gain attention with a limited budget. One of the active critics came out with an idea of applying guerilla knitting which became mutually accepted. The Museum purchased knitting needles and wool of certain colors and anybody was offered a chance to participate and start knitting.

Very soon knitting became an everyday practice for months at the Museum. It was present everywhere: in meetings, on coffee breaks, in offices and in free time. Wool was even sent to friends who later mailed the pieces to be joined in the whole. Eventually the knitting project got structured by a few enthusiasts who made size instructions for others.

The knitted pieces were joined in patchwork quilts so the individual creativity was connected in jointly produced works of art. The quilts were set on their places to decorate lamp posts in the streets and the yards, the museum gates, handrails and door handles. The exhibition visibility got settled in a unique way which succeeded to attract large attention. The guerilla knitting project also prepared the ground for acceptance of the exhibition theme even among the critics while virtually every individual got sucked into the project.

The case is an example of aesthetic organizing. When room was made for sensory activity with skills of hands the workers adopted the idea which became the glue of performance. Devoting yourself in play and inventiveness nourished personal abilities and creativeness. It gave rise to empathic openness between individuals which was followed by stronger interaction and tacit learning from others, a community of practice was constructed.

The project made a forum for individual expression of feelings in artistic forms and communicating by knitting in a social group. The artistic process created a strong connection between individuals even with the distant partners who wanted to belong to the guerilla group - the choice was made by aesthetic grounds, wanting to feel belonging, which Kant calls *sensus communis*. Leadership had the role of making room for creativity and meaning, supporting cooperation and togetherness which were to grow into mutual involvement and play. The artistic project contributed to the exhibition visibility but also created an aesthetic community.

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Sophonisba Anguissola, *Self-portrait*, 1556. Oil on canvas. / a cut Palace, Poland.

Creativity has always been synonymous with the arts, but not with management. Management and organization, in theory and practice, has in the past tended to neglect the affective dimensions of work, and has often produced, as a by-product of organizing, effective ways of killing creativity – whether that characteristic of people working in creative roles, or that more generally distributed in ways that organizations only reluctantly recognised, and delimited, through such efforts as quality initiatives. We’re interested in new sources and approaches to theorising these relationships as well as new ways of organising and living them. We’re interested in the release and realisation of human potential, but not at the expense of foreclosing a critical gaze.

Convened by

Stephen Linstead (University of York, UK)

FINDING VOICE: EXPERIENCES, PRACTICES, AND THEORIES

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To perform comes etymologically from *ō* to give shape *toō* in general, and in this paper in particular it concerns the shaping of feelings. Emotion is at the heart of good theatre and, post-Daniel Goleman's emotional intelligence movement, increasingly recognised as belonging at the core of good leadership. This paper explores how the two might mutually benefit each other. It starts with each of the two presenters discussing how they approach this topic. Firstly, an experienced director reflects on what she has learned about the currency of emotions *ō* not least in how audiences pay to have the emotional experience of a play *ō* but also in producing theatre and in living. Secondly, an experienced professor and consultant looks at what he has learned about emotions and leadership and organisational attempts to create workplaces that exhibit emotionally-intelligent behaviours and cultures.

The exploration will include a brief tour of what they have found to be key texts *ō* in terms of helping to grow themselves and others *ō* in their respective journeys on understanding and extending emotional range, which will feature, among others: presence and the work of Patsy Rodenburg; Daniel Goleman, Richard Boyatzis, and Annie McKee on dissonance and resonance in leadership; accessing emotion and the work of Constantin Stanislavski and Sanford Meisner; finding the leadership voice and the work of Jim Kouzes and Barry Posner.

The paper will also examine connections and differences between the different journeys. Questions will include the following: What can the poetry of theatre bring to the world of business? What can adding value in the marketplace bring to theatrical worlds (for example, Stewart Friedman's Total Leadership ideology and metrics)? How do emotions *ō* positive and negative *ō* fit, or fail to fit, into both? And does the emotional intelligence movement have anything substantial to offer either, or both, or is there a need for a new kind of intelligence to bridge the gaps and leverage the possibilities? The paper explores what connected emotion looks like in theatre performance and CEO performance. After looking at some case studies, the presenters will ask the audience to participate in some exercises working with the five core emotions. Participants will be asked to consider the emotion that they find easiest to access and/or to work with successfully, and also the emotion that they find hardest to access and/or work with.

The presenters conclude by expressing their belief that to be connected emotionally allows a human to be fully present and available to use all resources to adapt to the challenges of art, business, and life. In the course of the presentation they hope to have illustrated that belief and enthused others *ō* both about its intrinsic value and about some theorists and practices that can make it a vital part of education and living.

...R COUSIN OF THE 'CREATIVE INDUSTRIES'?

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The Creative career and Creativity have become buzz words adopted by a variety of industries to encourage new and innovative ways of working. But who are these Creatives that we base these lifestyles and working practices on? Visual artists might at first naturally fit into this categorization, however clichéd, as their lives and art-works are unique and inspiring but their careers are precariously uncertain. This ideal model of creativity is a package that is deliberately outward looking but has failed to address some of the most pressing issues facing these creatives themselves; from the practicalities of earning a living to longevity of career? If you delve deeper into the paradoxical assumptions that proliferate the field of visual arts there is still much to be learnt both for those working now and in the future - before this should truly be heralded as a replicable model. In conversations with artists and by charting their career histories it becomes apparent that many of the assumptions we make about artists career choices may appear accurate but that lessons are not being learned which would enable them to make more conscious choices about their career and their future.

We are in a climate where arts funding across the UK and internationally is in flux and where the ethics of voluntary labour and internships - upon which the art market relies so heavily - is under debate. There is, therefore a need to understand what we can learn from artists but also what they can learn from themselves and others which will enable them to be even more in control of their careers and lives. This paper highlights a few of the issues which have arisen in conversation with practicing artists, using a theoretical perspective in order to further interrogate their ways and means of working in the hopes of creating a feedback loop which can be built in to future cultural support for the visual arts sector and beyond.

CREATIVE CLASS: MANAGING IDENTITY AND UNCERTAINTY IN A COWORKING SPACE

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The creative industries have been the source of much debate among commentators over the last decade or so. Celebrated as a role-model for a 'creative economy' by business and policy advisors (e.g. Florida, 2002; Howkins, 2001; Leadbeater & Oakley, 1999) and admired by management scholars for its flexibility, adaptability and capacity to deal with tensions (e.g. DeFillippi & Arthur, 1998; DeFillippi et al. 2007; Lampel et al. 2000; Lawrence & Phillips, 2002), the 'brave new world of creativity' has also been unraveled as a highly *uncertain* one. Low levels of social security, extreme work extensification, poor pay and high gender and ethnic inequalities have emerged as stable patterns throughout empirical studies of work in the creative industries (e.g. Gill & Pratt, 2008; McRobbie, 2002).

Although, in particular amongst management scholars, work uncertainty is typically celebrated as a prerequisite for liberation from the tediousness and boredom associated with 'having a normal job' more critical studies have pointed out that managing uncertainty has become a key organizing principle of today's governmentality (e.g. Amoore, 2004; O'Malley, 2000; 2008). That is, it serves to produce positive attitudes towards risk-taking and legitimize contingent employment relations as necessary for securing flexibility and creativity. Thus, uncertainty becomes a way of governing not only economic activity and social relations, but also the *self*. Managing uncertainty becomes a question of managing *identity* in the contemporary worlds of work that require 'managerial and worker bodies that are constantly attentive, constantly attuned to the vagaries of the event' (Thrift, 2005: 6). However, the question of *how* exactly creative workers deal with uncertainty in and through their identity constructions remains largely underexplored in the literature.

In this paper we argue that space plays a crucial role for managing identity under high work uncertainty. Instead of looking at space as a fixed, stable 'empty container' of social life (Lefebvre, 1991; Massey, 2005), we argue that it is primarily in interaction with space or, more precisely, *place*, which denotes a specifically organized space (Cresswell, 2004), people can conceive of, develop and construct a sense of self (Halford & Leonard, 2005; Brown & Humphreys, 2006). Based upon an ethnographic study of a coworking space in Berlin, a flexible shared office space geared especially towards the needs of the highly mobile 'creative class' we show how having 'a sense of place' becomes a key factor for managing the tension between self-determination and uncertainty underpinning the creative worker identity. More specifically, we develop how the coworking space is important for creative workers because it allows to (a) *draw boundaries* between work and leisure, (b) *create a community* that provides a sense of stability and belonging, while at the same time securing a sense of self-determination by fostering (c) *a culture of openness*. In the discussion, we problematize the relation between the coworking space, creative workers' identities and uncertainty by revealing a fundamental paradox: while the creative workers construct and understand their identities *beyond* the dualism of self-determination and security they still cling on the coworking space as a way for gaining some 'albeit illusory' sense of stability and security.

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GER UNITED BY THE NOTION OF CREATIVITY V DOES THAT WORK?

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Intuitively one might say that the artist and the manager follow conspicuously different principles of worth: the artist lives of inspiration and strives after self-fulfillment and epiphany while financial wealth is not important. The manager, on the other hand, is an economically active person pursuing profitable aims. Of course, this portrayal is too simple and one knows that such ideal types are idealistic ó what about all these persons doing creative work who live the life of an artist and pursue a more or less profitable business? Nowadays people are even invoked to evolve both their entrepreneurial self and creative potential.

However, on closer examination of the plurality of principles of worth relevant for working people and processes of valuation there are persisting conflicts emerging of such contradictory positions. Drawing on the theoretical framework of the Economics of Conventions, and on ethnographic field notes and qualitative interviews with individuals performing different working tasks within a production process, my paper focuses on how individuals manage to mediate between different principles of worth. A particular interest lies in the notion of creativity and in its role within these mediations and negotiations. I argue that the vagueness of the term creativity offers different ways of valorizing it according to different principles of worth. Therefore, it provides the opportunity to connect logics of worth that underlie management practices with logics of inspiration and self-fulfillment without appearing contradictory.

SHIP OF DEATH IN *BREAKING BAD*

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In the Emmy awarded American television series, *Breaking Bad*, we get to know the high school chemistry teacher, Walter White, who, as the series opens, has just been diagnosed with lung cancer. Refusing to accept financial support from a former friend and colleague, he finds an unusual way to pay for his medical bills: to cook methamphetamine, or to use its more common name -crystal meth. Over the course of the four seasons (a fifth and final season is under way), Walter finds himself in a series of ethically difficult situations, some of which will turn out to have profound effects on his life, pushing him down irreversible routes. Although many of his choices could be challenged on ethical grounds, it can be argued that he nevertheless stays true and committed to his own admittedly idiosyncratic ethics, based on a complex mixture of conservative family values, populist business ethics and an existential taste for -feeling alive.

In this paper, we use the figure of Walter White to argue that entrepreneurship or what some would call an entrepreneurial spirit or can be productively read through the lens of death. In the particular case of Walter White, it is the experience of death, and especially the concomitant realization of existential freedom, which emboldens him to pursue and realize his business idea: to set up a provisional yet professional meth lab in an RV and drive out into the New Mexican desert for weekend-long cooking sessions. But death is present also in another, more concrete way. Already in the first episode, Walter and his companion Jesse Pinkman (a former high-school student of Walter's, with a taste for drugs, drinks and women, as well as being a small time meth cook and dealer) have a run in with one of the local drug dealers. Like many of the following scenes of the series, this situation is (temporarily) resolved through violence and death. While the production and trade of illegal drugs may have an unusually direct connection to violence, it has previously been argued that also corporations and indeed entrepreneurship are strongly connected to violence and death (Banerjee, 2008; Jones and Spicer, 2009). Yet another way in which death enters into the series is through the nature of the product, which slowly (and at other times more rapidly) kills the user. Here, Walter White is practicing a well-rehearsed ploy: -since they will use this dangerous product anyway, they might as well get a better, cleaner and more concentrated product. His ethics is in many ways corresponding to that employed by various spokespeople for controversial industries such as tobacco and arms industries.

While some have argued that death constitutes the foundation of the corporation, the topic of death has only sporadically featured in the literature on organizations (Denhardt, 1987; Willmott, 2000; Smith, 2006). In this paper we seek to explore the relationship between death, corporate activity and entrepreneurship in some detail. To this end, *Breaking Bad*, and the lead character Walter White provide us with telling examples, all of which raise complex issues concerning ethics, violence, business and death.

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FOR RADICAL INNOVATION LEARN FROM CREATIVE PROCESSES OF CONTEMPORARY DANCERS?

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In innovation theory it is generally agreed that organisational culture has a significant influence on organisation's innovation capacity (McLaughlin et al., 2008). Shweder & Sullivan define culture as those meanings, conceptions, and interpretive schemas that are activated, constructed, or brought on line through participation in normative social institutions and practices (Shweder & Sullivan, 1993, p. 512). Culture is thus a way of thinking that establishes in a group through interaction and importantly influences the way people act and relate to each other in a group or organisation.

Different kinds of culture are needed to support different types of innovation, namely continuous improvements or radical innovation. Whilst a large proportion of the existing empirical research has concentrated on incremental innovation or innovation management in general, there is little known about the specific aspects of organisational culture that facilitates radical innovation (McLaughlin et al., 2008).

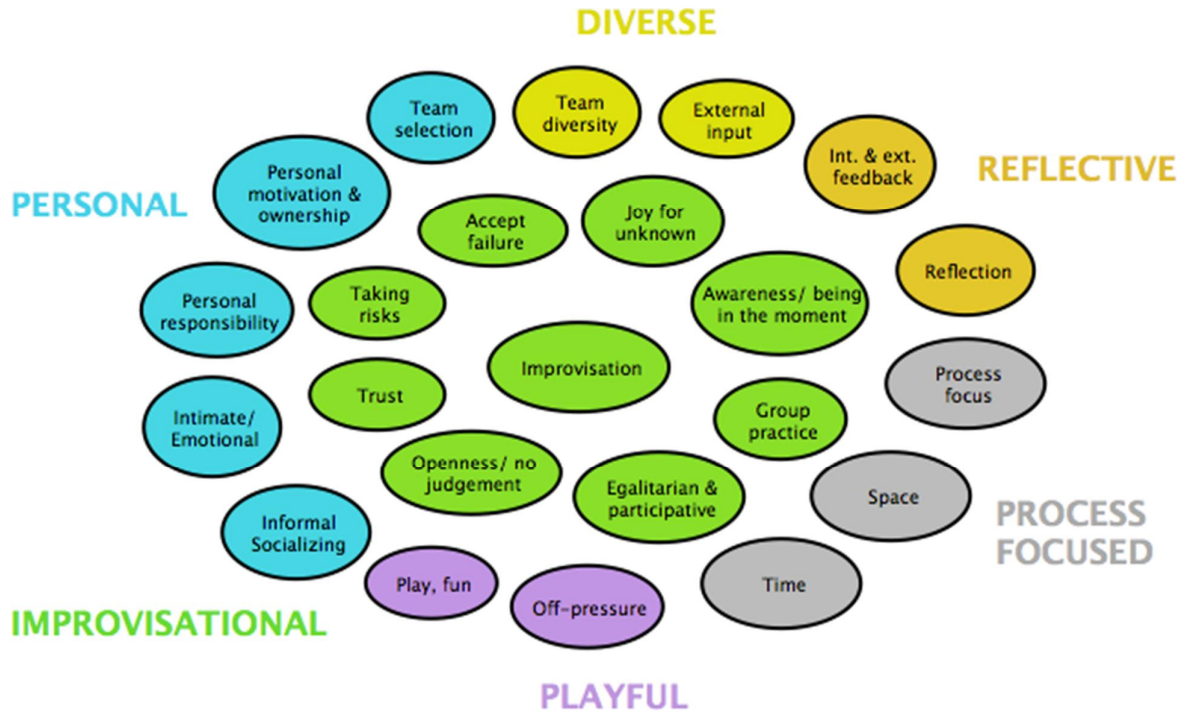
We believe that business could learn a lot about developing the kind of culture needed to support radical innovation from artists. This is why we conducted a series of semi-structured interviews with contemporary dance choreographers from different countries. Through interviews we tried to understand how creative process from idea to new performance looks like in contemporary dance groups and in what way members of dance groups think, act and relate to each other during the process.

While analysing the data a framework around key elements of culture that supports innovation as understood by choreographers emerged which to a large extent confirms and coincides with what McLaughlin et al. (2008) define as key elements of culture for radical innovation in business. On the other hand the framework proposes some new elements and also gives important qualitative insights that can further explain different aspects of innovation culture and give suggestions for tools that can be used to support it.

Common elements from both business literature and our empirical data from art stress the importance of freedom and autonomy of individuals in the group, self-organization and loose structure in which goals and methods how to reach them are not clearly defined and known in advance. Other common elements are the importance of taking risks, openness and joy for exploring new and untried solutions, and a diverse team that gets inspired and harvests ideas and competencies from a wide array of sources, also outside organisation.

On the other hand dancers bring in also new interesting insights, talking about the importance of improvisational practice for generation and exploration of ideas, different feedback and reflective practices that need to be balanced with creative action to take decisions and move further in creative process and the importance of personal responsibility, involvement, ownership and use of emotions and informal socializing in the group during creative process. This paper explains in more detail the culture developed in contemporary dance groups to support creative process, how it coincides with existing findings about the culture for radical

... ideas and insights artists can bring to business in this



Key elements of innovation culture as seen through the eyes of choreographers

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CREATIVE WORK: THE IMPOSSIBILITY OF EMPLOYABILITY AND VIRTUOSITY

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In this paper I explore some aspects of the subjectivities of those working in so-called creative industries. Specifically, I look at free-lance musicians and explore their accounts of looking for opportunities for paid work, interacting with their peers, relating to audiences and operating within the general field of cultural production. Drawing on the notion of fantasy as developed originally in psychoanalytic theory and later taken up as a concept for exploring ideological forms of fantasy, I look at the ways in which musicians give accounts of their ambitions, working experiences and modus operandi in face-to-face interviews and online forums. Fantasy can here be conceived as a sustained orientation of the subject towards a desirable –ideal that it strives to embody, that is reinforced and inculcated through its symbolic underpinnings. I argue that musicians’ subject positions are implicated in two such fantasies. Firstly, they are subject to a fantasy of employability, which represents the introjected desire to embody what –the market wants of a musician. Secondly, they are subject to a fantasy of social virtuosity, which represents a desire to embody fluency within the social fabric of their overlapping work/life networks. However, following *fiiflek* I take ideological fantasy to manifest itself in a split fashion, where a destabilising fantasy will work to –explain away inconsistencies in the stable or –beatific fantasy. Rather than undermining the fantasies of employability and virtuosity, we see two separate strands of fantasy that seemingly represent counterdesires of the subject, and allow evident failures to live up to the beatific ideal to be excused. One such destabilising fantasy can be seen in the ideal of craft, which accounts for one’s failure to be –employable enough. This fantasy of craft can be understood to undergird musicians’ tendencies to imagine themselves as keeping the market at arms’ length, and not –selling out– to the basest audience-pleasing tactics. It allows them to imagine themselves as part of a community of practice with its own values, discipline and a pursuit of internally defined goods. Similarly, the beatific fantasy of virtuosity, which can be seen to underlie the subject’s relation to sociality across the blurred spectrum of work and life, is supplemented by a destabilising fantasy of autonomy. Here we can conceive of the impossible object of professional and artistic autonomy as a –catch-all for the subject’s failure to feel at home in its heavily networked everyday. Such desired autonomy finds its expression in rhetoric laced heavily with the romantic notion of the artist as outsider, as lonely genius or even as a transmitting vessel for a higher inspiration. However, such notions of autonomy may equally be read into machinations of scene politics or peer jealousy.

This paper seeks to extend the debate on precarious forms of work in the creative industries by pointing to its seemingly contradictory fantasmatic underpinnings, which allow us to understand the psychological reproduction of exploitative working conditions and structural underpayment of creative workers. This is especially relevant given the ways in which flexible and contingent forms of employment are being extended to sectors that were historically characterised by more stable and secure forms of employment. Much of this is happening against a backdrop of declining influence and bargaining power of trade unions, a growing externalisation of production through outsourced labour, and a rise in contracting. The creative sector therefore represents one dystopian view on the future of employment, and as such is worthy of critical scrutiny.

The material in this paper also allows for a critical re-evaluation of the grandiose rhetoric of bohemianism and creative industries as an economic vanguard, and of discourses that celebrate the –free agent economy, or that espouse professional freedom as a desirable good in its own right. The fantasies discussed in this paper demonstrate how contradictory logics can shape the work ethic of free-lance workers. This paper also has relevance for work that proceeds from the coordinates of autonomist Marxism, by providing insights into the fantasmatic logics that prevent common forms of resistance and political action from emerging in sectors that are rife with adverse effects of capitalism. In the case of musicians the –knots of impossibility that can be seen in the ideological fantasies that



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t in the indeterminacy between the notions of the market and works as commons or as hierarchies. Commonalities that may ion and exploitation would need to proceed from a realisation of these contradictions. Therefore, this paper points to the need for lived experience, and a deep knowledge of the context in which precarious labour occurs, as a prerequisite for political action. This lays bare some of the limitations of sweeping accounts of creating common cause among those in precarious or immaterial labour.

ORGANISATION AND ART: CAN CREATIVITY E THE WAY WE THINK?

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Writers on organisational life have, for the past decade and more, acknowledged the existence of high levels of uncertainty verging on chaos in the world of work. The paradoxical, unpredictable and ambiguous nature of organisational life has the potential to create dysfunctional institutions, high levels of resistance to change and defensive behaviours as people struggle with low self esteem and a corroded sense of their place and value in their organisation.

Is it reasonable to assert that meaning can more easily be found, and sense made of nonsense, if we were to more readily use the artist within us? Is the artist in us more able to embrace, represent and develop our own and each other's understanding of social pathology, dysfunctional organisations, unpredictability, the absence of answers, the silence of indecision and the basic human need for approval/love?

There are many ways we try to creatively make sense of our world ó through poetry, through story-telling, through metaphor and through performance. Much has been written about organisational discourse, and the importance of story-telling to renew a sense of community and to make experience meaningful. Writers have reflected on Shakespeare as a way of understanding organisational politics and the characteristics of leadership. Others have used mythology to identify characters and key roles within the workplace. The struggle to find ways of creating happy workplaces is not over, and much is now being written focusing on the 'dark side' of working life ó toxic leadership, negative politics and organisational misbehaviours.

This article will focus on the use of acting and theatre models, including Stanislavski's 'system' and the Meisner technique, as a way of re-discovering our basic motivation; analysing organisational discourse, considering organisational culture and re-visiting structure, roles and relationships. It may be that by using the magic of performance we can develop a stronger understanding of parallel plots within the organisation; identify how relationships within the organisation should work, so they can be changed; increase organisational ability to adapt positively and creatively to change and enable organisations to work on vision, plans and outcomes and identify exactly how to improve organisational performance.

It has long been acknowledged that intelligence quota is not sufficient to make an organisation successful. Emotional and spiritual intelligence are also key characteristics of a healthy, high performing, change-ready workplace. Could it be that we also need to develop 'performance intelligence'? Intelligent performance, in the theatre or on film, is at the heart of any successful production. Might it be possible to apply performance skills and techniques in the workplace to ensure successful organisational 'productions'?

AND SPEAKING IN ORGANIZATIONS

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Kurt Johannessen.

A newcomer to an organization can be a tremendous asset, in that she can notice significant aspects of the everyday life in the workplace which are difficult to see for those who have spent a long time there. There can be a naivety and freshness to the newcomer's perception. She is not yet restricted by the local, established ways of seeing things. It is very likely that important facets of what is going on in the organization are hidden for the people who have worked there for some time. They have become accustomed to particular ways of doing and seeing things. Habit can function like a set of eyeglasses. They make certain elements come into sharp focus, while others are blurred. When the newcomer enters the workplace for the first time, she may find many of the practices and routines there to be puzzling. Why do you do things that way? What is the purpose of that particular practice? Where is the link between this method and what you want to achieve?

There can be a Socratic quality to the questions posed by the newcomer. But will she ever voice them? As a newcomer she may not feel qualified or called upon to speak about her observations. In her eyes some of the practices may seem cumbersome and irrational. She may also witness actions which from her perspective seem unethical. Should she express her concerns? Will she be encouraged to do so? How well is the organization equipped to learn from their newcomers?

Word! explores the dynamics of seeing and speaking by applying concepts and ideas from philosophy, social psychology and art. The underlying idea is that humans are relational beings. Each individual crucially depends upon others to supplement their perceptions and understandings of the world. In organizational settings the upshot is that you need to invite people to use their eyes and voices actively to challenge current practices and habits.

AL CREATIVITY: THINING OUTSIDE THE BOX

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There is ongoing interest in creativity due to common claims that one of the ways of succeeding in a competitive situation is to increase the level of creativity within the organisation thereby increasing innovation. Contemporary research on creativity is often traced back to an influential address to the American Psychological Association in 1950 by Guilford. Guilford encouraged researchers to understand what differentiated the creative individual and in many ways this set the agenda for much of the subsequent research into creativity. Based on the amount of creativity research undertaken since then, one may be forgiven for thinking we "know" all about the phenomenon. However, the nature of the phenomenon remains contested. Mainstream research assumes creativity is the result of a creative individual's effort and is an inherent feature of objects or processes. An alternate view postulates that creativity occurs due to social processes and is subjective and contingent. Lack of agreement has ramifications for researchers and practitioners in terms of the questions asked, knowledge generated and how creativity is approach in organisations. This paper provides insight into a research project which looks at creativity through an alternative lens. Underlying this research is the assumption that in the social realm, reality is based on individuals and groups subjective interpretations of everyday life and the construction of these into a meaningful and coherent world. The purpose of the research is to explore the utility of an alternative lens and assess to what extent it is able to contribute to the debate by providing new insight into the phenomenon. In line with the research framework a case study approach was adopted. In order to provide contextual diversity a call centre and advertising agency were selected as study sites. Data was gathered at these sites through semi-structured interviews, observations and by gathering artefacts. Findings show creativity in the structured, process oriented environment emerges tentatively from a subjective assessment of the utility and uniqueness of the artefact. While the construct in this environment is not highly contested there is an element of currency which means that the "creativity" can disappear over time. In contrast within the advertising agency creativity is a contested construct which exists due to a subjective response to an artefact. The creativity of advertisement appears highly contextual and lack stability with adverts gaining or losing creativity over time. In summary, based on this research creativity can be conceptualised as a subjective, fragile, contextual phenomenon. These findings add weight to the growing support for the alternative view of creativity. This perspective on creativity has implications for researchers as well as practitioners who may need to start thinking outside the box in terms of organisational creativity.

ARTIST (AND ENTREPRENEUR): THE USE OF MARKETING PERSPECTIVES TO IDENTIFY USEFUL TOOLS IN THE SELF-MANAGEMENT OF SUCCESSFUL CREATIVITY

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At the end of the 19th century, while Sigmund Freud was investigating unconscious phenomena and the impact of childhood episodes on the causation of neuroses, Edvard Munch (1863-1944), began expressing his fragmented and tormented inner world through his expressionist art work (Warick and Warick 1984, Næss 2005). Even though Munch was influenced by other artists and the social and political environment of his time, his expressionist images were rooted in the traumatic scenes and emotional experiences of his childhood (Næss 2005, Warick and Warick 1984).

Munch survived the early years as an artist on loans from friends and family. He was poor for twenty years - a period in which he created what would be later seen as masterpieces, but at the time no one wanted to buy. Munch travelled extensively in Europe trying to gain attention (for instance making a poster of the premiere of Ibsen's *Per Gynt* in Paris) and to exhibit and sell his art. Success eventually came in Germany when he was nearly 40 years old (Næss 2005).

The purpose of this study is to better understand Edvard Munch's personality traits (Hopwood 2011; Aaker 1997), relationships, episodes (Eggum 2000), traumas (Edkins 2002), creativity (Prichard 2002; Warick and Warick 1984) innovative thinking (Eikhof and Haunchild 2006; Warick and Warick 1984) and his resulting expressionist art work (Viederman 1994), from a psychoanalytic perspective (Aragno 2010; Viederman 1994, Freud 1971, 1976) married with a marketing perspective (Aaker 2009; Kotler 1996; Kapferer 1997; Keller 1993, 2003, 2005, 2008; Schroeder 2005) to identify the tools he used to self-manage his own creativity.

The paper addresses the following key questions: what are the links between episodes and stories in his life and his art work; the themes of love, jealousy, distrust in women, anxiety and death? What are the connections between his traumas and personality traits and his art - an extension of his persona to his art (Rentschler 2005)? Why did he achieve little but scandals in the first twenty years of his life as an active artist despite his sales activities? Why did he experience relative success in the latter part of his life? Why have the recent exhibitions in Paris, Frankfurt and London been successful? And how can we explain today's demand for his art?

The paper will be largely organized around themes (love, jealousy, distrust, anxiety and death), universal aspects of life that defined Munch's thinking, linked to specific episodes, stories and traumatic scenes in his life. Further, these themes will be dealt with under topic headlines like (1) Munch and his family (2) Munch and his friends (3) Munch and his women (4) Munch, Europe, key success factors, and what to learn.

There is a plethora of books written on Munch and articles relevant for the questions addressed in this study. The paper (and the script of the film) will be based on secondary sources and also on expert interviews with curators, art historians, art critics, psychiatrists, sociologists, marketing academics, commentators, and auctioneers from several different European countries.

BEYOND THE MYTH, SOCIAL DOMINATION

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For more than a decade now creativity has been increasingly claimed to be a key factor for success, or even survival, of firms; a cornerstone of team performance and a key source of individual motivation and self-realization. Correlatively organizational research on creativity has bloomed at the three above mentioned levels ó organization, groups and individuals ó so that drawing on both qualitative and quantitative methodologies, scholars have abundantly evidenced/investigated factors and processes fostering the development of creativity in organizations.

Beyond this general trend lies the assumption that creativity is positive at all three levels. What this paper tries to show is that creativity is not only strategically valued but, more generally, socially valued ó a value which nurtures processes of social domination within firms, in which creative persons are the dominant at the detriment of ònot especially creativeö individuals.

This conclusion is based on interviews of 32 French managers collecting their representations of creative persons (and their opposite, ònot especially creativeö persons) with the use of the first stages of the MSII (Multistage Social Identity Inquirer, Zavalloni, 2001). Collected representations have been analyzed with the use of the SPAD (Text Mining) software.

The most interesting findings are following:

1. Traditional representations of creativity are still alive. Despite recent claims that everybody should be creative, creativity is still self-perceived as a personal trait by some categories of managers, and non-creativity by some others.
2. Representations of creative persons are those mentioned in the psychological literature (intuition, imagination, open-mindedness, etc.), but also representations directly associated with the business context (social utility, effectivenessí).
3. There is a relationship of social domination between persons who perceive themselves as creative (dominant) and those who don't (dominated), since, as explained by Lorenzi-Cioldi (2002), the former are able to make the latter adopt their views.

Findings suggest that recent claims for creativity are less salient than traditional representations that assign creativity to some categories of managers; that creativity is not only strategically but also socially valued; and that social value offers the basis for social domination between groups of managers. Findings are discussed with regard to the possible existence of a social norm valuing creativity, which might reverse the above interpretation: strategic value would be a consequence of social value, not the opposite.

This research contributes to opening the black box in which creativity is often kept, discovering some of its hidden aspects and critically shedding light on unexpected potential detrimental aspects. First, the strategic value which is usually granted to creativity might be overestimated as a result of the blinding effects of the social norm and second, social domination is always for the benefits of some at the detriment of othersí

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THE BANKING CRISIS AND BECAME A WHORE.”

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In early spring 2004, I led a small troupe of actors and directors to a beautiful hotel, high in the Alps. We were doing an intervention as part of a large international conference of bankers. The event was hosted by a management consultancy and they had invited the rising stars of the global banking industry to a giant party where they would attend learned seminars on trends in the industry and tackle the problem of where growth was to come from (and ski).

The theme of our contribution was creativity, innovation and risk. The storyline was essentially this: In order to innovate you have to take risks, creating an ensemble liberates individuals to take risks, without taking risks you cannot improvise, make discoveries, create or invent. If you have the right environment, the right levels of trust and openness between the people in your team, you can explore ideas in the time honoured ways of the theatre rehearsal, you can ðfail and fail againö and dare to share ideas that may transform your understanding.

We held up the model of the fearless actor, daring radical interpretations, egged on by the vigilant and encouraging director who set ever more radical constraints in the rehearsal room to draw out unexpected possibilities from a performance. This courage to take risks was the necessary attitude for innovation to take place; it was developed in actors and could be developed in anyone. The intervention was a great success. The bankers left encouraged in their belief that taking more risks would lead to innovation and was a wholly good idea.

On the way up to dinner in the cable car afterwards, I got into conversation with one of the consultants who had masterminded the event. He told me that on the front page of his MBA thesis on investment banking he had used a quote from Macbeth; the quote was ðAnd you all know security is mortalsö chiefest enemyö(1). He thought it very apposite and right in line with the theme of the work my colleagues and I had been delivering. He was using the quote to say something about the balance between security and risk in investment banking, that without a willingness to take risks, growth and profitability would be limited. Indeed he was going further; he was implying that clinging to security was the ðchiefest enemyö of growth and profitability in banking.

I was impressed. It is an obscure quote. It comes from a speech in the play that is almost always cut from productions in the UK. It is from Hecateö¸ speech to the witches in their den. Hecate (one of the pagan gods closely associated with the Devil Himself) is advising the witches of the weakest point in a mortalö¸ moral armour: But in Macbeth ðsecurityö means something quite different to the security my consultant friend had in mind.

The security that Hecate is urging the witches to exploit, is that which comes when a person feels ðsecure in soulö ó confident of their purity and their place in heaven. The security that is ðmortalsö chiefest enemyö in Shakespeareö¸ world is the over-weening sin of pride. A truly pious man or woman is ðoftener on her knees (in prayer) than on her feetö(2) never secure, always humble, living every moment in full awareness of their sinfulness and mortality, ever fearful of transgression. It is, to quote another play, ðthe confident and over-lustyö(3) that end up damned and dead. Humility is the counter to security in Shakespeareö¸ world, not risk.

I do not know what influence those days in the mountains had on the ambitious young bankers who attended - but there is no doubt that as artists we were part of a spirit abroad at that time. Banking was becoming exciting, risky, creative, glamorous and very, very profitable. We were supporting and encouraging this tendency and being handsomely paid to do so. Perhaps the appearance of Hecate at the feast should have been a warning to us, and to them. But I was not there to do art, to honour the truth, to explore the nuances and perils of ambition and over-confidence, as Shakespeare does in

being very well paid and because I thought I was offering her production of Macbeth.

Not long after this event, I attended a conference in Denmark where academics with an interest in the growing field of the arts in business, met and worked with practitioners, to share their views and enter into a dialogue about this exciting and growing field. At that conference one artist practitioner wanted to explore the question 'Am I a whore?' This was very a controversial question, met with some resistance from many, but deeply felt by the person who posed it. She felt there was a parallel between prostitution and her work as an artist in business. I felt a guilty affinity with her, though I denied it at the time. Ten years on, I can see that on some occasions, I and my colleagues have perhaps behaved like prostitutes. We have agreed to give ourselves, our bodies and our minds as artists, for payment to those who are only in pursuit of their own pleasure and advantage and are essentially indifferent to us and sometimes even contemptuous. We remain 'outside', perhaps at times we have been 'used'.

When I began this work, I felt like an evangelist; though some around me, I suspect, thought I was indeed behaving like a whore. I was convinced that there was knowledge within the arts that was potentially transformational, that this knowledge was not within the art objects, but within the praxis. I was not, like many of my colleagues in the theatre, interested in communicating the insights of the plays of Shakespeare to the world of business, I was interested in the activities and the organisation of the play-making process - and I still am.

Progress has been made, as this conference attests. But in many ways this work has barely begun. While the field has grown academically and shows immense vitality and promise, the relationship with business and organisational life seems to have stagnated. I am still delivering the same stuff to the same sorts of people with the same issues as I was ten years ago and I still believe it can be a force for good. But there has been no transformation of organisational life. The opportunity for transformation offered by the banking collapse has not been taken. No radical re-think has yet occurred. Some of the business schools have been jolted into a, still reluctant, acceptance that they might need some new ideas, and some are tentatively reaching out towards the arts - but there are still no bridges strong or wide enough to facilitate a real trade in ideas.

Why is this? There are three reasons perhaps. One is that existing consultancies and HR professionals have acted as gatekeepers for the access of artists into businesses, another is that academics and artists have far less in common than they imagine and their knowledge is held in different forms and the third is that artists (like research scientists) operate a gift economy. When money enters the trade in ideas, it destroys it.

To take the first issue: When I began this work I was quite often brought in to an organisation by a senior executive who had met me or experienced my work and had the time, the nerve and the personal budget to engage in an experiment. Some of those early interactions remain the tantalising best of my work. Over time those direct relationships have been harder to find. Increasingly my entry to an organisation is through HR or a consultancy. Here my approaches and methodologies are sometimes in direct conflict with existing ideas. Sometimes I am obliged to re-frame my work in terms that are compatible with existing HR custom and practise or with a particular consultancy set of 'tools'. Thus, over time, I have learned and begun to employ, the language of 'communication skills', 'leadership development', 'strategy weekends', 'scenario planning', 'creativity and innovation'.

I have been encouraged in this act of dressing up in others clothes, in order to win the business. I have sometimes needed consultants and HR professionals to 'sell me in' to a business. I have sometimes worked for consultancies where I am 'charged out' to the client at a higher rate than I am paid by the consultancy. In short; I have been pimped. Good pimps are useful, they protect you and they get you work. As a jobbing actor in the theatre my agent was very much in this role and actors have no shame

...e allowed to practise their craft. But it has not helped to frame
...equals collaborating to create something.

My relations with academia have been more satisfactory in that respect, partly because there is seldom any money involved, but here there is a different problem. In academia there seems to be a need that I fit in even more carefully with what is already received and understood. There is an obligation in anything I offer for peer review, for instance, that it fits the standards set by The Guild of Academe. I am not a member of that Guild; its secrets are closed to me so my work may be rejected. I can only make my contributions by smuggling in offerings under the cloak of a bona-fide academic who can craft my rough ideas into something that will fit neatly into the existing jigsaw of received wisdom.

And finally there is money. As soon as I began to sell my craft knowledge instead of using it to make art, it began to die. Artists run a gift economy; they live in a creative commons of shared experience. They hungrily devour each others work and allow it to revitalise their own, they steal, they admire, they copy, they sit at one another's feet, they share, they give. They do not monetise this exchange. As soon as I realised that the games and exercises I used in my workshops were valuable in cash terms my attitude to them changed. When I found them turning up in the work of others who I know learned them from me, I felt as if something had been taken from me. I had never felt that before. And I often failed to notice what I had taken from others, or if I did, I did not value it. I, and the people with whom I worked, became defensive and insecure about their "intellectual property" - the exchange of ideas and techniques became parsimonious and grudging, the stream began to dry up.

One of the most useful and insightful conversations I have had in the last ten years was with the head of supply chain management for a major electronics company. We were introduced by a journalist friend of mine and we immediately found a shared passion and interest. Our conversation continued for many hours over many months and for the first time I felt truly engaged and involved in the work, really trying to understand and apply the insights of the arts to the real problems of a real business.

But in order to get there, we first had to agree that this was not consultancy, that I was not pitching or selling, and that no money would be exchanged. We had to establish a territory between us that was free of any commerce or transaction, and then we could really talk. Only then did I feel free to be completely and fully creative. I was free in every sense, free not to know, not to play the game I had seen consultants play, of selling solutions that they knew they could provide, regardless of the real nature of the problem. I was free to play around, free to be completely wrong, or rude, or mad. Free to be creative, free to learn, free to fail. Not a good business model, however.

Which brings me back to the opening story: I do think that the work I have done in the last ten years has been influential. But in as much as it has been successful commercially, it has been ambiguous morally. I think I was part of a fashionable embracing of "creativity" that liberated individuals and organisations to take risks and dare innovations that were enormously profitable and rewarding - but un-examined morally and ethically.

I suspect that "creativity" is indeed something business and the arts have in common. I also believe that "creativity" in itself, is an amoral force; an eerie fluid that pulses in the living world and is not, of itself, a moral good. Perhaps it could be understood as a by-product of complex dynamic systems, perhaps as the spirit of Kali. The products of the creative life-force may be art, or animals, or they may be merely "goods and services". But they all carry an ethical penumbra as well as an aesthetic one and as such are moral productions.

This is not a new idea. Faith communities throughout the world have a long and ignoble history of persecuting, censoring and suppressing artists and the objects of artistic production on moral grounds, while at the same time employing great creativity and imagination in devising cunning traps and exquisite tortures for those they seek to oppress. "Creativity" has no moral bias one way or the other; the things that creativity gives life to are another matter.



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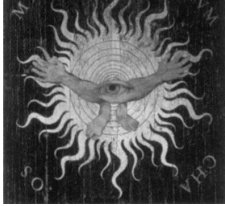
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...e easily seduced by money and power. Those of us within the
...olved directly with contemporary capitalism, need to proceed
...sense that we are engaged in politics as well as art and that
... what we profess morally and politically, matters and needs to be examined more thoroughly and
... expressed more openly than it is today ó even though it might be very bad for business.

- (1) Macbeth, Act 3 sc V
- (2) Macbeth , Act 4 sc III
- (3) Henry V, Act 4 sc I

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ARCHETYPES IN THE ART OF MANAGEMENT



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The western world has long entertained the idea that creativity can be equated with the generation of ideas and a method for problem solving. The belief is that creativity is equally distributed among the population and can be developed through training and using the right methods. This signals a world obsessed with the project of progress and taken over by rationalization. If we turn to the world of art we find similarities: contemporary art turned to information and critique in order to circulate more effectively. Conceptual practice has been developed as a publicity tool (Alberro, 2003) devised to aid the administration of and control of art's own boundaries: the administration of the aesthetics of administration.

In spite of the hype about innovation and creativity now, most organizations, and especially their authority figures, do not embrace change, seeking to maintain control through order and organization for their own sake. Creativity is seen as merely instrumental to competitiveness and attaining goals, which will allow the organization to survive. Once those goals are achieved the system goes back to maintaining its tight control over its production processes and its workers, thus excluding once again creative behaviour.

In the research on creativity propelled by studies on business innovation and competition, there is an attempt to decompose creativity into analysable parts to be understood and replicated in a mechanical fashion - in the same way that industries and hard scientific thinking operate. Believing that only conscious (controllable) processes are involved in creativity shows how much we have struggled to remove uncertainty, subjectivity and the unconscious from organizational life or just life. Yet, we need those components in order to create.

Looking also at the current interest in sustainability – not only the survival of the planet and of the species, but the idea of a community-based and efficient economy – we see a similar pattern. Resource depletion through behaviours of greed and violence toward each other, towards our resources and ecosystems shows a lack of systemic thinking that seeks to balance things through a call to the development of a sustainable consciousness, quickly turned into bureaucratic procedures seen as a competitive advantage.

My presentation shows the underlying patterns that are present in our organizations and how they relate to the suppression of feminine archetypes. Jungian thought is of relevance for current organizational learning and change. The clarification of opposites – dynamic and static masculine, dynamic and static feminine -, combined with a systemic approach, allows for a description of the over-valuation of the static and dynamic masculine in organizations today and a deficit of the static and dynamic feminine. I propose that we need to evolve to a state where we do not have to choose between opposites. It is not about implementing creativity but about removing the barriers to creativity. This is the opposite to the compulsion to know and control everything all the time.

<http://www.visualcv.com/fmaio>

RHETORIC CONSTRUCTION OF INNOVATION BY DIVERSE CREATIVE ENTREPRENEURS

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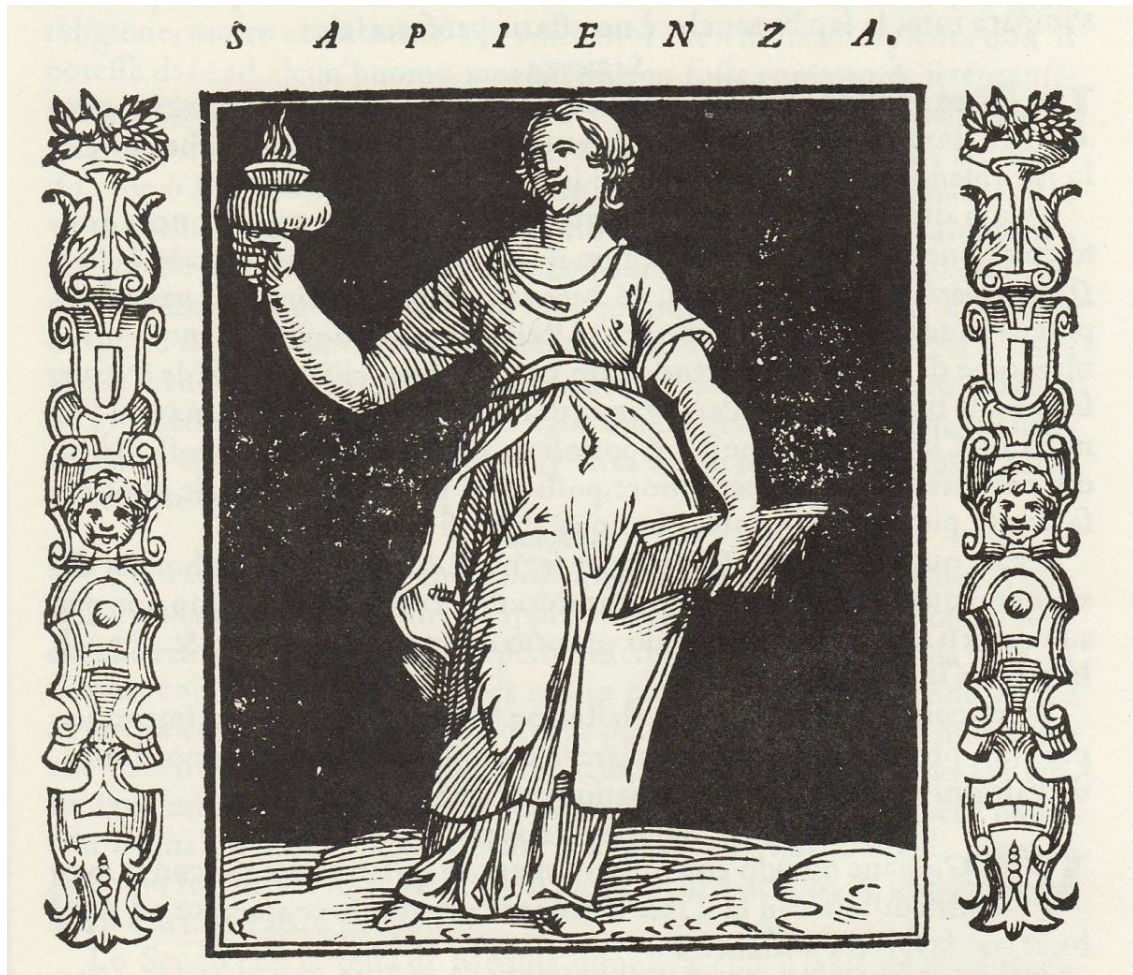
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Although research on innovation in the creative industries has traditionally taken creativity for granted (Miles and Green, 2008), focusing on technological novelties (Colapinto & Porlezza, 2011; Hotho & Champion, 2011; Potts, 2009), recently a literature has emerged on soft aesthetic innovation, centered on novelty in meaning (e.g. Castaner and Campos, 2002; Handke, 2008; Heilbrun and Gray, 2001; Stoneman, 2010). In this literature, innovation is by and large approached as something objective or given and thus reified, entailing the major theoretical difficulty of identifying a suitable way to assess novelty, or a common referent for determining whether something is new or not (cfr Castaner and Campos, 2002; Handke, 2004).

Following Rehn and Vachhani (2006), in this paper we rather approach innovation as socially constructed through language, namely, produced through a social and cultural act of ascribing value (p.312) to creative work. Specifically, we maintain that, as symbolic innovation occurs on the plane of meaning, it does not precede language but is rather constituted by it, warranting the investigation of such language. Acknowledging that creative continuously construct the novelty of their work (Brandellero and Kloosterman, 2010), we investigate the construction of symbolic meaning as novel, claiming innovation, from a rhetorical perspective. Our research question is: how do creative entrepreneurs rhetorically construct their creative products as innovative?

Drawing on rhetorical theory (Perelman and Olbrechts-Tyteca, 1969; Warnick, 2000; Warnick and Kline, 1992), this study examines the rhetorical schemes creative entrepreneurs use to persuade a general audience about the innovative character of their creative work. Rhetorical schemes are frames minimally connecting idea or terms to build arguments (Warnick, 2000). They owe their persuasiveness to their recognizable structure (Warnick and Warnick, 2000). Empirically, we examine 78 texts including 26 interviews with ethnically diverse creative entrepreneurs professionally active in Belgium and 52 texts by them on their creative work published in non-specialised mass media (e.g. interviews, articles, websites). Our sample consists of self-employed creative with foreign backgrounds, a rather small group in Belgium. They can be considered extreme case (Patton, 2002) as they are likely to have developed a particularly persuasive rhetorical on the innovative nature of their creative work because this is strongly associated with the person producing it, and minority creative entrepreneurs do often not share the ethnic background of many of the (majority) individuals in their audiences due to lower (minority) cultural participation rates (van Wel, et al, 2006).

In their narratives, our respondents constructed their creative work as innovative in content relying on three types of argumentations. A first type of argumentations is centred on their own biography as a source of innovation, using as main scheme liaisons of co-existence, crafting a link between a manifestation and its essence. The second type is centered on the difference of their creative work vis-à-vis other creative products. This cluster mainly relies on comparisons and model schemes to argument novelty. Finally, a third type is made of argumentations centered on significant others constituting the creative field and represented as barriers or opportunities for innovation through hierarchies and personifications. Taken together, these three argumentations achieve the rhetorical affirmation of uniqueness, the rhetorical embedding of such uniqueness in the relevant creative context, and the rhetorical stress on power struggles involved in creative work. finally, we observe an ambiguous rhetorical use of commercial logics and the public and a largely implicit reference to the economic value of speakers' creative work.



Cesare Ripa, *Knowledge*, from *Iconologia ovvero Descrizione d'Imagini delle Virtu, Vitij, Affetti, Passioni humane, Corpi celesti* (Padua, 1611)

The education and pedagogy stream reflects on the extent to which creative thinking and research methods can inform our approaches to teaching and learning. Highlights include technological innovations, ethnographic experience, photography and faith.

Convened by

Jenna Ward (De Monfort University, UK)

P: CONTEXT, AUTHORSHIP, CREATIVITY AND DANCE

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This paper investigates how arts-based learning processes can support understandings of leadership in graduate business education. The substantive focus is to explore the applicability of the art form of dance to arts-based learning within this context. Systematic inquiry through the review of literature of academics and other scholars from the fields of leadership studies, dance and physical education build the conceptual background and framework that guided the investigation into this field. Previous research reveals that a great variety of authors argue for the application of arts-based learning methods in leadership and leadership education (Grint, 2000; Adler, 2006; Denhardt & Denhardt, 2006; Ropo & Sauer, 2003, 2008; Styhre & Eriksson, 2008; Taylor & Ladkin, 2009; Bathurst, Jackson & Statler, 2010). Some main re-occurring topics relating arts-based learning methods to leadership are the proposed applicability of artistic processes to inform ways through which leaders and followers communicate, create, solve problems and collaborate with their peers or subordinates in given contexts. Within this paper I discuss how the art form of dance can be used to inform, develop or enhance leader-follower communication, problem solving skills, team collaboration, and the stimulation of creative and innovative thinking within the context of graduate leadership education. This inquiry contributes significantly to developing insights on how dance creates opportunities to support leadership understandings and the education in this field. By investigating the little researched phenomenon of arts-based learning methods in leadership development using dance in relation to creativity, communication, collaboration and problem-solving skills, this study identifies valuable categories of meaning to establish a basis from which future studies might further investigate the effectiveness of practical methods that dance learning can offer within leadership educational contexts.

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WITHIN A BUSINESS SCHOOL CURRICULUM THROUGH DESIGN THINKING

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Persistent critiques of the quality and relevance of graduate business school curricula and pedagogies include what a recent publication (Datar, Garvin & Cullen, 2010) terms the *öunmet need of acting creatively and innovativelyö*. One approach to ensuring student development in this area is to be attentive to the theory and practice of Design Thinking.

This paper will detail the experience of a private university which accepted this challenge by developing and delivering a masters level course in Organizational Theory and Design, centered on the work of Roger Martin, University of Toronto. The course enhanced student skills and awareness by requiring that they work collaboratively in study groups to design *öan organization the world really needsö*. The resulting projects themselves evidenced richly creative approaches to *öicked problemsö* (Martin, 2009, p. 92); even more significant was the impact on classroom practices and college-wide approaches that made possible Martin's three essential components of design thinking (Martin, 2009, p. 88):

- deep and holistic user understanding;
- visualization of new possibilities, prototyping, and refining;
- creation of a new activity system to bring the nascent idea to reality

Design Thinking, over the past five years, has been a frequent topic of discussion and debate in the academic and business press. The implications of this approach for management education were featured in *Academy of Management Learning & Education* (Dunne & Martin, 2006). A related article in *Harvard Business Review* (Brown, 2008) will also be foundational to the paper proposed for the 2012 Art of Management and Organization Conference in York. Through the story-based sharing of the experiences of faculty and graduate students in a university's College of Business and Public Management, the paper will discuss the impact and potential impact of repeated offerings of this course in organizational theory and design. Tim Brown writes of Design Thinking as being *ö. . . a creative human-centered discovery process . . . followed by iterative cycles of prototyping, testing, and refinementö* (2008). This description describes well the very learner-centered approach used in these courses, as well as the potential for expanding such approaches through the graduate management curriculum.

Students' work began as Dunne and Martin (2006) advocate: thinking about what might be; going beyond existing alternatives to create new alternatives, using collaborative skills to expand perspectives, seeing the whole picture, understanding what is sought to be accomplished, listening carefully to others, using integrative thinking. Martin believes that success in contemporary business requires developed qualities of creativity and innovation. The graduate students engaged in these courses are practicing mid-career managers. How do they find these learning experiences relevant to their professional lives? And how might the Design Thinking characterized by this particular course development and delivery impact development and delivery of the overall graduate management program?

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Y FOR MANAGEMENT EDUCATION

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Traditional class-rooms or corporate offices are not where playfulness and imagination are nurtured. Studios are. With their emphasis on materiality, making, practice, and invention, studios and studio methods have an accomplished history when it comes to creative, practice-based learning.

We believe any educational framework for management education would be well served by having a dedicated studio space. Along with studio pedagogies, it would promote experiential, problem-based learning around business issues and techniques. It would be a place where teachers and students could work with processes like tangible business modeling, dramaturgic approaches to organizational behavior, visual and haptic design of organizations, strategies, and creative explorations of innovation and change. Much of the studio work circles around live business cases where company stakeholders interact with students.

Of course, we are not proposing anything new. Stanford's D-School, Rotman's Design Works, and Case Western's Manage by Designing, to name a few, have already established such dedicated spaces. Also a number of companies have created studio spaces with Proctor and Gamble being the most prominent. These schools and businesses differentiate themselves by investing in studio spaces, which help executives and students develop wider repertoires of thought and action.

For all the enthusiasm for improving business education and bringing wider ranges of organizational problems to the design studio there remain two interrelated questions: Can organization theory help in studio work, and is design the only profession to draw from for studio practices?

For studios to become an integral part of an educational framework for designing business they can't depend only on the design thinking framework and look at solving business problems with a view to products, services, and business models from the outside. Art is part and parcel. The studio has to be a place that brings the living organization in to the room, a social arena with its power differences, political games, (ante-) narratives, cultural sensitivities, organizational identities, paradoxes and ambiguities. Neither manager nor designer stand apart or above these, but in their design practices they act from within this context. While it is the steeper climb, and it is heavy to take this baggage on, we believe that it will to finer views and carry over a longer distance. It will make studios the place where resourcefulness and versatility are developed, and where young people and experienced managers can learn what it means to design business in today's world.

MANAGERS BECOME MORE CREATIVE AND AN EVALUATION OF ARTS-BASED LEARNING IN BUSINESS ORGANIZATIONS

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In an ever more complex and competitive world in which creativity, innovation and more creative people are claimed by many to be a key to lasting economical growth (e.g. Florida, 2002; Pink, 2005) business organisations increasingly turn to the arts to help them develop the creative skills needed. The collaboration with artists in arts-based learning seems a plausible response to the need for more creative managers.

This paper investigates how managers' creative competence can be effectively developed through arts-based learning. The findings suggest that 1.) the explicit development of managers' creative capabilities in arts-based skills trainings is a more effective way than their implicit development in arts-based work on issues of personal or organisational development; 2.) hands on learning formats are more effective than more passive formats; 3.) for the design of an effective learning process with managers, in addition to a number of more general features, it is particularly important to strive for efficiency without losing effectiveness, to build in some theoretical input and to take facilitation seriously; 4.) regarding the artist-trainer, an authentic and energetic self-presentation, active relationship-building, and a dialogical way of facilitating that reflects managers' exposed role are particularly important behaviours, and authenticity, artistic mastery and facilitation competence particularly important qualifications.

Based on a review of literature on arts-based learning, learning, creativity and innovation, nine separate interviews with experienced artist-trainers and consultants in the field as well as two observations involving interviews with participants were undertaken to gain as much of an understanding of arts-based learning and its impact on the creative competence of managers possible within the scope of the project to prepare for an engagement in the field as an additional professional perspective.

DRUMMERS AND THE SNOWBALL SELF:

PSYCHOLOGICAL PERSPECTIVE ON THE SYMBIOSIS OF IDENTITY AND LEARNING

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This paper presents and discusses the Snowball Self ó a new model that explores the connections between identity and learning through a socio-cultural-psychological approach to the experiences and activities of being and becoming. The presenter is a drummer and teacher. Following research among members of his ðtribeð he presents accounts of what and how drummers do and are in a variety of contexts from taking lessons to performing in bands of all shapes and sizes. This session incorporates audio and video examples, drummer jokes and anecdotes from personal experience on the road and on stage with commentary from student and professional participant interviewees. Topics under discussion include ethnicity and cultural heritage, sex and gender, a broad view of teaching and learning as enculturation. Drawing on work by Barrett (2011), Cole (1996), Green (2002), Jorgensen (1997), Mok (2010), Smith (2012), Waterman (1992, 2007) and Wenger (1998) the presenter calls upon educators and scholars to recognise the essential symbiosis of identity and learning when considering how we are who we are. While based on research among a particular group or ðwebð of musicians, the Snowball Self, identity realisation and learning realisation are constructs that the researcher hopes will be useful to educators and scholars working in a range of fields and disciplines.

FOR SUSTAINABILITY: A POTENTIAL PATH TO CRITICAL ENGAGEMENT?

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The literature on Education for Sustainable Development emphasises the necessity of developing analytical skills, holistic thinking and innovation. A growing number of articles suggest that art and aesthetics can be suitable vehicles for connecting the rational and the spiritual realms associated to sustainable development (Bathurst and Edwards, 2009). Jacoby and Ji (2011) argue that artists and the arts have an important role to play in environmental leadership, for example in processes of urban planning. Further, in reviewing the plethora the possibilities of how to use art-based techniques in management teaching and learning, Taylor and Ladkin (2009) have identified four main avenues: transference of skills, illustration of essence, projective techniques and making. Most of these activities represent important ways to enhance the teaching and learning on environmental and sustainable issues (Acevedo et al., Forthcoming).

Beyond the practical aspects in the utilisation of art-based techniques, it is important to explore the field of aesthetics in the development of a critical engagement with issues on sustainability. Groundbreaking works by Antonio Strati (1999); Linstead and Hopfl (2000) amongst others, have explored the potential of aesthetics in the understanding of organizations involving the variety of senses and appealing to the embodied aspects of the social experience. This paper develops some ideas regarding the possibility of aesthetics in examining discourses and ideologies related to sustainable development. It addresses some of the questions posed by international authors questioning the almost sacred notion of development (Escobar, 1995) and its recent re-incarnation on sustainability (Argyrou, 2005). While a traditional approach to aesthetics may associate the concepts of the beautiful and the sublime with the sustainability ethos, an alternative consideration of the aesthetic experience may open alternatives in a critical and emancipatory perception of sustainability. In doing so, this paper draws upon the work of Richard Shusterman (1999; 2008) and his quest for examining less *how we think* than *how to live*, and his claim of reclaiming the embodied and emotional nature of the sensual life. Shusterman's ideas stem from contemporary philosophers such as Michel Foucault and Merleau-Ponty; he also has furthered the work of pragmatist John Dewey and the notion of aesthetic experience. Shusterman (1999) argues that the aesthetic experience, shunned by art critics and philosophers, is central to the consideration of its potential and ramifications.

Drawing upon the author's experience in the fields of arts and education, this paper explores the potentialities of the aesthetic experience in education for sustainable development practices, in which participants develop critical thinking and self-enquiry habits beyond the limits of the class-room or academic contexts.

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ART-BASED METHODS IN MANAGEMENT EDUCATION

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Within the last 10-15 years, art-creation and art-appreciation processes have been used more extensively in management education to facilitate meta-level learning (Nissley, 2002a, 2002b; Taylor & Ladkin, 2009), e.g. in relationship to phenomena, such as, leadership (Wicks & Rippin, 2010), service (Bathurst, Sayers, & Monin, 2008), and visioning, improvisation, reflection, and inclusion (Cowan, 2007). Such methods have often been understood through theoretical frameworks, such as, reflection (e.g. Cowan, 2007; James, 2007), critical reflection (e.g. Barbera, 2009; Beirne & Knight, 2007), and transformative learning (Kerr & Lloyd, 2008). However, these frameworks may not capture the unique (or even the most important) contributions such art-based methods have to offer management education (Springborg, 2012).

In this paper, I report on a systematic literature review focused on art-based methods for facilitating meta-level learning in management education (Springborg, 2012). In this review it was found that (from a theoretical point of view) art-based methods are unique in facilitating the meta-level learning process of increasing managers' ability to make and express more refined perceptual distinctions, e.g., in relationship to a managerial task.

I make sense of this finding through using the theoretical framework of Perceptual Symbols System Theory (Barsalou, 1999, 2008). Perceptual Symbol System Theory suggests that cognition is grounded in reactivation of neurological patterns in the modality specific centers in the brain. Thus, from the perspective of Perceptual Symbol Systems Theory the above-mentioned perceptual refinement is, in fact, a refinement of the collection of experiential elements that managers can reactivate in their modality specific centers when thinking of a particular concept. Drawing on this, I will argue that the perceptual refinement facilitated by art-based methods may increase the usefulness and contextual adaptability of managers' concepts of, e.g., managerial tasks.

In the light of the above, I suggest that future research in the field of art-based methods could focus on exploring what happens to managers' concepts of managerial tasks when they, through art-based methods, learn to make and express more refined perceptual distinction in relation to such tasks.

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“SIYAHAMBA” - A VISUAL JOURNEY FROM TOWARDS AN AESTHETIC OF WORK AND LEARNING IN EMERGING ECONOMIES

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The journey starts in October 2009, when 19 students and staff went on expedition to the Himalayas to undertake voluntary work and to trek to Everest Base Camp in Nepal in the shadow and light of the Goddess of the Sky (Sagarmatha, Mount Everest). The expedition was the culmination of 9 months fundraising, training and organising to get to the Himalayas. This conference submission presents a (mainly) visual exploration of the journey to Sagamatha and beyond; Siyahamba (we are marching) on to the plains and plateau of Southern Africa.

The submission explores the multiple narratives in the teams work and the learning gained from moving outside of normal boundaries of curriculum. In so doing, it attempts to challenge the perception and cognition of learning as a situated concept, to acknowledge that disruption allows the senses to be liberated from conformity, both physically and mentally and thus to be released to see and feel differently (Berger, 1977). The journey thus allows us to view different ways of being as critical to our appreciation of others lives, habits and rituals and invites appreciation of different ways of organising. The images prompt us to consider concepts of dignity, beauty, joy and compassion manifest in the everyday lives of others through images of (usually low paid, below the line, or dangerous) work and thus to reflect upon our own, often privileged and hegemonic relationship/s to work and organisation.



The submission will present some of the cultural encounters and indeed cultural crossroads in relation to the aesthetics of work, learning and organising, unpacking the implicit beauty of existence in developing countries to reveal ways of working and ways of organising that may add depth and richness to our own understandings of work and organising. From our encounters of others ways of being and doing and to be changed as a result of that encounter we may succumb to the aesthetic conception of art (Gadamer, 1986), perhaps in this instance, through the dignity of labour.



Django Bates, photographed by Nick White

There are many overlapping interests of rhythm and movement, aesthetic experiences, of doing creative work and identifying as a creative individual. Some abstracts work with their own experiences as musicians, some focus on theoretical discussions about the construction of experience and identity and some look at the structural constraints of working in this creative field.

Convened by

Carolyn Hunter (University of York, UK)

EXECUTIVE LEARNING SPACES: THE ROLE OF AESTHETIC AGENCY

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This paper addresses the question of how aesthetic agency contributes to the creation of engaged learning within executive education spaces. By analyzing recordings of teaching interventions we draw upon musical terminology to develop a language to discuss and reflect upon the aesthetics of the social spaces of teaching in action.

Recognizing the role social construction plays in effective executive learning, the paper is based on the assumption that engagement is a primary enabler of socially constructed learning and as such an indicator that learning is occurring. Facilitating such a space demands attention both to the appropriateness of content, but also to the way in which participants work with it in real time within the classroom environment. How does the educator facilitating such a space evoke participant involvement and work effectively with it in the moment? We are suggesting the ability to do so is informed at a significant level to the degree to which the instructor is able to make aesthetic judgments, based on their own auditory and kinesthetic sense of what is going on in the classroom. We refer to this capacity as aesthetic agency.

This empirically based study analyzed digital audio recordings of two classroom-based executive education sessions conducted by the individual authors. We attended to what was happening from an auditory level in the classroom, trying to discern the kinds of actions made to both engage learners and to guide learning processes. Similar to orchestral conductors, we discovered a variety of musical techniques used by teachers of these spaces, all of which seem to create the overall engagement. We found ourselves engage in soloing aimed at developing conversations of polyphony and counterpoint through strategies such as pedal tones and punctuations.

We conclude by arguing for the importance of attending more consciously to the ways in which teachers within executive learning spaces act as embodied aesthetic agents to create more engaged executive learning spaces. Finally we reflect on how we can more effectively bring aesthetics into relief as a significant and researchable aspect of organizational and relational activity.

Keywords: Aesthetics; Embodiment; Executive education; Socially constructed learning; Teaching design

IONS: A NEW RIFF FOR AN OLD STANDARD

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In this paper we examine a small arts organisation and its capacities to operate successfully in and uncertain environment. The New Zealand Trio was formed in 2004 and began as a residential group within a university music school. Possessing an institutional identity gave the Trio a high degree of certainty and stability as they began to carve a niche within their immediate locale in Auckland City while working beyond this setting to embrace national and international audiences. In 2009 their university residency ceased and the Trio began exploring ways in which they could, through their own entrepreneurial abilities, forge a life as a self-managing ensemble without the constraints of institutional demands. This has meant that the Trio has now developed highly attuned improvisational skills in order to ensure their survival.

In this context, improvisational skills apply not only to those of the jazz musician where improvisation on a melody over a set chord progression is called for, but improvisation that affects every aspect of the Trio's existence: They have explored and developed a repertoire of traditional chamber music works as well as performing contemporary pieces by New Zealand and international composers to interest new pockets of audience; they have improvised in terms of rehearsal and performance venues; they have improvised and experimented with various other artistic discipline partners such as sound designers and fashion designers. This is not to say that they have abandoned standard repertoire, for in their spirit of improvisation they have embedded this repertoire in their programmes, an ability that exemplifies artistic flexibility and willingness to embrace the new while preserving the old.

Improvisation for this chamber group, has, therefore, gone beyond the purely musical dimension. Finding and securing appropriate rehearsal venues, building loyal audiences in a number of centres in New Zealand and overseas, and developing management systems that enable them to fulfil their artistic strategy, have all created opportunities to improvise.

In this paper we explore the qualities that these musicians and their manager demonstrate in order that they may continue to work productively together. We examine their institutional flexibility, cooperative style of management and communication practices in rehearsal and in strategic decision-making. Insights from this group, we maintain, offer ways in which contemporary organisations might themselves operationalise improvisation.

ERS CARVED IN ROCK

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Gareth Dylan Smith Institute of Contemporary Music Performance

This study examines the authors' own experiences, framing their identities as musicians in various contexts ó with one another, within the music industry, and in other communities of practice such as academia, the teaching profession and home life, demonstrating how music and academia have entwined to inform their careers. This qualitative, emic study provides first-hand accounts of how members of a band engage with various musical practices and carve their own rocking niches in the contemporary music business and in academia along evolving career trajectories. Insider research such as this, about bands by band members, is a new and exciting direction in the literature on rock music.

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We explore the identity work and struggles of a group of independent musicians. In addition to the classic ‘commerce versus art’ struggle, we uncover and conceptualise a different form of artistic struggle. The extant identity work literature holds that struggles operate as an imperative towards resolution (often based on the domination of self-expression by ‘market forces’); however, our research indicates that this way of conceiving identity struggles does not have universal explanatory capacity. Part of the indie musician identity we analyse is to desire the unresolved struggle, even though, paradoxically, they also wanted not to be living within the struggle. The struggles can be regarded as paradoxical and inescapable; if the musicians ever ‘solved’ their struggles they would lose their indie musician identity.

Key Words

Identity work, creative, paradox, musicians

TO ROCK AND FEMALE EMERGING ARTISTS' IONS OF KEYS TO SUCCESS

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It has long been recognized that historically popular music (rock&roll) has been predominantly the domain of male performers (K. Schilt, 2003). Times have changed, thanks to breakthrough performers such as Patti Smith, Joan Jett, Alanis Morissette, Fiona Apple, Tracy Bonham, and Meredith Brooks. Lykke Li, Natasha Khan, Chan Marshall and Leslie Feist are current success stories.

Nevertheless, a cursory survey of the press and experience indicates that there are many issues confronting women rock musicians. There continue to be issues can be classified as sexist (even the Women In Rock positioning of big business suggests some kind of subgenre set aside for women), but there are other issues relating to more general issues confronting women - issues of professional talent recognition, communication and money are part of the story.

This paper takes online survey data of women performers in rock&roll or women having an association with the industry and thought to be in a position to identify key issues related to success or barriers to success. The online questionnaire will focus on success factors and in-depth on two key aspects -management and communication. For instance, management of a variety of new promotion channels, such as social media platforms, and communication of innovation, such as new albums, new events, new touring dates and new brand image. As a result, a survey-based approach to rock and female emerging artists'perceptions of keys to success will be provided.

After the introduction and description of the survey method part, this paper will discuss pros and cons derived from the responses as well as suggest business focused interpretations. Finally, a conclusion and an outlook will be provided.

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Creative Spaces



Grace Ndiritu, *Still Life*, 2007

The creative spaces stream critically examines the interplay of organisational culture, power and creativity in the worlds of new media, film, television and museums.

Convened by

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WORKS IN FILM AND TV : JOBS FOR THE BOYS?

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Social capital, the resources created and accessed through relationships (Uzzi 1997), has attracted a considerable degree of attention. It has been hailed as the cornerstone of democratic, participatory citizenship (Putnam 2000), a predictor of higher pay (Belliveau 2005) and a means by which organizations can access equity capital (Batjargal and Liu 2004). Here we add to existing research with ethnographic fieldwork on the way networks function.

This article draws on detailed qualitative research (three months of participant observation and 86 semi-biographical interviews) with freelancers and small independent companies in the British Film and TV industry. The sector is an unusual one since the absence of professional licences to practice and the dominance of project work, often staffed at short notice, mean that social capital is a key feature of the labour market (Baumann 2002, Dex et al 2000).

For the people who worked in this industry, social capital had many positive features. Personal contacts aided recruitment, policed quality standards and ensured behavioural norms with the sort of speed and flexibility it would be hard to identify in other forms of organizing (see Bechky 2006). However, this use of networks also carried particular forms of cultural capital, reinforcing the middle class dominance of the profession (Lee 2011). Roles could be filled swiftly but information was restricted to network members, opportunities were effectively hoarded by middle class professionals and established scripts and shared understandings which equated middle class educational experience and cultural capital with creativity reinforced this process.

We detail the way industry networks operated and then review the people who constituted them, particularly women, working class and BME professionals. We also consider the social and structural reasons for this, exploring the way social capital and networks work. Following Bourdieu (1985) we argue that it is not simply the existence of social capital that is important but also the type or quality of resources network members have access and, in addition to setting out the considerable advantages that social capital offers, bring out the corresponding disadvantages.

In our study white, male middle class informants were far more likely to enjoy networks which could provide access to quality work. Many working class, women and BME informants possessed strong networks but these were far less well linked to high quality work. Women were disproportionately concentrated in particular jobs, often those of lower status (location, production managers, costume and make-up). This research was qualitative and explanatory, but the Skillset (2007) surveys confirm the gendered division of labour.

BME professionals were statistically under-represented and the work they had access to was also of far lower quality. The networks here were far less good with 55% of BME informants' networks coded medium or weak. Some professionals from disadvantaged groups did succeed in developing high quality networks. These were gained, however, either through long technical apprenticeships or by working for an extended period for a major terrestrial broadcaster. A revealing link, which raises questions about the implications of the current Film and TV labour market structure has for participation.

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WORKSPACE AND LEADING CREATIVITY

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For over a decade there has been a discussion on how companies only marginally use the human capacity of their employees. Over-reliance on the importance of the intellectual capacity has been acknowledged. At the same time, industries and companies are searching ways how to foster and lead creativity. One attempt to meet the challenge has been to recognize the role of emotional and aesthetic experiences at work place. Work environments are increasingly designed to inspire and strengthen creativity. It has become even a trend to build physical workspaces especially designed for enhancing creativity. Companies have utilized novel architectural solutions and modern office place design. It is assumed that people are more creative in new kinds of workspaces than in traditional cubical offices.

What is thought to trigger creativity in workplace are features, such as soft furniture, homey atmosphere, spaces that are decorated as if you were on a vacation in an exotic and faraway place, playrooms with balls and Legos, bachelor home or gym equipment. Designed office spaces are often colourful, the shades are stronger, structures are airy, lightning is dim, surfaces are soft; there is comfortable furniture made for hanging out and relaxing, and more often than not, there is food, like fruits, available in the office space. The atmosphere is refined by having houseplants, soft music, and even sound landscapes. This trend is almost becoming hype ó at least for companies that wish to be perceived as innovative and far-sighted in their business, and also in taking care of the wellbeing of their employees. Companies that have built these kind of designed workspaces are numerous and worldwide: Microsoft, Apple, Google, Red Bull, Lego, Telenor, Technopolis, just to mention a few. One could say that spaces especially designed for creativity can be called ömanaged space of creativityö or öcreativity by commandö. There is a hidden assumption that spaces provoke same type of emotional reactions, although research shows otherwise (Elsbach & Pratt 2007).

In this paper we wish to challenge the assumption that creativity could be simply enhanced by working in carefully designed and aesthetically beautiful spaces. We think that the issue of creative space is far more complex. Creativity is not limited to certain type of spaces. One can be creative in a forest, in the bathroom, in a dull looking cubical office with traffic lights etc. We use the notion of Lefebvre (1991) who builds the theory of spatial production on the idea that spaces are planned, practiced and imagined. Designed workspaces that we see increasingly nowadays in the corporate world represent an instrumental, managerial and architectural view of what is supposed to instill inspiration and creativity (öthis is how it is planned and determined to workö). We think that creative space is not an objective issue. Rather it is something that people give symbolic meaning to and experience while working there (öthis is how it affects people and how people use and interpret itö).

We discuss in this paper whether people are creative in certain type of spaces or whether creativity is an outcome of their subjective, sensuous experiences in the space. This means that a creative space is a social construction, not an influencing act of managers and architects. We use as research materials pictures of planned spaces that seem to call for creativity to occur. We ask the pictures questions like: how is the space different from a traditional workspace, why would one expect creativity to happen in this space, and what would limit creativity in the space. We also analyze newspaper articles and interviews that describe designed company spaces. We develop two arguments in this paper. First, creative space is a social construction based on embodied, aesthetic experience. Second, leading creativity occurs through subjective experience, not as planned and managed through architectural design solutions.

Slavery: a 21st Century Evil



David Hickman has been Senior Lecturer at the University of York's Department of Theatre, Film and Television (TFTV) since October 2009. Previously he won the Grand Jury Prize at the Sundance Film Festival for producing the cinema-released *A Brief History of Time*, and his productions have won two Emmys.

David recently photographed and produced three episodes of a new eight-part documentary on modern slavery - *Slavery: A 21st Century Evil*, shown on Al Jazeera English and highlighting the prevalence and cruelty of modern day slavery. Some of the post-production work was done at York. The series was presented by Somali-born journalist and former BBC world affairs correspondent, Rageh Omaar, and focuses on how slavery has not disappeared from the world but is in fact very much still with us. Modern day slavery is just as brutal as it was in the Eighteenth Century and we have by no means escaped the barbarism of forced labour and the treatment of human life as mere commodity.

“Today 27 million men, women and children are held, sold and trafficked as slaves throughout the world. That’s more than double the 12.5 million Africans who were taken into slavery during several centuries of the Atlantic slave trade. This is a trade worth \$32 billion a year, a trade that refuses to die and remains the most prolific evil in the world today.”

The series covers a different aspect of the modern slave trade in each episode and focuses on slaves in the sex trade, bridal slaves forced in to marriages, prison slaves, bonded slaves who are held for generations, paying off supposed ‘loans’ taken out by their grandparents, food chain slaves, child slaves, and charcoal slaves in Brazil. By talking to both current slaves and those who have managed to escape, the series investigates how and why this abhorrent trade still exists and still flourishes across the globe in Brazil, China, Pakistan and right here in Europe.

The episodes that David was involved in focus on bonded labour slaves in Pakistan, child slaves in Haiti and bridal slaves in India. David explains that the concept behind the series was “not just about exposing the problems. An important point of the series is to ask the biggest question of all: *How do we stop this?* There are different answers depending on the form of slavery. We are really there to try and change international opinion and put more pressure on agencies to act.”



Professor and Head of the Department of Organization, Technology at the University of Lancaster. Bill's interests are in the temporal and spatial spread of managerialism (that is, its historic development and its international applications). He is currently working these related areas.

After graduating as a mature student, Bill worked in local government, and then as an OD consultant, first for BT and then as a partner in his own consultancy business. His first academic post was at the University of Teesside. Having worked in Eastern Europe while at Teesside, he then joined the Institute for Development Policy and Management at the University of Manchester, where he directed both its MSc in Organizational Change and Development, and its MA in Development Administration and Management. While there he also worked in Kenya, Tanzania, Nepal, and with the UN Secretariat. Bill left IDPM to join Manchester School of Management, which soon after became part of the new Manchester Business School. There he developed his work on the global and historical spread of management where he published the first article on the silenced topic of slavery in a management journal. He was pleased to be invited to join Lancaster in 2007.

Lines of Flight

This beautiful and moving film, which has been shown all over the world and has won four international prizes, will be discussed by Prof. Ingold and the directors with anthropologist, philosopher, image and media theorist Sunil Manghani.



Tim Ingold FBA, of the University of Aberdeen, authored the book *Lines: A Brief History*, a *tour de force* multidisciplinary comparative anthropology of such brilliance and accessibility that it won Choice magazine's *Outstanding Academic Title Award* in 2008. Tim Ingold was born in 1948 receiving his BA in Social Anthropology from the University of Cambridge in 1970, and his PhD in 1976 developing his expertise through ethnographic fieldwork (1971-72) among the Skolt Saami of north-eastern Finland, and later amongst Finns in 1979-80. His research on circumpolar reindeer herding and hunting led to a more general concern with human-animal relations and the conceptualisation of the humanity-animality interface, as well as with the comparative anthropology of hunter-gatherer and pastoral societies. In 1986 he published *Evolution and Social Life*, a study of the ways in which the notion of evolution has been handled in the disciplines of anthropology, biology and history. He has since sought ways of bringing together the anthropologies of technology and art, leading to his current view of the centrality of skilled practice.

...p the newly established Chair of Social Anthropology at ...e has been instrumental in setting up the UK's youngest Department of Anthropology, established in 2002. In his recent work research he has been exploring three themes, all arising from his earlier work on the perception of the environment, concerning first, the dynamics of pedestrian movement, secondly, the creativity of practice, and thirdly, the linearity of writing. Starting from the premise that what walking, observing and writing all have in common is that they proceed along lines of one kind and another, his book *Lines: A Brief History* seeks to forge a new approach to understanding the relation, in human social life and experience, between movement, knowledge and description. Tim's work emphasises the connections between anthropology, archaeology, art and architecture (the '4 As'), conceived as ways of exploring the relations between human beings and the environments they inhabit. Taking radically different approach to conventional anthropologies and archaeologies 'of' art and of architecture, which treat artworks and buildings as though they were merely objects of analysis, he is looking at ways of bringing together the 4 As on the level of practice, as mutually enhancing ways of engaging with our surroundings.



Martin Wood is Professor of Management at RMIT University Melbourne. Along with Dr Sally Brown (Durham) he wrote and directed a 20 minute documentary film *Lines of Flight* (2009), when they were both members of The York Management School, on which they have subsequently published the first articles on film as a research output in organization studies. The film blends English Industrial History, Romantic and Modern Poetry and Continental Philosophy in an anthropological study of solo climbing (without ropes) in the Pennines, where unspoilt beauty rubs shoulders with the manufactories and cities of the industrial revolution. The rock that was hewn to build the workplaces that imprisoned workers in these regions was utilised by them in their attempts to reclaim freedom – their lines of flight – as disused quarries and outcrops became climbing spots and sites of resistance.



Sunil Manghani is Reader in Critical and Cultural Theory at York St John University. He teaches and researches on various aspects of critical and cultural theory and media culture. His publications appear in *Theory, Culture & Society*, *Film International*, *Invisible Culture*, *Journal of Visual Art Practice*, and *Culture, Theory and Critique*. He is author of *Image Critique* (Intellect, 2008) and co-editor of *Images: A Reader* (Sage, 2006), an anthology of writings on the image from Plato to the present and a textbook *Image Studies* (2011) for Routledge and the 4 volume *Images: Critical and Primary Sources* for Berg. He has published on the business of visual culture, film-makers' cooperatives and documentary film, and has work forthcoming on Roland Barthes' concept of neutrality.

arts?



Philip Spedding is Director at Arts & Business. Arts and Business helps Arts organizations to find business support, and business organizations to benefit from arts input. Regarding the latter, they offer a bespoke service for businesses providing access to the very best and most appropriate artists and cultural providers, carefully selected to meet identified business objectives, including defining and differentiating brand, attracting and retaining talent, building in organisational resilience and helping organisational development; and delivering on corporate responsibility objectives, in terms of community, the environment and ethical values. This includes commissioning artists from all disciplines to produce specific work for clients; curating programmes which include site specific exhibitions, corporate art loans, artists' residencies, creative training and volunteering programmes; and devising and producing bespoke cultural projects and creative campaigns to meet corporate objectives. Their work was the basis of Giovanni Schiuma's book *The Value of Arts for Business*.

Philip joined Arts and Business them initially as the Arts advisor in the London region after gaining a Bachelor of Commerce degree from the University of British Columbia, Canada, and fundraising work at the Almeida and Young Vic Theatres. He has led Arts & Business' activity on individual giving to the arts and its international connections, advised businesses ranging from American Express in New York to Deutsche Bank in London and Samsung in Seoul and he has helped arts organisations across the UK. He has also lectured on the development of arts and private sector partnerships both across the UK and internationally in countries as wide ranging as Albania, Russia, Germany, South Korea and Taiwan.

Chris Bilton is author of [*Management and Creativity: from creative industries to creative management*](#) (200) and Director of the Centre for Cultural Policy Studies at the University of Warwick. He is also the founder of the [*MA in Creative and Media Enterprises*](#) and was Course Director from its inception in 1999 until September 2011. Chris worked in the cultural sector for ten years before coming to Warwick in 1997, touring Britain and Europe as a writer, performer and manager with Balloonatics Theatre Company and working as Arts Development Officer for City of Westminster Arts Council in London.



Chris has published widely and presented papers on policy and management in the creative industries at conferences in Korea, Taiwan, the Netherlands and the UK. His most recent book, *Creative Strategy: reconnecting business and innovation*, cowritten with Professor Stephen Cummings, was published by Wiley in 2010. Current research projects include an edited Handbook of Management and Creativity (co-edited with Stephen Cummings), to be published by Edward Elgar in late 2013, and the

funded project looking at digital innovation in arts
in September 2012. Chris has run workshops on
managers at Warwick Business School and Copenhagen

Business School and is a member of the editorial board for the [International Journal of Cultural Policy](#) for which he recently edited a special edition on 'Creativity and Cultural Policy'.

Pierre Guillet de Monthoux is Head of the Department of Management, Philosophy and



Politics at Copenhagen Business School – and provided one of our first keynotes at the original conference in 2002. His first field of research was industrial markets after which he shifted to the study of enterprise and action in classical political economy. He became fascinated by the tension between freedom and norms and its relevance to understanding the emergence of the industrial institution of standardization. It seemed to him that industrial economy could be regarded as an aesthetic affair and that such a perspective might be informed by Kantian philosophy, especially the third Critique of Judgement. It then appeared rather obvious that art might provide an illustrative shortcut to grasping what creative management might be about and how leadership in industry and successful artists have traits in common.

His proposition for both research and teaching is that art is a way to come closer to creativity in organizations and aesthetics is the philosophical approach best suited to articulate how it works – as illustrated in his recent books *The Art Firm* and *Aesthetic Leadership: Managing Fields of Flow in Art and Business*.

Quilting - Ann Rippin

I describe myself as an academic quilter, that is, a researcher in organisation studies who uses textiles in two important phases in the scholarly process. First I use quilts as a way of reflecting on the case organisations I am working on because the textiles take a long time to make and so this can be seen as a form of slow thinking, The use of images also sparks off a range of associations which might not be so easy to access by conventional methods but which give rise to a flood of new insights. Second I use textiles is in the presentation or representation of findings. The quilt is a research output as much as the written paper.

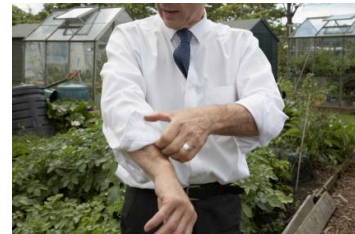


My current work, concerns brands such as The Body Shop which have been important to the construction and maintenance of women\'92s identities for a number of years. The work on Laura Ashley plc, which is my current project, highlights a whole tranche of women, transparent in most social science research, who grew up informed by notions of femininity read through the Laura Ashley aesthetic

Why Do Busy People Need Allotments? Abigail Schoneboom with photos by Julian May

People are working longer hours, yet many add an allotment to their busy schedule, with waiting lists of up to 30 years in parts of the UK. This project looks at how allotments are intertwined with contemporary working lives, exploring the connection between allotment activity and the idea of work.

Acknowledging the historic connection between allotments and working people, the study is inspired by Humphrey Spender's 1934 photos of Northumbrian pitmen on their allotments. During a three-day photo shoot, Julian May created anonymised portraits of allotment-holders at two



sites in an affluent area of Newcastle Upon Tyne. These portraits were developed collaboratively in relation to themes that emerged from semi-structured interviews. The portraits are intentionally focused away from the face, protecting anonymity while drawing our attention to the setting and to the work of the body.

Paying attention to the vocabularies and rationales that allotment-holders use, the study documents how an allotment can provide tangible, creative work; access to dilated, unstructured time; an opportunity to perform physical, sensual labour; and a way of overcoming fear of retirement or unemployment.

by ABRIR

research about the hidden processes, mental representations, temporal and humane dimensions underlying the dis-organizational phenomena of restructuring and its destructive effects.

The project aims at raising awareness of the hidden invisible underlying restructuring processes and consequences. Excerpts of movies and minutes of the research seminars are projected over hanging kakemonos displaying written analysis and statements. Boards with statements as slogans lean against the walls as if ready for a street demo. Leaflets and handouts can be assembled together and build a DIY Handbook on Restructuring. The whole installation can be read as a research report, an artwork or an incentive to action. We propose this unveiling of corporate restructuring practices as a “vicarious experiential knowledge” triggered by the “abductive shocks” of aesthetics.



This different study of the restructuring phenomena was the purpose of a one-year European art-based research project, organized by the research laboratory GREGOR (IAE Paris 1 La Sorbonne) in partnership with the WLRI laboratory (Working Lives Research Institute/ London Metropolitan University) and the LENTIC (Laboratory and Studies on New technologies, Innovation and Change)/HEC Liège. It was supported by the European Commission (funding program PROGRESS).

Edvard Munch – the nervous, the innovative, the market orientated

by Rune Bjerke , Oslo School of Management

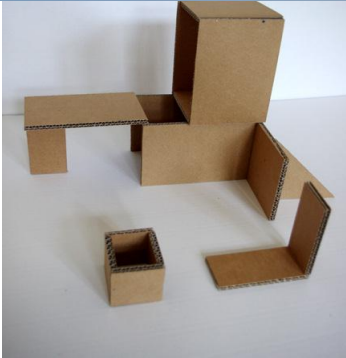
The purpose of this study is to better understand Edvard Munch’s personality traits, relationships, episodes, traumas, creativity, innovative thinking and his resulting expressionist art work from a psychoanalytic and systems theory perspective married with a marketing perspective to identify a few key success factors and the tools he used to self-manage his own creativity.

The presentation addresses the following key questions: what are the links between episodes and stories in his life and his artwork; the themes of love, jealousy, distrust in women, anxiety and death? What are the connections between his traumas and personality traits and his art – an extension of his persona to his art? Why did he achieve little but scandals in the first twenty years of his life as an active artist despite his ‘sales’ activities? Why did he experience relative success in the latter part of his life, and who were key people behind his success? Why have the recent exhibitions in Paris, Frankfurt and London been successful? And how can we explain today’s demand for his art?



Film pilot: This pilot film will attempt to show a few of Munch’s artwork pieces and exemplify possible episodes and personality traits explaining the reoccurrence of certain motifs. In addition, the trailer will try to identify a few important people, relationships and actions in his life as examples of possible key success factors.

ved Barry, Henrik Schrat & Cathryn Lloyd



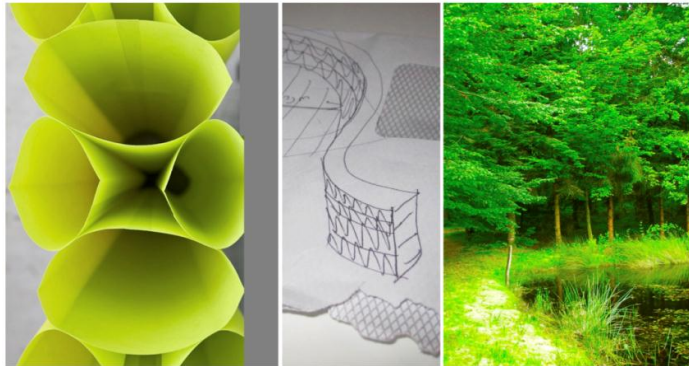
"We invite participants to experiment and consider new tools and strategies for taking concepts, theories, and methodologies presented in their papers and to explore other tangible ways to present that material, engage people, and transfer knowledge and understanding. The "architectural+township" perspective, with its mix of artistic gaze, fixed rules and looseness, hands-on building, and collectivity, is a good way to accomplish this, whilst advancing our aesthetic and artistic thinking and practice.

'Aire'

Art Installation by Jane Gavan,

An 'Aire' is a French word for a place for travellers to rest beside busy highways.

The concept for this work developed during a glass factory residency in Germany that focused on creating light filled spaces that filter or screen the outside world to enable those resting inside the 'Aire' to think, or talk, or create with reduced distraction from the outside world.



The 360-projection space at the Ron Cooke Hub allows an envelope of gently moving light and sound that captures the hours passing, in day far away. This light filters through the translucent screen installation, touching the visitors seated inside.

The unique honeycomb paper screens forming the 'Aire', mark the beginning of a new factory residency relationship with a paper manufacturer in France, that has emerged through the research undertaken for this installation, in a quest to find producers of light, mobile, translucent materials.

This installation, combines all the elements of my current art practice, including elements of participatory art, factory based residency experiences, working with new and innovative and sustainable materials, and sculpting with light using projected images and translucent materials.

Text: a play about mobile relationships



By Paul Levy of Rational Madness

Text is a short, site-specific theatre piece that premiered at the The Critical Incident Brighton 2010 and then went onto play at the New Diorama Theatre in London in 2012 as part of Scenepool. It is still in development as a piece of organisational theatre and explores the realm of virtual relationships and the theme of intimacy in physical and texted connection. The piece makes use of physical theatre, dialogue, music and film and dramatises real and imagined texted conversations transposed into drama. Text is part of the work of Rational Madness Theatre company which has worked with organisational theatre performance since 2000. More information at <http://www.rationalmadness.com>

The Invisible Foot



by Steven S. Taylor

As the US and world economies continue to struggle, the answer is everywhere the same δ growth. If we could get the economy growing at a sufficient rate, all of our economic problems will be solved. But we also intuitively know that there are limits to growth for all natural systems (Meadows, Randers, & Meadows, 2004). Some theorists have argued

continue to grow our economy forever (e.g. Lomborg, 2001). The great turningö (Korten, 2001) is happening and our recent economic woes are the start of bumping up against very real limits.

The play öThe Invisible Footö raises the issue of our addiction to growth as a society and at a personal level (for the protagonist, June). The intent of the performance is to raise these issues and inspire discussion of how growth (and our addiction to it) relate to organizations and our thinking about organizations.

Korten, David C. (2001). *When corporations rule the world*. San Francisco: Berrett-Koehler.

Lomborg, Bjorn. (2001). *The skeptical environmnetalist: Measuring the real state of the world*. Cambridge: Cambridge University Press.

Meadows, Donella, Randers, Jorgen, & Meadows, Dennis. (2004). *Limits to growth: the 30-year update*. White River Junction, VT: Chelsea Green Publishing Company.

Leadership in Spaces and Places – knowing what to do when there’s no one telling you what to do



By Perttu Salovarra & Erika Sauer

This *documentary film* presents how leadership is performed by the space and place. The locations shown include – among others – a theatre, deserted houses, an IT-company Frantic, Microsoft, forest and an old dry-dock.

What leads people when there is no one telling them what to do? The documentary functions as an introduction to how spaces and places influence peoples’ actions and thinking.

The film is based on the project “Leadership in Spaces and Places” (financed by Academy of Finland). It aims at showing how leadership is not (only) a quality of an individual leader, but something that can be attached to organizations, cultures – and spaces and places too.

The film will be introduced by the director and will be concluded by a discussion on how audience reacts to it. In the introduction we will thematize the theoretical foundations for the project, and in the concluding discussion we can talk about the “making-of” the film – you can do it too!

Please see conference programme for show times!

IC CONTEST WHERE ALL ARE INVITED

All poets unite

It goes for experienced, secret, hidden, and aspiring poets alike.

Go public with your poetry and you might become

“Art of Management Poetry Slam Champion 2012”

All you need to do is to participate and win the Slam poetry event on Friday 11th at 9.30am on the ðIsland of Interaction!ö

The York poetry slam goes in two rounds. So what you need and are encouraged to do is to prepare poetry pieces for these two rounds (one for each round)

- It has to be your own poetry.
- You have to read it aloud as part of the competition.
- Each poetry performance must last no longer than three minutes

The poetry slam event is open to all participants of the Art of Management and Organisation conference both as contesters for the title and as part of the active audience in the poetry slam event.

The audience plays a crucial part in deciding, who becomes the third

ðArt of Management Poetry Slam Championö in the history of the conference (the first champion was celebrated in Krakow 2006 and the second champion got the title in Banff 2008).

Although there is a winner the Olympic motto applies to this contest:

ðIt is not winning but participating that matters.ö

How to join the slam poetry event

- If you are to be part of the **audience** just be there and be fair.
- If you are to join the competition and play for the title:

Register:

- Either by sending an e-mail to Per Darmer: pd.ioa@cbs.dk no later than September 1st
- Or by finding Per Darmer at the conference and tell him that you will be a poet at the slam poetry event. You can do that until right before the slam takes place or until the slam is booked. So hurry to avoid worry.

Tuesday 4th - 'Creative Yorkshire' themed reception in the Ron Cooke Hub, Heslington East

The workshop programme ends at 5.45pm on Main Campus. This evening's entertainment will take place on Heslington East campus which is just a short (free) bus journey away.

Conference staff will be at the bus stop on University Road next to the JB Morrell Library at 6.15pm to help delegates to the venue. If you wish to make your own way there you can walk (approx. 10-15mins) or get on any Number 4 or 44 bus that stops along University Road. You are entitled to free bus travel between the campuses.

Once you have arrived at Heslington East please follow signs to the Ron Cooke Hub.

This evening's entertainment will include an opening address by Professor Stephen Linstead, followed by a welcome from Dr Jill Schofield (Head of The York Management School) and an introduction to the City of Thought project. As part of our Creative Yorkshire theme there will also be entertainment from the Barnsley Longsword dance team and a performance of folk songs from the region by Dave Burland, Robin Garside and Steve Linstead.

Dave Burland has retired twice in his life. In 1968 he left the Police Force to pursue a career in folk music, as a singer and guitar player. This particular period – which produced a string of acclaimed albums and made him one of the most respected and influential performers on the British folk scene - lasted until 1998, when he took a proper job in which he had to wear proper trousers and, on occasions, a suit and tie.

During the aforementioned period of thirty years, he visited quite a few countries, made quite a few solo records, quite a few of which are no longer available, played quite a lot of clubs and concerts and festivals, and made session appearances on quite a few other persons' records including Kate Rusby, Nic Jones, Richard Thompson, Mike Harding, Tony Rose, Bob Pegg and quite a few others. He also gained quite a few accolades including the Daily Telegraph's Folk Album of the Year Award for *The Dalesman's Litany*. On his 1979 album, *You Can't Fool the Fat Man*, the assiduous researcher might notice backing vocals provided by a certain S***e L*****d, a character hanging round the studio and clearly up to no good.

The period of 1998 to 2007 was taken up by work with the very occasional engagement but in July 2007 all this changed when he retired for the second time. Quite a few people saw this increased availability as quite a good thing, and he has been seen once more quite frequently in folk clubs and festivals around the country amongst friends, some quite old and some quite new, typically demonstrating his own controlled dynamism.

gentle and clever singer, who makes you feel it's all so effortlessly effortless guitar playing supplies the structural rootings for the whole musical building. He's also got a deliciously wicked sense of humour." (Nic Jones)

"I came up watching Carthy, Nic Jones and Dave Burland, who is a beautiful quiet player, a great accompanist" (Martin Simpson).

"The excellent Mr. Burland" (Richard Thompson).

"One of my all-time heroes" (June Tabor).

"Such an influence. I wish he'd been my dad... or failing that, he could have at least arrested him. That would have done." (S****e L*****d)

Robin Garside is a respected artist and painter, fiddle and guitar teacher, but also a singer of songs old & new, a musician of dexterity, virtuosity and an entertainer in the time honoured folk tradition. More recently he has become a composer, songwriter, arranger and studio producer/engineer – playing, composing and recording the score for the film *Lines of Flight* amongst others. Many of the major British folk festivals have asked him to perform and he has done the rounds of the British folk club circuit for several years, arranging the orchestra for the Whitby Folk Festival for the past 20. He plays electric, acoustic, slide and bass guitar, fiddle, mandolin, banjo, ukulele and assorted kitchen utensils with enthusiasm and gusto, and no shortage of subtlety. His influences include traditional folk, maritime songs, blues, jazz, bluegrass and he has been known to knock out rock n' roll now and then. He has two solo albums and several albums with others to his credit – his CD *The Ragman's Trumpet* being reviewed as "a brilliant mix of Traditional songs and tunes... sex, violence, double meanings and pathos performed in a top class manner."

Barnsley Longsword represent the Yorkshire version of what is generally referred to as the Morris tradition of ritual dance, although the dances performed in this part of the country are likely to have a different provenance from those performed in the Cotswolds. Longsword dancing involves a team of 6 or 8 continuously linked holding soft metal or wooden swords ending with the spectacular production of what is called the "lock" of swords carried off by the Captain. Formed in 1966, they revived a long-defunct metal sword dance from the village of Kirkby Malzeard, near Ripon north of York and became its authoritative exponents, being accepted into the national Morris Ring, with their founder and teacher, Ivor Allsop, later holding its highest office of Squire. The group have also revived the wooden sword dance from Haxby, near York and will perform both dances.

Vanbrugh Dining Hall



The conference programme ends at 6.30pm and dinner will be held on Main Campus in the Vanbrugh dining room at 7.30pm.

The rest of the evening will be your own to discover York.

Thursday 6th – Gala Dinner at the National Railway Museum, York

The conference programme ends at 5.30pm, giving delegates time to return back to Main Campus. Coaches will be leaving outside of Sally Baldwin building at 6.30pm. Please ensure you arrive promptly as we have an evening of entertainment provided by Marek Korczynski, Eliza Carthy and Saul Rose.



Eliza Carthy is a Musician, singer, producer, curator, twice Mercury Music Prize nominee, winner of BBC R2 Folk awards Folk Singer of the Year 2003, Best Album and Best Traditional Track in both 2003 and 2010, Best Band (with the Oysterband Big Band) in 2005 and scion of a UK folk royal family (Waterson-Carthy), Eliza Carthy is one of the UK's preeminent modern musicians. She has had 20 years performing folk although still in her mid-thirties, producing 9 solo albums, 3 with Nancy Kerr, and 14 with the Waterson-Carthy family, and supergroup project The Imagined Village. She has appeared both at Glastonbury and at the BBC Electric Prom at the Royal Albert Hall. She is also known for her numerous innovative boundary-crossing projects and collaborations with partners as diverse as Billy Bragg, Paul Weller and Jools Holland, including what has been described as “a new style of modern visceral British music, full of that uniquely British blend of wit and surrealism, the light-hearted with the melancholic”. So diverse is her talent that she was nominated for the BBC Radio Three World Music Award in 2003.

Best known for her simultaneous singing and fiddle playing, Eliza also plays viola, melodeon, piano, acoustic and electric guitar, tenor guitar and ukulele. She was born in Scarborough and educated locally in North Yorkshire and lives in Robin Hood's Bay near Whitby. Eliza will be joined by long-time Waterson:Carthy collaborator and virtuoso melodeon player **Saul Rose**, himself a BBC Folk Awards nominee.

'Sublime' *New Internationalist*

'...was born with performance in her DNA' *The Independent*

'... a wonderful artist who refuses to stand still' *The Sun*

'She has revitalised and made folk music relevant to new audiences, capturing fans with intelligent, charismatic and boundary-crossing performances' *Teenage Cancer Trust*



the Sociology of Work and Head of the Human Resource and Organisational Behaviour Group in the School of Business and Economics at the University of Nottingham. Amongst his many interests he has for the past 8 years being examining the fact that although we spend many hours at work hardly any popular music even refers to the arena of work.

With colleagues, Mike Pickering (Social Sciences Dept., Loughborough) and Emma Robertson (History, Sheffield Hallam University), supported by grants from the Arts and Humanities Research Council and the British Academy, he has sought to chart the social history of how music has related to the arena of work – from the pre-industrial work songs common to many occupations, to the imposed musical silence of industrialisation, to the carefully controlled reintroduction of factory music through radio programmes such as *Music While You Work*. The research uncovered a rich and diverse body of archive recordings that had been largely neglected, but which offer a vivid insight into the role of songs sung during manual labour. They cover a broad range of occupations – fishermen to factory workers, mining to munitions, charting the move from pre-industrial to industrial activities.

An overview of this research will be published in 2012 by Cambridge University Press, entitled *Rhythms of Labour: Music at Work in the British Isles*. The Harbourn town music label have also agreed to release a linked CD, entitled *Rhythms of Labour: Work Songs of the British Isles* – to be made up of a selection of the above work songs that have been recorded by disparate song collectors in the twentieth century but not released. Eliza Carthy, the multi-award winning folk musician, in 2010 premiered her interpretation of some of these work songs in a concert at Loughborough University. The research was also featured as the subject of the Radio 4 programme, *Thinking Allowed*, in January, 2010 ([archived by the BBC](#)). Marek will introduce the research and its findings, and Eliza will again perform a selection of the songs – for only the second time publicly in the magnificent workplace setting of the National Railway Museum.

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