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Sacareno and Swoon

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Performativity, as defined by McKenzie (2007) and Callon (2007), speak to a series of actions that bring "theory into being." In two Case Studies where I examine the objective performances of two artists—the architect turned artist Tomas Saraceno and the street artist, Swoon—I plan to demonstrate that both artists, like transformative leaders, are bringing ideas into measurable action to bring about radical change in society. Both are in search of an Utopia, a harmonious collective where all human beings, irrespective of color, race, gender, and other categorizing factors, can contribute their expertise to significantly improve the condition of their world. Both have demonstrably moved out of the confines of what an artist does to a larger definition of the impact that the artist can intentionally orchestrate during and after their art-making practices. Both are committed to breathing significant change into the structure of how things work on a planetary and human scale. As Pierre Chabard writes, in analyzing the affect of Saraceno's work, "A social model…proposes a new vision for humanity, where hierarchies and pre-defined identities and organizational models are discarded in favor of horizontal, equal and immediate interactions between the individuals within the …time-space (continuum). The principles that Saraceno relies on…such as participative actions, co-creation and do-it-together practices, make this future society less apparent as complex body of entangled social, political, and economical, and more similar to a cyber-network, driven by an artistic…artifice." (2015). Running parallel to the trajectory of an informed leader, both Saraceno and Swoon practice a holistic form of artistic enactment that serves as action, catalyst, catharsis, engagement, and exchange.

The street artist, Swoon, born Caledonia Dance Curry in 1978, works primarily with drawing, printmaking, site-specific installations, street interventions, and community based projects. In her recent works, since 2010 approximately, her work has become increasingly political in motivation, with Swoon blurring the line between artist and activist. "The walls of cities should be a public sounding board, a sort of visual commons," she said, thus emphasizing the notion that as an artist she was less interested in representation than in literally wanting to become a part of the world that she was creating. By bringing her art into actual enactment, Swoon rewrote the manifesto on the social conventions of art-making and art-viewing as "reflexive encounters creating opportunities for redefining how visual arts practices can be viewed as sites of inquiry between the artist, artwork, viewer and setting." (Jagiello, 2017).

In my Case Study on **Swoon**, through video, visuals, and a traditional presentation, I plan to highlight her large-scale collaborative projects that continue to live beyond her direct involvement. This section highlights four undertakings spanning eleven years and three countries which employ art as a catalyst for unconventional community building and civic revitalization. These endeavors are characterized by an aspirational and inclusive approach, running counter to the DIY (do-it-yourself) movement, and tending toward the DIT approach (do-it-together). In one project, she gathered an eclectic crew of artists, educators, musicians, farmers, architects, and such, to build a series of rafts that served as "swimming cities" that were as much performative armadas as sociological experiments. In her words, "I wanted to build a floating microcosm of all that I held dear…I wanted to live on a honeycomb of junk rafts, grow food, compost our waste, build our own motors that run on grease and learn how to live in a different way than the systems we know now." Beacons of a communal way of life, Swoon's message was spread by way of workshops, performances, shared meals, zine libraries, and a collection of artifacts gathered along the way. *Miss Rockaway Armada* was a 110 feet of "junk raft" that floated 800 miles over the Mississippi River; the *Swimming Cities of Switchback Sea,* was a collection of seven rafts that floated down the Hudson River, whose waters switch direction twice a day; *Swimming Cities of Serenissima* floated across the Adriatic from Kaspar to Venice, crashing the Venice Biennale and overcoming police warnings to sail down the city's Grand Canal. As models that elicited curiosity, wonder, and post-urban possibility, she concludes of the project as a whole, "I could feel…we were changing lives in some modest but stubbornly glimmering way." In Cormiers, Haiti, she married art with human rights and civic revitalization by creating a gathering space of multitude of interdisciplinary collaborators, materials, and aspirations. The Konbit Shelter Project was developed in the aftermath of Haiti's devastating earthquake in 2010. Swoon worked with architect Nadir Khalili to develop the Super-Adobe construction method –which utilizes local materials to create structures that are earthquake resistant. With the

help of Haitian farmers and artists, the team created jobs that returned a sense of hopefulness to the community. In these four projects, Swoon served as the hub and spokes of an international venture, advancing human rights, social justice, and civic revitalization. She used art as a catalyst to connect city and its citizens to bring attention to important political causes.

Tomas Saraceno has post-graduate degrees in architecture and has worked with the International Space Studies Program at NASA and scientists at MIT. His training in the sciences allows him to deploy knowledge from engineering, physics, chemistry, aeronautics, and material sciences in his work of building an alternative city that will not be dependent on the earth's resources. His experiments in art allow him to create inflatable (often with trash bags) and airborne biospheres with the morphology of soap bubbles, spider webs, neural networks or cloud formations, which are speculative models for alternate ways of living. He cultivates spiders from all over the world to study, in situ, their web-making activity, which serves as a template for how he binds together these floating spheres. He also stages inter-species salons, where well-established musicians hold one-on-one concerts for his spider population; their web-making practices are seen to become increasingly more complex and vigorous in the days immediately following the salons.

Inspired by the flying machines designed by Alexander Graham Bell, Saraceno creates artistic interventions that challenge our sense of geography and belonging. Bell designed a tetrahedron-shaped kite with the goal of carrying man and motor into flight. Saraceno revitalizes the design with contemporary technology and materials. *Solar Bell* is a prototype toward a much larger and inhabitable platform-kite, and a study in the possibility for a flying kite plaza, fully lifted by the power of wind alone. This sculpture is a part of a series where Saraceno explores seemingly weightless structures of wind and sound, powered entirely by renewable human, social, and environmental ecologies. *Solar Bell* is built using the latest technologies in the field of lightweight materials and sustainable energy technologies. The design uses light and robust carbon fiber tubing and flexible solar panels to make it lighter than air. The sails are made of paper thin solar panels. These solar panels warm the air under them and create a temperature inversion which helps keep the kites aloft. Saraceno dreams that the kites could float in the jet stream—which can move as fast as 500 meters an hour.

Saraceno's sculptures are both meditations and prototypes for floating, portable alternative environments to address humanity's real problems like overcrowding and scarcity of resources. His work "defies traditional notions of space, time, gravity, consciousness and perception ….each work is an invitation to conceive of alternative ways of knowing, feeling, and interacting with others. Above all, the works show us that the possibility to transform the world is always within reach for those who are ready to collaborate in its design and construction." (Alonso, 2015).

To both Swoon and Saraceno, nature seems to have served as an endless source of ideas. Stepping beyond the framework of artist or activist, each has taken on the challenge of pushing the limits of human innovation. As a result, they are viewed as entrepreneurs with a mission --to bring the rest of the world onboard for the adventure.

The Negro Spirituals as Leader: Exploring Art, Artistry, and Archetypes
Gloria Burgess and John Burges

What manner of leader could help an entire people group find peace and prosperity and make significant progress even as they were forcibly dislocated from one continent to another? The Negro Spirituals. How can this be? We don't often privilege art or artistry as Leader, but that's exactly what the Negro Spirituals are.

This session is for those who are committed to leading authentically in an intercultural, global community, for those who want to refresh, enhance, and equip themselves as catalysts for transformation.

Focusing on the Negro Spirituals, insights from the facilitators' research and life experience, and interpersonal dialogue, participants will be invited to co-create an environment of inclusion, acceptance, and respect. Participants will engage in experiences that will conjure new possibilities in a world fraught with chaos, confusion, and complexity, a world where authenticity, adaptability, creativity, and improvisation must become normative, so we can co-create contexts for continuous progress, peace, and prosperity.

Revitalizing the Love of Life—A core principle of artful leadership

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How can one live with a chronic condition and love being alive? What are the implications for leadership? These questions will be explored through the mediums of photography, choreographed movement, song and spoken discourse, followed by open dialogue.

Leadering: Transforming Conflict as a Way to Reconcile our Dualities

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"Leaders need to think of themselves in terms of the whole person: the intellect, the emotions, the relationships, and even—or perhaps especially—the physical body" (Art Kleiner)

More than ever we need to reconcile our body with our mind. Since Daniel Goleman, we now accept the idea of an emotional intelligence. We now need to recognize, listen, nurture our somatic intelligence. The wisdom of our body brings us into the here and now and has metabolized our personal experience. This embodiment focus is deconstructing our traditional competing culture by installing a spirit of cooperation and sharing without the fear to be put in danger. It creates the condition of a relative vulnerability (I can be more myself and be part of the process rather than building an armor to protect myself from unnecessary internal competition) that makes it possible to foster the emergence of collective intelligence as described by Otto Scharmer in theory U.

The field of Leadership studies is also undergoing a reevaluation as researchers shift from the traditional leader-centric models to a focus on the connections, the "between space of leadership". The essential question now becomes What goes on in the relationship between Leaders and Followers? (Ladkin, 2010) The AikiCom model of aiki communication represents one examplar of the practices highlighted in the new conceptual movement of Leadership as Practice (L-A-P).

Aikicom is inspired by aikido a unique Japanese martial art that embody the wisdom of a warrior culture adapted for our modern world. The "martial' fight becomes a framework for rethinking the way we are, the way we see, the way we decide and the way we act. AikiCom offers Aikido principles and practices as a practice Art.

This workshop will introduce an approach to handle conflict, position, dualities in ourselves and between team members that will transform embodied energies and blend them toward a common goal. Through movement activities based on the signifying practices of the art of aikido, participants will be introduced to the Aikicom model and reflect on the application of these principles and practices to organizational dilemmas. With AikiCom, leadership becomes a mindful practice in the face of conflict that will create the conditions for collective intelligence to emerge.

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Enacting to Learn and Learning to act on Self and with Others.
Tom Gilmore

Eric Trist often noted how powerful novels were in his development versus social science.

 Nabokov captured the power of reading in depth Nabokov, Vladamir. 1980. *Lectures on Literature*. Harcourt Brace, New York. P. 3

In reading, one should notice and fondle details. There is nothing wrong about the moonshine of generalization when it comes after the sunny trifles of the book have been lovingly collected. If one begins with a ready-made generalization, one begins at the wrong end and travels away from the book before one has started to understand it….. We should always remember that a work of art is invariably the creation of a new world, so that the first thing we should do is to study that new world as closely as possible, approaching it as something brand new, having no obvious connection with the worlds we already know. Note the link to Bion's stance in therapy of "without memory or desire."

When we concentrate on a material object, whatever its situation, the very act of attention may lead to our involuntarily sinking into the history of that object. Novices must learn to skim over matter if they want matter to stay at the exact level of the moment. Transparent things, through which the past shines. *Transparent Things*, Vladimir Nabokov, Vintage books, New York, 1972. p1

He gives a powerful example:

The cradle rocks above an abyss, and common sense tells us that our existence is but a brief crack of light between two eternities of darkness. Although the two are identical twins, man, as a rule, views the prenatal abyss with more calm than the one he is heading for (at some forty-five hundred heart beats an hour). I know, however, of a young chronophobiac who experienced something like a panic when looking at homemade movies that had been taken a few weeks before his birth. He saw a world that was practically unchanged – the same house, the same people – and then realized that he did not exist there at all and that nobody mourned his absence. He caught a glimpse of his mother waving from an upstairs window, and that unfamiliar gesture disturbed him, as if it were some mysterious farewell. But what particularly frightened him was the sight of a brand-new baby carriage standing there on the porch, with the smug, encroaching air of a coffin; even that was empty, as if, in the reverse course of events, his very bones had disintegrated.   …

Speak Memory: An Autobiography Revisited. Vladimir Nabokov, Putnam Publishing. New York. 1947, 1966. Pg 19.

This book (   ) about directing in the theatre stimulated ideas analogies of the relationship of the director to actors to the following relationships below:

- Consultant to client
- Coach to player or team
- Boss to colleagues, especially in creative and professional settings such as medical schools, law firms, architecture practices,
- The reflective, diagnostic part of oneself to the doing part (what Heifitz has termed 'going to the balcony so one can both observe while also be on the floor dancing and can act on needed changes in one's own behavior.)

Improvisation, Dance N Leadership A workshop about heartfull awareness, teamspirit and creative performance

Helle Winther, Associate professor Ph.D. University of Copenhagen. Denmark

Dance and movement has the ability to open our senses and give us possibilities to explore improvisation, flow and heartfull awareness as basis for both teamspirit and creative leadership performance. This workshop will be a moving journey. We will explore how simple and joyful elements from dance can intensify and train our heartfull awareness, momentary presence, contactability and performance possibilities. We will let music and easy communicative movements teach us how to create an improvising, rhythmic and open atmosphere.

In recent years, there has been a heightened awareness on the connection between embodiment and leadership. We cannot stop moving. The body is always in movement – always communicating. Thus, the language of the body also of great importance for heartfull awareness, authenticity, empathy, presence and creative performance in leadership practice.

This workshop builds on the practice-interventions, the methods and the results from several research projects about The Language of the Body in Leadership and Professional Practice. These examined how movement, sensual awareness, creative movement and performative practises may be used when training embodied leadership competences. The projects have a wholeness oriented movement psychological and phenomenological approach and have been carried out in various educational settings in Copenhagen e.g. in leadership courses, teacher education, university education, nurse education and various postgraduate contexts with different types of professionals.

Everybody can participate. You can wear your normal clothes.

Keywords: Dance, leadership, heartfull awareness, the language of the body, improvisation, creative performance

Playing with Communication: Improv Theatre with a Purpose!
Rosa Leventhal

As employees, leaders and people who deal with the public, you have to be communication experts! Through the lens of improv theatre you will begin to learn the subtleties of verbal and non-verbal communication, practice listening on many levels and learn to incorporate this into your boardroom, office space or customer communications. Why make it boring? Lets have some fun and learn some skills along the way!

Cultivating Presence for Inspired Leadership
Catharine Bachy

Leadership as Performance Art represents an ideal of artful inspiration. How do we show up as leaders in challenging situations where our abilities to improvise are most needed? Learn new practices based in neuroscience that support your internal ability to center and to respond as the inspiring and creative leader you strive to be.

Background Leadership as Performance Art speaks to improv, spontaneity, and cultivating our own charisma. Those are high functioning ways of being, and often the day to day world of leadership is not conducive to showing up in artful ways. While we may not have a lot of control over the external environment, we can cultivate our own internal capacity to access the inspiring, artful leadership presence that is part of who we are. We can learn to manage our own responses and show up as our best self in pressure-filled situations. The ability to embody leadership presence is a practice that involves the whole self. Stress in the workplace is a common experience for leaders and teams. Stress activates short term survival patterns that diminish the brain's access to higher functioning capacities that are key attributes of inspired leadership. The practice of Leadership Embodiment restores the capacity for higher functions of the brain under pressure.

Description This workshop offers tools to recognize our own patterns under pressure, and practices to shift to a centered response as leaders. The work comes from two disciplines: Mindfulness and the martial art of Aikido. Mindfulness teaches us deeper self-awareness. When we are on the mat in Aikido, we are invited to show up artfully and with our bigger presence in order to meet resistance and challenge. The combined tools from these disciplines help us all to develop the skill of showing up in the best way we are able to in the moment.

Participants receive an introduction to Leadership Embodiment techniques through gentle movement and low impact stress simulation. This is a highly participatory session and is designed for a business casual attire atmosphere.

Learning Objectives:

- Develop awareness of your body's reactions under pressure and how to recover your center.
- Learn to listen and respond to criticism.
- Leave with practices to further support skillful and inspired leadership.
- Reflect on how to integrate Leadership Embodiment practices to meet your leadership challenges.

Personal Agency and the Organisational Body

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Scene: Brighton University, on the south coast of England. It is late summer, early autumn in 2018. A group of delegates at the Art of Management and Organisation Conference is gathering to attend a session. These individuals are attracted to the somewhat unusual form and format: I wait to be admitted. I am advised terms and conditions. I sign a simple agreement, to perform. I cross the physical threshold of the space. Once inside with others, I become part of a collective body – an organ/isation. We are subject to certain rules; some made explicit, some to be subtly discerned. We perform to a supplied script, directed by an embodied voice. We are subject to a disembodied, authorizing voice, shaping the movement of collective mind and body. We respond to seen/unseen influences and instruction. We navigate a collective space in flux. We move in uncertain terrain, awareness drawn to our individual/collective agency. How do I hold my own (being) in this dynamic performance? How is my agency informed, from moment to moment, in making my obligatory contribution to the organizational body? How is my being when I leave this space of collective performance? How is body/mind once relieved of my commitment to perform with these others, at this time, at this place?

This presentation invites you to become an agent in its staging, to actively participate in a performance. Together we perform, we experience, we reflect, we consider what is revealed about our capacity to hold our own human agency when subjected to un/seen influences of voices that authorize an organisation's environment and culture.

Exploring Self and Organizations Through Hands-On Metaphor

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"Metaphor has finally leapt off the page and landed with a mighty splash right in the middle of our stream of consciousness" (Geary, 2011, pp. 3-4).

How do we see ourselves, as individuals, as organizational members, as managerial leaders? What are the implications of those perceptions for our lives, relationships, work?

The individuals proposing this hands-on workshop for the Brighton gathering have brought into teaching, consulting, and research the use of a variety of objects to generate reflection and conversation metaphorically linked to enhanced self awareness. *"The essence of metaphor is understanding and experiencing one kind of thing in terms of another"* (Lakoff & Johnson, 2003, p. 5). *"Metaphor is pervasive in everyday life, not just in language but in thought and action"* (Lakoff & Johnson, 2003, p. 3).

Connecting with elderly individuals to draw out fading memories, guiding graduate students into new skills as change agents in challenged organizations, recognizing effective ways to manage turbulent workplaces characterized by multiple generations of members with differing priorities . . . these are some of the experiences the workshop facilitators can relate as we 'set the stage' to engage participants.

Our design for the workshop is to begin with a brief (4-6 minute) story from each of us of the impact we have recognized in using an experiential approach to facilitate insight and awareness by using small objects to stimulate metaphorical thinking. Why use the potential of symbolic objects? Scholars of ancient artifacts have long recognized the power of objects to create what one described as personal engagement on a human level, resulting in an ongoing conversation (Reynolds-Kaye, 2017). Burial objects, children's toys, historic figures shared in public sculpture, advertising logos, decorative *objets d'art*, religious iconography . . . we are surrounded by two and three dimensional representations that enable us to make sense of our world and our place in it.

"We have seen that metaphor pervades our normal conceptual system. Because so many of the concepts that are important to us are either abstract or not clearly delineated in our experience . . .we need to get a grasp on them by means of other concepts that we understand in clearer terms (. . . objects, etc.)" (Lakoff & Johnson, 2003, p. 115). A first list of contemporary objects around which to center the workshop includes a flashlight (torch), hammer, pencil, key, camera, musical instrument, kitchen whisk, garden seed packet, clock. . . "We never look at just one thing; we are always looking at the relation between things and ourselves" (Berger, 1977, p. 9).

Workshop participants will be guided with a series of core questions: perhaps "How does this object represent your own 'best practice' in organizational behavior? How do you know this? What mindsets, motivations, attitudes, actions, characteristics, behaviors relate to this choice of an object to represent your understanding at this time? What implications for effectiveness do you recognize?"   The " . . . principal aim is to start a process of questioning" (Berger, 1977, p. 5).

Theater Improvisation and Embodiment in Learning Organizational Improvisation

Fernanda Barbosa[2], Eduardo Davel[3] and Miguel Pina e Cunha[4]

Organizational improvisation has been studied and highlighted as a quintessential process for contemporary managers since decades. In hypercompetitive and high-speed environments, the capability of acting promptly is inevitable (Bernstein & Barret, 2011; Chelariu et al, 2002; Montuori, 2003). Immediate reasoning and readiness are key virtues for managers. The ability to solve problems creatively and in a short space of time, taking into account boundaries (rules) and interpersonal relationships are attributes of the organizational improvisation concept. Thus, organizational improvisation is vital for managers, management and organizations. The main goal of our research is to explore how to teach and learn about organizational improvisation. In this path, we integrate the practice of theater improvisation and think about the challenges of its embodiment. Our art-based approach assumes that the arts have singular foundations and representations, the reason why they are a rich source for insights and knowledge (Young, 2001; Barone & Eisner, 2012).

Teaching and learning experience of improvisation – organizationally and theatrically – is practiced in an ongoing basis. That experience highlights the bodily experience of people, sometimes creating happiness from new discovers, but sometimes producing blockages and hesitations. Practices of theater improvisation involve rapid reasoning, readiness, playfulness and challenges (Caines & Heble, 2015; Koppett, 2013). They require creativity and embodiment as an ongoing part of the work. Students move away from the commonplace of a passive position (resistance to healthy risks) to a more protagonist position. They experience all together leadership, pragmatism, security, happiness, and individual and collective growth.

Integrating organizational and theater improvisation in the classroom has several repercussions. One of them is that it challenges deeply the non-embodied way of teaching that is traditionally applied, reproduced and reinforced in management education. Students and professor are involved in thinking about problems and solutions, but they also need to do it bodily. Theater improvisation practices require the mobilization of the whole body: physical, intellectual, sensorial, intuitive, cultural, logical, political, illogical, etc. We consider embodiment as a way to understand the importance of the body in social life, a deconstruction of body-mind dichotomy, and taking into account its cultural, political and organizational dimensions (Crossley, 2006; Csordas, 1994; Dale, 2005; Flores-Pereira et al., 2008)

Our research provokes some awareness on the relationship between management education, theater improvisation and embodiment. It is common for organizations to speak of improvisation as exceptional, rational and undesirable activities, without considering the ongoing work and a learning process. This constitutes a gap that our research seeks to elucidate. During the practice, audience is engaged in embodying how they learn about improvisation from its five relational dimensions: the relationship to myself, to others, to rules, to totality and to creativity. In the second moment, we will reflect on the experience of improvising (theatrically) and explain its connection to our whole research on learning organizational improvisation.

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Performing Change: Transforming Relationships through Constellations in Organizational Conflict
Michelle LeBaron and Nadja Alexander

Overview. Recent work in diverse global organizations has documented multiple ways that curating and deepening physical wisdom is vital in transforming dysfunctional relationships. Conflict, after all, is carried in our bodies and thus is effectively transformed with body-centered approaches. Following this line of work, our research and practice explores how kinaesthetic approaches can introduce flexibility and dynamism into relationships that have grown rigid or entrenched in the midst of conflict. One of the most promising conflict transformation modalities we have used in organizational work is solution-focused systemic structural constellations pioneered by German scholar/practitioners Drs. Insa Sparrer and Matthias Varga von Kibéd. This work is performative because it uses the language of the body to effect change in human systems.

Systemic structural constellations involve creating tableaus of an organizational case study by placing participants in relation to each other in space and eliciting their felt and sensed experiences. Through these physical placements, nonverbal interaction and guided reflection, constellation processes reliably reveal the underlying architecture of the relational system. Thus, constellations offer a creative window on both collective and individual experiences of conflict; everyone is either a participant in the tableau or an observer who later shares their perceptions and insights about the case study. Constellation work connects internal knowing with interpersonal dynamics, as participants discover things they did not consciously realize were a part of the organizational "field". Through constellation processes, relational dynamics are seen and experienced in new ways, yielding new leverage to create change.

The increased kinaesthetic intelligence that comes from constellation work thickens awareness, enhancing organizational participants' agility and mobility in navigating organizational complexity. In addition, the physical focus of constellation work imports performative vocabularies into organizational settings resourcing richer engagement. Finally, because it offers a view of the structural elements of any given situation, it transcends each parties' stories in ways that save face and bridge cultural differences.

Focus and approach. We propose to offer participants an in-depth experiential experience of systemic, structural constellations as applied to an organizational conflict. We will offer four components as follows:

- Overview of systemic structural constellation work as applied in a range of diverse organizations;
- Demonstration involving session participants in an actual organizational constellation including set-up, identification of conflict elements, selection of "representatives", facilitation and debriefing; and
- Synthesizing key elements of constellation work by presenting brief summaries of case examples from a variety of settings;
- Space for questions, reflections and exchanges on applying constellation processes in a range of organizational contexts.

Goal: Participants will learn experientially about how constellations can effectively change organizational culture to be more conflict-fluent, constructive and receptive to change. They will increase their capacities for:

- Proprioception and awareness of self and others;
- Mobility in the midst of impasse;
- Using constellations as performative tools to address intercultural organizational conflict;
- Understanding subtle nuances and interactional textures that signal shifts in relational ecosystems; and
- Applying physical processes that foster organizational health, creativity in conflict and resilience

Speaking Truth to Power: The Organizational Artist as Lyrical Fool

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Organizational Theatre (OT) "aims at getting the audience deeply involved and confronting it with hidden conflicts, subconscious behaviour patterns or painful truth" (Schreyogg & Dabitz, 1999). As a research method and form of *Ethnodrama* (Denzin, 1997; Saldana, 2003), it generates evidence by "emotionally or artistically reliving the social action, which it does by virtue of the imagination's sympathetic penetration" (Strati, 2000, p.31). It answers calls for "post-modern approaches to social investigation, wary as they must be of metanarrative and author-ity, suspicious of representational strategies, reflexive about their own subjectivity and its complicity in the texts, and alert to the multiplicity of local knowledges" (Linstead, 2000). As an artistic intervention, it has been suggested OT can stimulate the democratic, emancipatory discourse required for social change to happen (Raelin, 2008) and can create the conditions for embodied authentic leadership to emerge (Ladkin & Taylor, 2010).

As a theatre practitioner, I am convinced of the potential for OT to 'unfreeze' (Taylor, 2008); to shape the transformation of an organization into a space for artful management action (Taylor, 2015) where dialogue could be used to generate plurivocal understanding (Meisiek, Matula, & Badham, 2014; Oswick, Anthony, Keenoy, Mangham, & Grant, 2000), and aesthetic agency (Sutherland, 2012). I am also mindful, however, of the suspicion that OT may be nothing more a tool for domination and corporate brainwashing (Clark & Mangham, 2004a) and the recent calls for more critical approaches that address the political complexity of the form (Badham, Carter, Matula, Parker, & Nesbit, 2015; Nissley, Taylor, & Houden, 2004).

In a two-year ethnographic research partnership with the NZ subsidiary of a global construction supplier, I set out to discover if there was a form of OT that offered a collaborative and aesthetic learning experience for participants, and how that might shape leadership as practice (Raelin, 2003) in an organization. What I discovered was a complex relationship between development and power in organizations, a relationship I illustrate through the metaphor of Wise Fool to a King, a nod to the notion that organizations may benefit from employing artists (Barry, 2008) who purposefully disrupt the status quo by 'speaking truth to power'. Tension arising from juggling corporate objectives with the desire to liberate other voices was perpetually in the periphery during my research and it is this dance between power and resistance in the OT process, otherwise framed as 'struggle', (Fleming & Spicer, 2008) that this workshop will explore, using performative methods.

The Impact of Heroes, Villains and Victims in Popular Wall Street Narratives on Career Identity and Empathy of Business Students and Sales Professionals

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Wall Street and the financial crisis have inspired the creation of several popular narratives about this topic. Some of these narratives have a clear critical message towards Wall Street (Inside Job, Margin Call), displaying key characters as villains and customers as victims. They claim to raise awareness for the financial malpractices on Wall Street. Other Wall Street narratives mainly show the excessive lifestyle and greed of the Wall Street culture (The Wolf of Wall Street, Wall Street). Depending on the audience, these main characters might be seen as either heroes or villains, or possibly a combination of both, hybrid heroes.

On a cultural level, popular culture shapes the shared narratives and beliefs surrounding jobs and the workplace (Boozer, 2003; Panayiotou & Kafiris, 2010), and on an individual level, narrative experiences influence people's personal belief-systems (Appel, 2011) via mental processes that are similar to learning from experience (Mar, Djikic & Oatley, 2008). Such narrative impact processes predict that Wall Street narratives have an effect on people's perceptions of Wall Street and the financial sector, resulting in differences in empathy and career identity.

This study investigates the impact of different Wall Street narratives on career identity, conceptualized as Possible (Future) Work Selves (PFWS; Markus & Nurius, 1986; Strauss, Griffin & Parker, 2012) and both implicit and self-reported empathy.

The self-reliance mechanism behind psychology of money research and dual-processing theory are used to investigate the impact of Wall Street narratives on viewers or readers. Can critical or realistic Wall Street narratives actually increase awareness of moral frames of PFWS and empathy in business school students and sales professionals? What is the impact of a victim, hero or villain narratives on people that work in or may aspire to work in the financial sector?

Three experiments were conducted 1) a lab experiment with business school students ($n = 104$), showing movies in 'cinema style' with either depicting the main characters as villains (critical perspective), heroes (excess lifestyle perspective) or both (high on excess lifestyle *and* criticism); 2) an online field experiment with business school students, using written narratives adding a condition with a story form a victim perspective ($n = 129$); 3) an online field experiment with sales professionals, using movie clips and focusing on a realistic perspective ($n = 87$). All experiments had a control group watching or reading a story about nature (planet earth or wildlife in Africa).

Results suggest that 1) In the hero-narratives displaying the excess lifestyle of people working in Wall Street the main characters are more often seen as desired PFWS, both by business school students as well as sales professionals. Students also showed lower moral frames for their PFWS. 2) Participants in hero conditions show less implicit empathy right after the narrative, one week later this effect was still significant for the group watching the 'hero' narrative. Showing a victim perspective increased implicit empathy of readers compared to the hero-stories.

The Hero's Journey Reloaded

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Joseph Campbell (1904-1987) is one of the most influential and innovative mythographers of the 20th century. His seminal life-time achievement is no doubt his modeling of a single great story, the essence of (all) heroic stories. The basic motif is to leave one condition and finding the source of life to bring the hero's social world forth into a richer condition. In his foundational work *The hero with a thousand faces*, Campbell (2008) regarded the monomyth as universal across time and space. Campbell's comparative observations lead to the development of the hero's journey, which is the insightful illustration and holistic metaphor for the monomyth. The hero's journey describes the stages of the transformation that heroes (and villains as heroes!) share. It is a narrative pattern that can appear physically, psychologically, emotionally, and spiritually. The narrative pattern is at the same time simplistic and yet rich in its interpretations.

The number of stages in Campbell's oeuvre varies; even in *The hero with a thousand faces* he uses stage variations which could lead to confusion. However, the basic outline remains the same: departure, initiation, and return. Over the last decades, Campbell's stage model was simplified, streamlined and adapted to fit to the transformational needs of specific professional domains and scientific disciplines. The most important developments are a reduction of the number of stages like the nine-step model of creative self-experience (Rebillot, 1993) and the twelve-stage skeletal framework for writers (Vogler, 2007) as well as a renaming of the stages with less impact on the basic description of the stages. Comparing the relevant models of the hero's journey starting with Campbell's version, it can be said that all models focus on departure and initiation and lack a deeper description of the return. This is the main weakness as most ultimate boons have to be integrated into the ordinary world.

Therefore, a new version of the hero's journey with its impact for management and organization is introduced. It is an elaborated synopsis of hero's journeys (Campbell, Rebillot, Vogler) in combination with considerations from Tarot. The potential of Tarot for the concept of the hero's journey was already foreseen from Campbell: "The most interesting question I ever got was when I was lecturing here at Esalen in the (Abraham) Maslow Room in 1967. Somebody asked, 'What about the symbolism of the Waite deck of tarot cards?' Well, I hadn't thought about it. … It was a fascinating experience, the most interesting I have had here. … Change the perspective of your eyes, and you see the whole world before you now is radiant. Do you see?" (Campbell, 2003: 172-175).

The (academic) society of the spectacle (of publication)

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A recent *Guardian* article shrewdly noticed that "evaluating academic performance on the basis of journal publications is skewing research priorities"[5]. Although quite critical, it remained somehow an understatement when one considers the profound change that has occurred in the past few decades in academia. Since the 1960's, many Western countries have been the sites of the (heterogeneous) convergence of the massification and commodification of higher education, the enactment of a neo-liberal agenda coupled with austerity measures, and an inability of academics to redefine their activity (in order to preserve it). This has led to a scholarly field in which accreditation, rankings, competition, administration and manageriaslim play a role of problematic importance.

The literature on this has been flourishing, from "managerialism in US universities" (Roberts, 2004) and "the Circean transformation from substance to image" (Gioia & Corley, 2002), to debates on the infamous "McUniversity" (Parker & Jary, 1995; Prichard & Willmott, 1997) and the insidious "audit culture" ramping in academia (Strathern, 1997; 2000a; 2000b). Many scholars worry about the influence on academic work by these discourses and policies influenced by economic (outside) and managerial (inside) rationalities. Some authors elegantly deconstruct the system slowly put in place and expose its consequences. Fewer explore in depth the influence of that context on academics themselves, on their bodies and subjectivities. Too many remain sometimes fairly descriptive, struggling to build or connect their acute observations to a wider theoretical framework that could problematize the phenomena further.

On July 6th, I was asked to contribute to a parallel event organized by Juliana Reinecke and Mikkel Flyverbom on Guy Debord's concept of spectacle and how it could be of relevance for organization studies. Despite their very open invitation to an 'open mic' format, I was struggling to imagine something that would not make Guy ashamed, amused or annoyed – a challenge for those who know his work… Having red their very interesting essay *The spectacle and organization studies* (Flyverbom & Reinecke, 2017), I was tempted to reverse the debordian mirror on academics themselves, thus connecting the critic mentioned earlier to the conceptual framework of the Society of the Spectacle. The result was a short video *détournement* (an embezzlement of pictures and movies that situationists enjoyed – perhaps too much) of the *Society of the Spectacle* (Debord, 1967) itself: https://youtu.be/ydNWh99YZA8

As those who know the work of Guy Debord will have already noticed, I followed most of the text in the *Society of the Spectacle*, simply changing a few words (individuals and subjects became academics or scholars, society and company became universities, etc.) I reproduce the text thereafter with a few minor changes (as I found a better translation by Ken Knabb for Rebel Press) with the changed words in *italics*.

Academic separation perfected

In the first chapter of the book "The culmination of separation", Guy Debord pushes further, and updates, the Marxist perspective. To him, relations between people in capitalist societies have become "an immense accumulation of spectacles" (thesis 1) primarily "mediated by images" (thesis 4). Individuals are therefore separated from their own lives (thesis 2 and 3) on which they have very little, if any, control: our lives become a spectacle, turning us into spectators who passively contemplate. But it does not stop there.

In Guy Debord's view, the "spectacle" is the modern extension of the fetishism of merchandise that has looped on itself. It thus becomes an ideology that present itself, and is understood, as being objective and natural. This renders any protesting, or even questioning, irrelevant, if not suspicious, since it operates under the illusion of being as inescapable as the laws of physics. The application I offer to the academic field, through this video *détournement*, thus becomes an entertaining – and sadly well-functioning – stylistic exercise.

Nevertheless, let's start the *détournement*:

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[5] Anonymous Academics (2017, June 30th). Pressure to publish in journals drives too much cookie-cutter research, *The Guardian.*

1 - In *universities* dominated by modern conditions of production, *academic* life is presented as an immense accumulation of *publications*. Everything that was directly *intellectually* lived has receded into a representation

2 - The *articles* detached from every aspect of *intellectual* life merge into a common stream in which the unity of that *intellectual* life can no longer be recovered. Fragmented views of reality regroup themselves into a new unity as a separate pseudo-world that can only be looked at.

4 – The *academic* spectacle *of publication* is not a collection of *articles*; it is a social relation between *scholars* that is mediated by *articles*.

6 – Understood in its totality, the *academic* spectacle *of publication* is both the result and the goal of the dominant mode of *editorial* production. It is not a mere *editorial* decoration added to the real *academic* world. It is the very heart of this real *university's* unreality. In all of its particular manifestations – *articles*, *chapters*, *conferences*, entertainment – the spectacle *of publication* represents the dominant model of *academic* life.

12 – The spectacle *of publication* presents itself as a vast inaccessible reality that can never be questioned. Its sole message it: "What *is published* is good; what is good *is published*."

The passive *intellectual* acceptance it demands is already effectively imposed by its monopoly of appearances, its manner of appearing without allowing any reply.

14 – The *university* based on modern industry is not accidentally or superficially spectacular, it is fundamentally spectaclist. In the spectacle *of publication* – the visual reflection of the ruling economic order – *intellectual* goals are nothing, *editorial* development is everything. The spectacle *of publication* aims at nothing other than itself.

16 – The spectacle *of publication* is able to subject *scholars* to itself because the *academic* economy has already totally subjugated them. It is nothing other than the economy developing for itself. It is at once a faithful reflection of the production of *articles*, and a distorting objectification of the *authors*.

25 – *Intellectual* separation is the alpha and the omega of the spectacle *of publication*.

30 – The alienation of the *academic*, which reinforces the contemplated *articles* that result from his own unconscious activity, works like this: The more he contemplates *professionally*, the less he lives *intellectually*; the more he identifies with the dominant *editorial* images of need, the less he understands his own life and his own *scholarly* desires.

32 – The spectacle *of publication*'s social function *within universities* is the concrete manufacture of *academic* alienation. Economic expansion consists primarily of the expansion of the particular sectors of industrial *academic* production. The "growth" generated by an economy developing for its own sake can be nothing other than a growth of the very alienation that was at its origin.

One could consider this stylistic exercise of *détournement* of the *Society of the Spectacle* to be an irrelevant literary trick. However, for those aware of the pervasive economic and managerialist shifts in academia in general, and universities in particular, Guy Debord offers a strange and heuristic echo to what we often live today. Efficiency, productivity and competition have become more and more central to our physical and intellectual lives that instead could, and should, be driven by intellectual curiosity and the production and diffusion of knowledge to students in particular, and society in general. Although this view of academia also requires scientific publication, it makes it a small part of a more global framework for its activity.

Let's push the stylistic exercise a little further, as it might help find how to escape from the Spectacle…

The *editorial* commodity as spectacle *of publication*

Pushing the logic one step further – through a painfully apparently meandering style – Guy Debord considers in the second chapter how merchandise, and in general all commodities, have become spectacles, fully integrated in and articulated to the society of the spectacle. Once the process of fetishism of the commodity has been completed, "the real world is replaced by a selection of images that are projected above it, yet which at the same time succeed in making themselves regarded as the epitome of reality" (thesis 36).

Slowly, the spectacle has started "organizing the real" (Flyverbom & Reinecke, 2017: 1628). How could scholars escape such a trap if, and such is my thesis, our field is now dangerously becoming a part of the society of the spectacle?

33 – Though separated from what they produce, *academic themselves* nevertheless produce every detail of their *intellectual* world with ever-increasing power. They thus find themselves increasingly separated from that

their intellect. The closer their *academic* life comes to being their own creation, the more they are excluded from that *intellectual* life.

34 – The spectacle *of publication* is capital accumulated to the point that it becomes images.

52 – Once *academia* discovers that it depends on the *editorial* economy, the *editorial* economy in fact depends on *academia*. When the subterranean power of the economy grew to the point of visible domination, it lost its power. The *editorial* economic Id must be replaced by the *scholarly* I. This *author* can only arise out of *academia*, that is, out of the *intellectual* struggle within *academia*.

53 – Consciousness of desire and desire for consciousness are the same project, the project that in its negative form seeks the abolition of classes and thus the *academics'* direct possession of every aspect of their activity. The opposite of this project is the society of the spectacle *of publication*, where the *editorial* commodity contemplates itself in a world of its own making.

The spectacle does not simply function as the coercive imposition of a so-called dominant class. It is not simply the entertaining product of a conspiracy theory. Spectacle comes to existence when we become part of it, when we (more or less) unconsciously accept to take a step back and watch – in exchange for the comfort and tranquility of passivity. It is therefore not only about physical domination, but also about psychological, emotional and corporeal indoctrination.

We are the main actors of the spectacle by accepting to sit down and relax to watch the play of our own lives, to relinquish a part in writing the play being enacted on stage and committing to enjoying ourselves until the curtains falls.

How to end the spectacle? Stop the show, jump on the stage and rewrite the score

A way out would start, not only with acknowledgement, but with a strong sense of reflexivity. It is only through a harsh and non-indulgent look in the mirror that we could escape the spectacle. Let me illustrate this by a personal example of how a debordian introspection can help us become conscious of our own spectaclist bias.

While I was preparing the video during the 2017 EGOS conference in Copenhagen, I ran into a former colleague of mine at lunch. After the usual friendly pleasantries, we discuss our current research and upcoming projects. And as he was telling me that he and his co-authors are in the (hopefully) final round to be published in the *Academy of Management Journal* (the journal is not relevant here, any other well-known outlet would have triggered my following reaction), I congratulated him. I didn't know what the paper was about, I had no idea if they enjoyed doing this research or writing about it, I didn't care if the topic was relevant to students, business or society; but there I was, congratulating him solely based on the number of stars this publication represented in the latest rankings. This is where the spectacle appears, in this kind of judgement based solely on the economic value of our work – rather than on the interest, relevance or mere amusement that it brings us as academics.

It is time for us to resist, simply by building, and encouraging, our "consciousness of desire and desire for consciousness".

'What does it look like?' The authentic/inauthentic early career academic

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What does it mean to 'look like' an academic? This is one of the many questions that academics consider as they enter and progress through academe, and one that early career academics (ECAs) often worry about (Archer 2008). As a result, there is a significant focus on *what we look like* and *how we dress* in order to demonstrate something about our professional identity. (King 2005)

For women, in particular, this can be a greater challenge. Stereotypical views are of 'women and bodies' rather than assigning them professional identities such as 'leader' or, in this case, 'academic' (Sinclair 2008). In considering changing their appearance to seem 'older, smarter, or more formal', younger academics face a crisis in authenticity – their performance is based on an untrue version of themselves (Archer 2008). In other areas of research, it is clear that authenticity is vital to successful and ethical practice, improving the business outcomes of an organisation (Liedtka 2008) – in this case, a University.

Increasingly, there is a move towards the notion of 'entrepreneurs of learning' (Hatcher et al 1999); the concept that higher education is becoming more corporate, resulting in the need to focus on securing a competitive advantage, both internally and externally. Constructing an appropriate professional, academic and personal identity is, therefore, increasingly challenging, and requires the juggling of multiple personas: academic, teacher, and leader, among others. But what might that *look* like?

Performativity in academia is not just about publication and rankings, but creating an authentic persona which can function and develop within an increasingly corporate environment. This paper will explore what is means to ECAs to 'look like' an academic, and what challenges they face in developing an authentic version of themselves through their appearance, and how this may impact (perceptions of) success. From interviews with ECAs in one new university (post-1992), it will investigate concepts of authenticity, legitimacy, and the 'self'. This paper will contribute to a wider body of work exploring the nature of identity with the academic sphere. It will demonstrate what it means to individuals to be seen as an ECA in higher education in the UK.

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Lights, Camera, Action: Performing in Academia

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Our contribution enacts metaphors of the visual performing arts. Proceeding from Goffman (1959), who articulated his theories on social interaction through the imagery of the theatre, an ensemble of four women academics perform as cast and crew in a piece about contemporary academia from their specific perspectives. Our casting director, a young senior lecturer, explores visibility in academia. Our set designer offers a multi-media story about being an accidental tourist researching in a Business School, our costume designer examines the relationship between clothing and performance throughout their academic career, and our visual director, through photo-elicitation, examines how it feels to work as an Early Career Researcher. In the telling of our stories we seek to expand the possibilities of understanding, illuminating, rather than disappearing, the contradictions and complexities of our performances and the nexus of our individual roles and relationships with others.

Although each player gives a solitary performance, our work also privileges the practice of community, rather than individualism, and reflects the episodic (patchwork) nature of women's lives. We ask how far our experiences are theorised in and articulate with the current literature, attending specifically to the differences in our stories and the extent to which these might be seen as embodied. We choose stories because they give us access to the emotional organisational life (Czarniawaska, 2004) and to that which 'lies behind the normal and mundane' (Gabriel, 2000: 240). Transcending the auto/biographical (Stanley, 1992) and autoethnographic, they place us within the past, present and future (Pye, 2005; Auvinen, Aaltio & Blomqvist, 2012). We avoid closure to acknowledge that we will each continue to perform on other stages, but the unending connections between bodies, identities and performativity are made explicit in the telling of our stories.

Title: Manifestations of Managerialism: A Study of Social Order

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Higher Education has gone through significant changes within the last sixty years (Deem et al, 2007, Bell et al, 2009, Molesworth et al, 2011). The issue of academic identity under this new regime of performativity is also a concept that has been explored (Henkel, 2005, Fanghanel 2012). Lyotard's (1984) performativity identifies the pressures to commodify higher education, Humberstone et al (2013) explore this concept of commodification in terms of student learning, and they conclude that students are indeed focused on their individual success, rather than an urge to learn. This implies that changes to higher education are firmly embedded in the social contract and how we learn. Williams (2013) alludes to learning no longer being a privilege, but a right. What was initially seen as a mutual contribution (student to a university, and university to the student) is now seen as an entitlement, irrespective of ability. The concept of learning has changed.

This research explores how this manifests itself in the daily interactions between students and staff, and how this impacts on academic performance and identity practices. Academic standards are managed, but student expectations have changed (Winter 2009).

Garfinkel (1967), in his studies of social contexts, emphasizes the importance of a shared understanding to the social environment. To accomplish the role of academic, the academic must perform their role in such a way as other parties (students) also understand it. Cooley (1902, cited in Rawls & Duck 2016) referred to the "looking glass self", a concept further explored by Rawls and Duck (2017). They assert that if your identity is presented in such a way that it is not reflected back, this will cause issues of trust in the social order. Winter (2009) alludes to schisms in academic identity, and Fanghanel (2012) refers to "turbulent moments of practice" (pg. 1) in her exploration of overlapping academic identities. Yet little research is done to explore what these changes of expectation mean to everyday practice.

This presentation will draw on ethnomethodological research (Garfinkel 1967) to understand how academics accomplish their role on a day-to-day basis. It seeks to understand how they understand their role, and present it, to the shared understanding of their students. It will draw on discussions with, and observations of, business school lecturers in a new university to investigate how they accomplish their different academic identities, which may have competing or conflicting identity values. It will investigate incongruities of practices, to understand how lecturing staff deal with breaches in expectation. Garfinkel's (1967) breach experiments demonstrate the fragile nature of social order, and just how finessed our expectations are, in our understanding of accomplishing social situations through a shared understanding.

Initial findings show that although there are misunderstandings of purpose, these are not as pervasive as is often portrayed. Williams (2013) asserts that students do not want to be "just" consumers, and lecturers do not see themselves delivering a service. The values of the institute are under threat from the constraints imposed, but is this so in our interactions?

The Academics Creation of Aesthetic Distance: An Exploration of Brechtian Techniques in Classroom Settings.

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The Cambridge Guide to Literature (1992) describes Brecht's alienation effects as "theatrical devices deployed in order to bring home to audiences the strangeness of social and economic conditions taken for granted". Feral (1987) describes these devices as a link between actor (in this case academic), spectator (in this case student), social context and the omnipotent director (in this case course leader/programme). She suggests that devices are used to render strange the everyday living, to encourage the spectator (or student) to adopt a critical distance to their subject discipline. Brecht (2014) drawing on his observations of Chinese theatre, argues that the actors used *verfremdung* (alienation), to draw the spectator away of the empathy used in other theatrical methods, this is done to create an aesthetic distance, which allows for emotional separation and a more intellectual appreciation of the context.

Brecht's concept of *Verfremdung*, was named in recognition of Marx's theory of *Entfremdung*. (The Cambridge Guide to Literature, 1992). Marx (Meszaros 1970) asserted that humans were alienated by the commodification of their labour in a capitalist society. Brecht (2014) saw *Verfrumdung* as a method of demonstrating *Entfremdung.* Many of his plays used such techniques to demonstrate the human condition, as proposed by Marx. Brecht (2014) proposes that in alienating the everyday, one explores the concepts in a whole new light.

As highlighted by Lyotard (1984), the social context of academic work is more instrumental. Importance is placed on subjects, which yield the greatest return. Roberts (2013) highlights how performativity has prioritized efficiency over knowledge, and manipulated the value of higher learning. Humberstone et al 2013) apply this theory to understand how performativity has prioritized student satisfaction over critical judgement (Foucault 1977). This implies that teaching must be enjoyable, but deep learning can be very uncomfortable. This makes the work of critical evaluation of such areas as business management difficult. Students within these areas are immersed in the importance of their subject, and their education is also a commodity, of which they have bought into. Critical evaluation is likely to be uncomfortable rather than enjoyable, so the actor (academic) needs to deploy techniques to enable the spectator (student) to step back from their involvement.

This presentation argues that academics use alienation techniques with their postgraduate students in their applied subjects. It is an examination of methods used by actors (academics) to create aesthetic distance in their spectators (students), to enable critical evaluation of their social context for a wider understanding of their role, and to appreciate (enjoy) a critical understanding of their discipline (course/ programme). The presentation will draw on stories from the field, of a small group of academics employing methods to create critical evaluation in a masters level course of human resource management, whilst endeavouring to maintain the satisfaction of the spectators (students).

I am large, I contain multitudes. A staged reading about death and love
Tatiana Chemi

Do I contradict myself?
Very well then I contradict myself, (I am large, I contain multitudes.)

Walt Whitman, Song of Myself

I envision this contribution as a staged reading of the paper attached below, which is intended to be published in An old melody in a new song: aesthetics and psychology. Editor: Luca Tateo, Aalborg University, Series: Annals of Theoretical Psychology, Springer, expected 2018. The text addresses the topic of the reflective and reflexive practitioner in education without ever mentioning the word learning. Two characters are on stage: Hands and Brain. They are an old couple who argue and cannot live apart. Is this a metaphor or the very core of the reflexive practitioner's work in education? How can performance and drama ever be considered as true or truthful forms of scientific conceptualisation and communication? The author peeks in and out of the stage and within an absurdist genre of playwriting. The method used is generative and arts-based, by means of writing blocks of short dialogues. These are put together in a dramaturgical progression that has emerged from a self-assigned obstruction: the author never mentions words related to learning, teaching, school, or education. This fixed rule unlocked the creative power of the text and words began pouring out, (un)covering the topic of the theory-practice gap in educational practices. Consistently with arts-based research methods in education, this topic is addressed by means of artistic expression and metaphors.

My idea is to share with a colleague who has a formal background and/or practice in drama and performance the staged reading (Taylor 2008) of the text or limited parts of it. Differently from what is conceptualised in Taylor (2018), I wish the audience to be part of a shared reflection on the possibilities of the text, of the text on stage and of the communication beyond text that is allowed on stage. In other words, I wish to involve the AoMO participants in an experiential experiment, where my written play is only the pre-text (the text that comes before) for a dialogical sensemaking.

The Dark Side of the Room: A Poetic Journey of a Third Space Professional

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This is a multi-layered exploration of my "self" and the relationship I have with my professional practice through the lens of Kierkegaard's concept of anxiety and alienation. It is an auto-ethnographic journey within the context of what Celia Whitchurch terms the *Third Space Professional.* My journey is chronicled as a daily "note to my diary" and by a poetic interpretation of my existential condition, this being a response to a chaotic world that is becoming more distant from the values and hopes I once held. I give an overview of Robert Blauner's classic interpretation of Marx's theory of alienation, this being my overarching framework to structure my analysis, before considering the concept of anxiety, and my auto-ethnographic journey through the "days of a working week". Like Kierkegaard's rejection of institutions, and the objectification of the human being, I argue this is a challenge for the modern organisation as individuals grapple with loneliness, their inner authenticity, anxiety, and the search for a non-worldly meaning of work.

Key words: third space professional, alienation, poetic voice, the dark side, anxiety.

Glass and gender: bringing poetic practice into institutional research

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As an academic engaged in interdisciplinary research on gender, space and power within the higher education sector, my practice involves collecting and analysing, distilling and presenting data. My research is a form of enquiry, seeking enhanced intelligence and evidence to advocate and support organisational, structural and cultural change. As a poet, I follow a similar process to create a work. More, or less, consciously, I collect data: ideas, questions, emotions, sense phenomena … then manipulate language and sound as a means of distilling the data into a poem for performance on the page and beyond. This conference presentation explores what happens when I bring these two practices together as an organisational poet, practicing poetry as research; research as poetry. I will perform a body of work: *Glass* which draws on qualitative data collected for a research project *Gender(s) at Work* (Carruthers Thomas 2016-2018) and on my own poetic response to that data.

Gender(s) at Work investigates lived and gendered experiences of 'career' in higher education. I have collected fifty narrative accounts (found data) from staff within one UK university and am analysing them through the lens of feminist social geography ie: seeking to 'investigate, make visible and challenge the relationships between gender divisions and spatial divisions, to uncover their mutual constitution, to problematise their apparent naturalness' (McDowell 1999). Foregrounding the spatial, understood as social relations shaped by power (Massey 2005), the project explores how careers play out in the space of higher education, shaped by gendered geographies of power. Do diverse and complex lived experiences trouble the prevailing gender-neutral narrative of career as a linear upward trajectory?

Glass comprises four poetic sequences (each approximately 40 lines) entitled: Ceiling, Cliff, Escalator, Closet, echoing the four archetypal (and architectural) phenomena which frequently frame academic and popular discussion of career obstacles, risks and privileges: the glass ceiling, the glass escalator, the glass cliff and the glass closet. (Bruckmüller *et al* 2014; Browne 2014; Williams 2013; Ryan and Haslam 2007; 2005; Budig 2002 *inter alia*). Each sequence distils and analyses found and original material and experiments with form and voice. Two short monologues open and close the reading, considering the role of the organisational poet and the potential for organisational poetry to disrupt organisational behaviours **and** research traditions.

This conference presentation represents a departure from conventional publishing trajectories both academic and poetic. Kate's poetry has previously been published in poetry magazines (*Envoi*), anthologies (*May Day, Trio*). Her debut solo collection *Navigation* will be published by Cinnamon Press in 2018.

"The Ability of Poetry to Perform Power"

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The purpose of the paper is to look at the Power of Poetry to gain some insights into what forms and shapes the Power of Poetry can emerge in. It also means that the ability of poetry to perform power and how power is performed in poetry is explored.

The exploration of poetry, power and performativity will from one end of the continuum look at poems revolving around the theme of power and at the other end of the continuum try to understand and show how the practices of poetry are a manifestation of power (Foucault, 1975). In other words, the paper will move from one end to the continuum to the other and draw a picture of the relationship between poetry, power and performativity to illustrate both specific positions within the continuum and the size of and diversity within the continuum.

The paper will draw upon examples from the literature and illustration from the author to highlight and explore different positions within the continuum. The reasoning behind the selected examples and illustrations will be explained in the paper alongside the highlighted positions. The paper therefore becomes both a proposal for how to make a kind of a state-of-the-art review of the continuum and an explorative paper that paves the way for a better understanding of as well as a preliminary illustration of the continuum and some of the possible positions within it.

Words, wounds and textile: The visceral turn

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I am a practitioner who works with the wounds that employing organisations cause. I have deep concerns that the emerging rhetoric about 'resilience in organisations' is, in effect, building Erewhon (Butler 1872) in our contemporary society; a culture where admitting to illness, wounding and injury is a sin against the sickly sweet positivity that has taken hold. We are hiding from our vulnerability, our powerlessness and our inevitable death; the core things that sustain our humanity.

I class myself as an "intelligent activist" (Wilde 2016) applying insights gained from my PhD (undertaken with Steve Woolgar completed in 1995) that examined how knowledge from academia could be translated to inform ethical workplace practice. I am also a textile artist. There is not a single day of our lives without textile (Gale & Kaur 2002). It is the plaster to our knee, the hankie to our nose and the paper to our pen.... The warmth and safety as we sleep, the protection in the rain and the veil to our tears. We punish ourselves with the hairshirt, we 'bolster' ourselves (Pilling 2017) when distressed and we shroud ourselves, to hold beyond death. Our relationship with textile is an intimate, mundane, day-to day conversation without words (so unsurprisingly a deeply gendered art form).

I use two sets of insights from textile practice to animate my work with organizational wounds. The first is the centrality of touch when working with fabric. Touch is the least privileged of senses and the one that has been most denatured in our contemporary workplaces (#metoo). The second is the slow poetics of creativity, as crafting requires the recognition that materials behave on their own terms (Ingold 2009).

In bringing this submission to life I will show three fragments of my practice and patchwork them together to explore what I have found to be essential for activism: understanding context, building constituency and the sustained work of performance craft (Gaston 2017).

Fragment 1: **How to ensure the wound can be named**. An account of my pro bono psycho-legal work, in this case to sustain a claim of race discrimination in tribunal, despite the significant organizational investment at strike out, a piece of poetic work that requires an **intimate understanding of context**.

Fragment 2: **How to ensure that woundings are heard**. The use of Oriki, Yoruba praise poetry (Okonkwo 2010) for work with a diverse group, exploring race and mental health. An "Ubuntu" practice to **enable 'constituency.'**

Fragment 3: **Personal wounds, sharing the soul and performing humanity** through my textile practice. I will share parts of the work of creating my "scapecoat" (an idea inspired by the life story blankets on display in the Pitt Rivers museum) to explore the importance of **sustained craft** in the possibility of performance.

As I stitch these fragments together, I will touch upon my irritation at the recent academic attempts to suggest (through ideas like 'critical performativity'- that currently sit hidden behind a paywall so are protected from dissenting gaze) that practice; **doing** something ethical in organisations, is a new domain. The claim to newness works to sustain the power of those with seniority in the academy (mostly male, largely white) by completely erasing the voices and lives of practitioners and activists who work with 'skin in the game' to redress social injustice. It also, at best decenters those of us who practice, but more worryingly erases us. Our work does not get referenced (@MarikaRose 2017) but instead consumed, creating an experience of 'epistemic homelessness' (Kinouani 2017). In contrast with activism, what is inherent in these ideas is a desire for relevance without risk, a form of romantic engagement with the real. Instead, we must "consider the material and affective labour of activism; how activist labour is structured by race, class and gender and the influence that this has on how activists think about themselves" (Emejulu & van der Scheer 2018).

There is a common language built through practice (Brassington 2017) grounded in the wisdom that 'to follow a path is to remember the way.'

Poetry as Performance

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This proposal is for a session on poetry as performance – as speaking, as listening, as reflection, and as conversations for action. Utilizing a variety of works by Collins, Morgan, e. e. cummings, Robert Bly, James Autry, and the author/facilitator, this is an experiential session designed to bridge the space between us as 3rd person observers/listeners and as 1st persons doing, speaking and experiencing. Performativity exists in both speaking and listening.

Poetry, like any art form, has the potential to have us stop, notice, and be present in our awe. Poetry allows us to see the power of words both written and spoken in a new light. Poetry fills our longing to see the day to day from a different perspective. Its real power is using words to capture the obvious through rhythm and rhyme. Poetry is word percussion experienced from a variety of perspectives - performer, poet, or audience member.

The session will provide background on the use of poetry (and other types of aesthetic imagery including story, visual art, photography, and video clips) in organization settings. As one type of ABI (Arts Based Initiative), poetry gives us the opportunity to "experience" ourselves in the words and images in a unique way. As Morgan (2013) and Schiuma (2011) suggest poetry can be a tool for leadership development. We will share a set of poems and will reflect on the process linking it, where possible, to organization design, ethics, strategy, change, and advocacy.

Small poetry on paper.

Peter Frost and Loot

Can writing a few words that rhyme change your life or change mine? Can reading those words help you understand or help you define? Poetry can respond to the abstract, organic and organised. It talks of the systematic, the organisational or the structurally rigid. It talks of love, received, unrequited, straightforward or conflicted.

For the writer, it is liberating, challenging, galvanising, disquieting. It can be a reflection, reaction, subliminal message or shout. Empowering, debilitating or empathetic, it can really have clout. It's a means of communication, a gift of the author and available to all. The audience consumes or rejects, what may seek to enthral. Is poetry an active, living sport, or fed by audience participation?

In truth it exists without voyeur and yet is more than masturbation.

It brings me an outlet, an egress, an opening a vent. I do it for me, yes, it helps me deal with my real and brewing frustrations. By-products are publishing it and sensing that others feel my vibrations. Words and structure, punctuation and shape are all combined. So if you have read these words, as hoped, then you have read as prose. Ignored the rhyming couplets, because they are not in front of your nose.

If you have caught me out, fair play, you have a sense of poetrification. Now, get inspired and write your words, don't worry about retribution.

Engagement, Insight, Understanding: Poetry Enriching Managerial Practice

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"In work and business, poetry could be a powerful tool

for deepening reason and logic

through the use of emotion and imagination"

(Davis & McIntosh, 2004, p. 84)

What Poetry Brings to Business (Morgan, 2010) highlights poetry's power to compel **skills in decision-making even under conditions of great ambiguity**, a key 21st century managerial skill (Mintzberg, 1990). Poetry "fosters interpersonal understanding"---even *empathy*, essential for life and work (Pink, 2005). Poetry brings self-awareness, rich <u>inner</u> life that nourishes us for demands of chaotic, frenetic <u>outer</u> life.

Not all we know, nor need to know, can be ". . . well-served by the language of science, social science, or management theory. Inner truth is best conveyed by the language of the heart, of image and metaphor, of poetry . . . " (Palmer in Intrator & Scribner, 2007, p. xxxi).

Poetry can **underscore** a key point, provide **transition** to a new topic, **illustrate** abstract concept, **reinforce** learning, **engage** individuals in ways more traditional approaches may not. It can open possibilities otherwise unacknowledged.

Why is poetry in management effective? One answer comes from learning theory. Bransford, Brown and Cocking (1999), discussing human learning, describe the significance of "transfer", and identify *abstract representation*—such as that in poetry—as one viable approach enabling such transfer: ". . . transfer is defined as the ability to extend what has been learned in one context to new contexts. . ." (p. 39).

Poetry meets learning entry points described by Gardner (1999)--multiple ways students connect to new knowledge; Gardner identifies several of these: *narrational, aesthetic, existential*. For many poems, his entry point *logical* would be another; and depending on the engagement design, *social* and *hands-on* learning entries would also apply.

The session will center on selected poems linked to key aspects of managerial responsibilities and decision points. Participants will experience self-insight and enhanced awareness of ways to address current management challenges.

Each participant will identify one aspect on the facilitator-provided list—an aspect they see significant in their own work. That may be a time that is memorable, illustrative of failure or success, or currently puzzling/troublesome. A few moments of individual reflection to write what comes to mind related to that categorization will be followed by distribution of a related poem. Next: reading both silently and aloud, then time to absorb the poetry, and finally an in-depth small group discussion (trio-talk).

"Can you feel me?": Aesthetic 'con-versations' about dance, leader-follower-ship and work

Fides Matzdorf & Ramen Sen

In this workshop session, we will use metaphors and practical exercises from competitive ballroom dance to explore leader-follower-ship as co-constructed and co-enacted 'in-between' leader & follower – in the 'in-between' spaces and alternating/over time.

We see dancesport as an aesthetic (ie sensory, felt, sentient) experience as well as enactment of interrelated leader-follower-ship (Küpers 2013; Matzdorf & Sen 2016). It is literally an embodied 'con-versation'[6] in the original meaning of the word: turning towards each other. Using Ann Cunliffe's 'inter-subjectivist' stance (Cunliffe 2011; Cunliffe & Eriksen 2011), focus is on the 'in-between', i.e. what happens between leader and follower. This embodied joint practice also links in with Shotter's 'withness-thinking' (Shotter 2005 & 2006) and Küpers' 'inter-practice' (Küpers 2013).

Dance as somatic, situated performance mediated through tacit, embodied knowledge (especially in a competitive context) requires training, practice, engagement and plenty of energy (cf. Marion 2006; Tremayne & Ballinger 2008) – as, for many people, does work. Based on our research over the past decade and on our workshop approach, we offer 5 lessons that we have learnt from dancesport:

- The leader is not the 'boss'.
- The follower has power.
- Being 'in tune' is vital.
- Demands run both ways.
- Mutual trust is essential.

This learning is not just instrumental, i.e. aiming at (uncritically) enhancing productivity or conformity – but mindful/reflexive focusing on work relationships and how to make them work. So: yes, we see dance as performance – but with a critical view. We neither deny nor reject leadership – but it comes with choices (including the choice to say No, both for followers and leaders). It is not about a utilitarian 'sweating the assets' approach (a much-favoured expression in management circles, especially male-dominated ones), but being more mindful of and open to one's senses, choices and decisions.

Using dance-based exercises brings people 'into' their bodies and evokes memories and sensations that can be pleasurable but also painful – more importantly: it brings those sensations into focus, allowing them to be there and to be experienced, rather than to be 'squashed'. Remember that 'leadership training' in 'nonverbal communication' often means neglecting what the body 'really' says, instead focusing on artificially 'delivering' the 'right' message, i.e. positions of power – and that means 'power over', not 'power with' (cf. Salovaara & Bathurst 2016)!

'Capturing' subjective and intersubjective experiences only works with hermeneutic, phenomenological methods (Dowling 2007; Küpers 2013; Eberle 2013; van Manen & van Manen 2014). Even with the most advanced technology, the 'in-between' is not objectively measurable – even if it could be measured physically, in terms of movement speed or direction, muscular engagement, neurophysical/neurochemical processes and (re)actions – this would not make leaders'/followers' sensing and sensemaking accessible. The bodily sensations and associated feelings, moods, sentiments, associations, connotations and so on, plus the nuances of interplay and context-bound non-cognitive elements are entirely subjective and can only be 'captured' through leaders' and followers' own subjective expressions - bodily as well as verbally. However, the written word can only 'stand in' for lived experience (Eberle 2013[7]) and aesthetic insight and knowing, but cannot replace them. The impact is in the doing, not the reading about it – even the most vivid and appetizing description of a tasty dinner is not likely to make the reader feel less hungry… on the contrary!

Hence we would argue for more research-in-action with a difference (cf. Küpers 2013): the impact is in 'doing + reflection', not in the writing or reading about it. In our own experience as facilitators and researchers, dance 'ticks' at least he first four of Edgar Schein's six possible contributions that art and artists can make (Schein 2013). So we would

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[6] Latin **conversatio** = living among, familiarity, intimacy; from **con** = with, towards + **vertere/versare** = to turn; hence **con-versare** = to turn towards

[7] We wholeheartedly empathise with Eberle's sigh "Alas, phenomenology is also bound to language in order to communicate its insights."

like to invite conference participants to engage in a 'doing + reflection' session and also to open this argument up to discussion.

Making things. Experiences and questions regarding the role of materials and creative processes in education

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In university education, also in the field of organization and management studies, teachers often emphasize thinking, talking and writing. The most valued outcome of academic teaching is often imagined as a student who is able to understand complex theories, who can reflect critically on (social) matters based on insights from scholarly literature, and who is able to articulate thoughts in written form. These are honorable goals that many academics value. In this presentation, however, we want to question the ways in which we foster learning in our students. Convention dictates that we ask students to interact mainly with online sources, articles, books and their computers. From a materialist perspective, these sources are quite meagre. What would happen if we let students interact with a wider variety of materials; if we let them touch different structures, if we let them actually *make* things? In our master course in Organizational Change, called 'veranderen en verbeelden' ('change and imagination'), we depart from the premise that students learn to think in new ways through making things. We ask them to make their personal connection to their research topic visible and/or tangible through the creative process of making an object. We image learning as a process that happens in the interaction between student, a variety of materials and the social context through which students move. In this presentation we want to share some of our experiences, to ask critical questions about our own and more conventional academic teaching practices.

Art-based reflective sketchbooks in management research, learning and practice

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Sketchbooks have for centuries been an important tool for artists and craftspeople, and are well established in science and engineering. Since 2005 the co-authors have been evolving approaches which deploy reflective sketchbooks in management research, learning and practice. This paper particularly relates to the element of the call for papers relating to "skills, processes, infrastructures, relationships".

The initial use in 2005 was as a tool for MBA student reflective learning and this strand of work has expanded considerably to embrace MSc, BSc and executive education. This was quickly followed by use in management research, both for individual researchers and also as a collective activity involving small teams. Finally, it has become a vehicle in consultancy, particularly relating to problematic change management.

The underpinning principles of managerial reflection were derived from Schon (1983), Deming (1993) and Scharmer (2009), augmented by work in professions other than management including health and education (Moon, 2006). The importance of challenging the over-emphasis on technical rationality in modern society through slower, more intuitive personal and work practices has been made by McGilchrist (2012) and, specifically in the area of reflection, by Ellen Rose (2013).

Since two of the co-authors are engaged in artistic practice, there has all along been a strong preoccupation with three themes, now summarised as "art-based", "artful" and "artistic". This trio of themes has latterly been receiving increasing emphasis on our part. In terms of the mechanics, we increasingly encourage or require art-based methods to be drawn on. To that end support and guidance is necessary for learners and managers to become confident in how physically to use painting, drawing, photography etc. in their reflective sketchbooks (Messenger, 2016). But the emphasis in process is not on "artistic" methods, but rather on enhancing "artful" managerial practice.

There can be significant resistance to slow, reflective, ambiguous practice in business and academic environments that emphasise speed, action and clarity (Adler, 2006). Resistance is found by all of academics, learners and practicing managers. A necessity in addressing resistance is the context and framing of the reflective activity, to which we give particularly close attention. The conventional business school approach to teaching and research is being over-dominated by rational methods, at a point in business history where these methods have clear limitations especially in a context of VUCA (volatility, uncertainty, complexity and ambiguity) (Schipper, 2009; Colby et al, 2011). So alongside the "rational" approach needs to be developed a complementary "intuitive" approach and within that art-based methods play a core role (Springborg, 2010).

It has been found useful to develop a 10 step reflective sketchbook process that addresses barriers which need to be overcome (Ciampa, 2017). This forms the core of the briefing process aimed at building confidence to embark on what can be a personally challenging enterprise for management learners, and indeed teachers.

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Meaning in Motion: Using Dance as an Arts-Based Research Method in Organisations

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"Dance is an invitation to think with our entire beings" (Snowber, 2012: 56)

Arts-based methods have seen growing attention in organisational research (Knowles & Cole 2007; Buchanan & Bryman, 2009; Warren, 2008), also with the performative turn. In adding to positivist sciences and by questioning a knowable "truth", arts-based methods as qualitative methods allow to get hold of multiple meanings (which are 'in motion'). Dance is considered a "universal language" that communicates without word but via the body and its movement. The application of dance as a method links to aesthetic approaches and to phenomenological approaches that promote the body as a central source of data (Leavy, 2009: 182; Snowber, 2012). When experiences are generated through movement, it is only logical to access these experiences through movement.

In my contribution, I shall explore the potential of the most recent addition to the arts-based organizational research methods canon: the use of dance as a method, using the body in motion to access "meaning in motion". Dance's late arrival is not surprising. The discipline has been underminded by a number of elements such as the ephemerality and transience of dance as a performance; little documentation and social status, perception of dance as a female art, and the fact that its very nature seen as an activity of the body rather than mind (Butterworth and Wildschut, 2009: 6). These aspects are an advantage but also a challenge. I discuss the theoretical approach and give examples of practical use. We will also discuss critical and potentially resistant implications of this method, and explore ways in which dance may change not only how data is gathered but also represented.

Dance has seen recent publications in organisation and management studies, based on two tracks at AoMO conferences (Biehl-Missal and Springborg, 2016; Biehl, 2017). Dance as a method has been used to work with organizational members and choreographers to gather data on embodied knowing of interaction in the work-place (Biehl and Volkmann, forthcoming; Wetzel and Van Renterghem, 2016); an understanding of leader-follower interaction (Matzdorf and Sen, 2016; Hujala, 2016), whereby dance also was used for the representation of the motives that were found. Generally, dance is deemed suitable for all phases of research that include data collection, analysis, interpretation, and representation (Leavy, 2009: 12). Dance-based research allows research questions to be posed in new ways, new questions to be asked, new non-academic audiences to be reached.

With regard to the use of dance as a method for presentation of research findings, new ways of doing so need to be discussed. For example, AoMO has seen its first academic DJ-set (Warren, 2016). In which way may dance be a method to resist and undermine academic writing that has been criticized (Pullen, 2018)? There have been suggestions that arts-based method can function as feminine form of creation (Biehl-Missal, 2015). What remains open are the questions of documentation and framing. When organizational scholars use performative methods, they should look into what researchers in theatre, film and media studies departments do when they often engage in so-called "practice as research" (PARIP 2006, Nelson 2013) and explore ways in which these forms can exist within the main structural framework for contesting, funding and validating research such as the REF, RAE, and AHRC.

Shame, fear and courage: Addressing emotions through poetic inquiry in organization studies

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Current research practices tend to disregard emotions within most organizational contexts. In traditional, masculine, ways of doing organizational research, researchers have to "cool down" data, rather than present an emotional account of organizational life (Furman, 2006, p. 302). Every organization, however, is also an emotional place (Armstrong, 2004), where people as emotional beings interact and communications occur with words, rhythms, silences, hands and bodies (Spence 1995, in Grisham, 2006, p. 491). In this paper, we turn to poetic inquiry (Leavy, 2010) to help access and understand the emotional insights that are prevalent in organizational experiences. We draw on examples of poetic inquiry from two of our research projects in order to illustrate how poetry can offer insights in organizational practices and foster empathic understanding of marginalized employees. One case involves self-identified fat employees, one focuses on the experiences of workers in low skilled jobs. Each project aims to explore processes and experiences of in- and exclusion in organizations, and the ways our participants dealt with these experiences. We use poetic inquiry in addition to more conventional methods of analysis and representation to capture the emotionality, strength and vulnerability of the stories our participants told and do justice to these.

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Dense Writer
Jenny Knight 2012

(The dilemma of writing for academia)

My writing is dense

It will only make sense

With deep concentration

And justification

For all I have said

Based on what I have read

In the books on the floor

And the articles for

The clever ones, who

Take a stand, have a view

Do *I* have any views?

Will they come if I muse?

Cogitate, ruminate

Complicate, obfuscate

Come up with some data

Statistics, for later

Some numbers, a chart

For taking apart

In pursuit of a notion,

A thesis, promotion

Of ideas, a theory

No matter how dreary

My head aches with thinking

My spirit is sinking

I know how it goes

Because everyone knows

Something more, something new

So whatever I do

It will not be enough

I'll have left out some stuff

Wash the floor? Make a cake?

Have a strategic break?

No! Stay glued to the screen

Just don't say what I mean

Dress it up, make words long

They can't tell me I'm wrong

If I elaborate

Make it so intricate

Inaccessible prose

To get right up his nose

The reviewer, that is

I'll get him in a tizz

As I reach for the skies

Hypothesis-wise

My conclusions cut deep

Review them and weep:

If we write in this way

Having something to say

It will never be read

Write a poem, instead.

The fiction of management and organisation: Brighton reloaded

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In this session the authors use fiction to show how organization and literature are co-articulating and interdependent concepts supporting the claim that "literary fiction can reveal important truths about organizational life without recourse to the representation of factual events" (Munro, and Huber, 2012:525). The choice of text is based on the conference venue using fiction written in or featuring Brighton. Graham Greene's *Brighton Rock*, and Helen Zahavi's *Dirty Weekend* provide the framework for a diverse selection of Brighton fiction. Extracts will be provided for participants to carry out their own analyses.

Although many researchers have looked into the links between management and fiction, this remains a relatively undiscovered area in that each piece of fiction, like each real-life situation, can offer new insights and new knowledge. As rapid change and growing complexity increase the need for techniques in understanding organizations, research in the field of Business and Management is increasingly open to exploration in new fields responding to the call for diversity and willingness to innovate, and looking beyond traditional subject boundaries. This includes the study of fiction in order to gain an understanding of real-life phenomena.

Czarniawska (2012) speaks of "subjective reality", not seeing historical (narrative) sources as "inanimate objects" but as objects to be questioned and entered into dialogue with (p. 660). The data-gathering a novelist carries out is often similar to that of ethnographers. Access to a population can be more willingly given to a novelist than to an academic management researcher whose motives are unclear (Knights & Willmott, 1999). These advantages are often missed by people who have issues with novels as 'fiction' and fail to see the 'non-fiction' in them. Rhodes and Brown (2005) trace the use of such material, including novels, poetry, films and television programmes, back to *The Organization Man* (Whyte, 1956) in which in two chapters about "The Organization Man in Fiction" the author refers to popular novels and films. Buchanan and Huczynski (2017) in their popular Organizational Behaviour text book provide examples of novels (and also films) at the end of every chapter to enhance learning in the topic. Rhodes and Brown (2005:469) claim "fictionality can be seen to be a characteristic of research writing in general". In other words, a story is 'fabricated' (Latour, 1999) from the data to explain a phenomenon.

Certainly not all fiction is appropriate for the study of management; however, literary texts are on the reading lists of leading management schools such as Edmonton, Stanford, Harvard, and Stockholm. "Novels have the most unique capacity to render the paradox without resolving it in a didactic tale." (Czarniawska, 2009:13). Czarniawska (2009:361) says we need to see novels as an "act of readings of the world, which in turn need to be interpreted."

An auto-ethnographical research project into my experiences at work inspired by the artist Grayson Perry.

Georgia Williams

This paper asks, 'Who can be engaged in and with organisational research through the arts?' One answer to this question starts with me – I can. And I did, through an autoethnographical exploration of my organisational experience inspired by the artist Grayson Perry. In this research, I took some of Perry's ideas through which I reflected on my organisational experience. I turned to creative means to collate my data, using journals, stories, drawings and making.

I have served for over 20 years as an officer in the RAF, throughout which I have been employed in numerous roles and operational tours (three of which were in Afghanistan). As a teenager, Grayson Perry had wanted to join the Army (Perry, 2016, 78), when 'war … was still sanitised, with clear good and evil. … Being a soldier was an outdoor romp in an attractive costume with distant moving targets, not the messy aftermath of a car bomb in a market' (Perry, 2016, 78). He has been described as one of 'the most thoughtful and provocative artists to have emerged on the international art scene since the 1990s' (Klein, 2013, 8). His work however, 'popular with the masses' (Klein, 2013, 9), has divided the art establishment (Klein, 2013). As a transvestite potter he 'dangerously blends boundaries' (Klein, 2013, 9). Grayson Perry is a writer, social commentator and TV broadcaster. I had been particularly struck with his work on masculinity, especially his TV documentary, 'All Man' and his book 'The Descent of Man' (Perry, 2016). It is through these works that I have been introduced to the concept of 'Default Man', a term used by Perry to describe the dominance of white middle class heterosexual men in society (Perry, 2016).

Why would I, as an RAF officer choose to view my organisational experience through the lens of a disputed transvestite potter? All my working life to date has been in a male dominated environment. Grayson Perry's work has fuelled my curiosity about how masculinity in a male dominated environment has influenced my organisational experience. Images of the self-confessed competitive and territorial Perry (2016) as Claire in period costume wielding a rifle (Perry, 1996) or in silk dresses (Perry, 2000) have inspired me to draw comparisons to my uniforms (military and civilian) and ask, what is cross-dressing anyway?

As an auto-ethnography this research may be subject to criticism as self-indulgent and narcissistic (Doloriert and Sambrook, 2012). However, as someone who fulfils various leadership roles within my organisation and with many researchers placing importance on leader self-awareness (Romanowska et al, 2013) this research is potentially useful to any practitioner or researcher with an interest in leaders and their organisational experience. The relevance of this research is not just in the data produced but also in the method of data capture. As an auto-ethnography it is a unique research product in its own right, but it raises some important considerations for others interested in further exploring creative methods in management research.

Edges Experience

Edges is an eclectic team managed by Laetitia Doat and composed of transdisciplinary artists : architects, textile designers, photographers, movie makers, music composers, dancers... A team combining artistic skills and academic culture from university to occupy a place – a fabric, a school, a castle, a garden – and to create adjusted, profiled performances and installations.

Laetitia Doat is a dancer and choreographer. After a Ph.D. in aesthetic in University Paris 8, she is now associate professor at Centre d'Etude des Arts Contemporains, Lille University. Laetitia has worked with the Centre National de la Danse, musée du Louvre, Centre Georges Pompidou... She created Edges in 2014.

Régis Figarol is a painter and a photographer. His work is a crossover between art, sociology and philosophy. After studying at Ecole des Beaux arts de Paris, he settled in Berlin, then Bruxelles. Régis moved back in France in 2010 and began his photographic series called "De Beaux Lendemains". He joined Edges in 2015.

www.edges.fr / FB edgeslaetitiadoat

Edges Experience – Lecture

Laetitia Doat brings to you « Edges experience » : a new project for 3.0 management. An artistic and transdisciplinary team, also working at university, share their skills and knowledge with the business world. Together, they invented new agile management strategies. During the lecture Laetitia Doat exposes the reasons why she created this new project, shares her previous experiences and presents the future perspectives.

Edges Experience – Workshops

One way to live "Edges experience" is to take part in workshops. "At work, in a digital world, what does it mean to be present nowadays ? ". During the performance "In Between" Time and space conference, two artists, a photographer and a dancer, invite people to embody this question.

The dancer Laetitia Doat proposes to regain body awareness when we use digital technologies. What time and space am I in when I'm on the phone in the street, in front of my computer writing an email on a train or having a Skype conversation? Using Rudolf Laban analysis and somatic methods, Laetitia Doat explores with the group of volunteers how to feel gravity, how to move from the center, the core and be connected to oneself.

The photographer Régis Figarol proposes an original face to face experience to put down our sociality mask and capture presence & singularity through portrait photography. Each participant is invited to sit in front of him and meet him in silence during ten minutes, eye to eye. After this deep experience who feels like a meditation, a digital portrait of the person is taken.

Co-creating 'Potential Space' with Performing Artists

Sylvie.matz@insead.edu

Business leadership will depend more and more on setting the stage for meaningful human connections. Leaders need to step up into their role as choreographers of intangible capital, creating sparks of emotions, potentializing them and maintaining a protective space for organizations to thrive.

Since 2014, I have carried in-depth case studies in Ballet, Dance companies and Orchestras to decipher the DNA of these cultural institutions as platforms for Excellence in Leadership for Creativity for any type of organizations, not-for profit, corporates or family businesses.

My research demonstrates that you can lead an organization not only from Good to Great (Collins, 2001) but from Good to Grace. From all the interviews, observations, and document analysis, a model of Excellence emerged, a framework for leaders to navigate the emotional undertow of the organization they stewart.

The Good to Grace framework (Matz, 2016) has 3 Dimensions – Mastery, Unity and Gravity around which emotions can flow in organizations. The 'holding environment' for Creativity is a loop of 5 reinforcing factors : Mutual Respect, Containment, Boundary Management, Playfulness and Selflessness. If one link is weak then the organization shows signs of disharmony.

Recently I have experimented the Good to Grace model in coaching sessions.

A key part of the coaching role is to hold a 'space ' for clients to reflect, know him/herself better and to take risks in experimenting different ways of being.

Winnicott (1991) refers to a 'potential space', an arena in which a particular kind of emotional experience can take place, a 'transitional space' that lies between fantasy and reality.

I have invited performing artists at chosen time of a Client Executive Program to co-create a 'Potential Space' in coaching. I want to explore with you in this session what happens in the 'potential space' between the Coachee, the Performing Artist and the Coach.

Reflecting on Winnicott's and Buber's works, Laura Praglin defines the nature of the « In-Between » as follows : « This is a meeting-ground of potentiality and authenticity located neither within the self nor in the world of political and economic affairs. In this space, one finds the most authentic and creative aspects of our personal and communal existence, including artistic, scientific, and religious expression ».

I propose to give 2 examples from a 6 month Executive Coaching programm I tailored for 2 first-time Leaders sharing responsibilities for co-directing Creative Excellence and Teams in the same Adverstising Network in France.

Vignette n°1 : I invited James Forbat, First Soloist with English Natinal Ballet to join a coaching session with Raphël*, who wanted to learn more about embodied charisma.

Vignette n°2 : Florian Bonneau, French Baryton and Artistic Director of Opera In Situ, participated with me in a separate coaching session with Jerôme* to explore 'how to find his voice in Leadership'.

What triggered my curiosity in these two vignettes is the quality of the interactions within the triad, the wealth of the dynamics in Between Time and Space that shed lights to and within each of us in our roles and potential for transition.

I will first explain the context of the Coaching intervention at this Paris-based Advertising Network and what the full-scale program looks like for these 2 Executive Creative co-Directors. I will then focus on the separate coaching sessions where I invited the Performing Artists.

I aim to adress the following questions from both theoretical and practical perspectives:

1- How do you create a 'potential' space ? What does the artist's presence do in the 'potential space' here and now ? How do we create the conditions in which ideas and minds meet, touch and create deep connections ?

2- What happens in Time and Space in the triad created between the Coach, the Performing Artist and the Coachee ? From a Coach standpoint what do you see ? How do Coachee and Artist relate to each other and how do they dance ?

In this session, I will first make a 20 minute presentation and then open up a dialogue of about another 20 minute with James Forbat and engage the participants in Questions and Answers.

*Names have been changed to respect confidentiality

Performance in the Aikisphere: Creating Peaceful Habits

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In order for individuals in organizations to survive, each one must find that space, place, connections between their own unique personal narrative and the presence, purpose, path of the organization. The VOCAL model of AikiCom proposes a symmetry between our internal world and the world of the organization. Expanding beyond mere cognitive or moral perceptions, this practice creates a mindful mindset that leads to focused passion, intuitive judgement that moves the participants beyond deadlocking dualisms.

Leaders and manager have to create a vision, plan and allocate resources but we have to take action.. more precisely, be in action. Action is about perceiving, deciding, acting, communicating, listening and also about managing conflict. An organization is a cultural, embodied **Field** of people with differing and diverse points of view. What goes on in the relationships between leaders and followers? Working in between these roles naturally cause conflicts. The reality of modern organizations is finding a practice to navigate these conflictual currents.

Based in Practice Theory, the human body is the nexus of activities' (i.e. practices). As the sociologist Bourdieu remarks, The "**Habitus** is a system of embodied dispositions, tendencies that organize the ways in which individuals perceive the social world around them and react to it" (Habitus, n.d.).   Based on aikido, a non violent martial art with a unique vision of the purpose and meaning of human conflict. AikiCom's mental model VOCAL guides embodied practice.

AikiCom is proposing a model for action in the here and now: the aikisphere. The aikisphere is a space and time organization representing the reality. It helps the manager to organize his thinking/feeling/acting to choose the adequate action. It is implemented by applying the critical VOCAL model: Verticality, Observation/orientation, Connection, Action, Letting go.

The five components of the VOCAL model are signifying practices drawn from the unique harmonious movement of the Art of Aikido. They help us create the space where we express genius, creativity to go beyond duality. We then find that edge, between our own signature and what is surrounding us. Much like Aikido ,the "martial" in AikiCom does not cause violence but aims to control violence. "Martial-ness is the expression of a commitment to action….a mobilization of our energy to act, to change things". (Vanhenten, 2014, pp.58-59)

Participants will experience the AikiCom model through movement activities based on essential practices from the art of aikido and reflect on the application of these principles and practices in organizational dilemmas.

"I want to raise the issue of Silence" [8]

Jan Engelen jhj.engelen@wxs.nl

"We can make sure your heart doesn't give out when you sleep". The doctor concluded his consultation in a reassuring voice. Different from usual he remained seated. After all, he was already too late as it was. She looked at him. "But, doctor, I don't think I would mind that", the elder woman said apologetically.

Knowledge and skills of clinicians get meaning, are brought to life in the relationship with patients and with each other. And sometimes it happens…

"TIME STANDS STILL AND SPACE IS INFINITE."

I am interested in these moments of silence, silence in relations. In stillness, humanity reveals its essence, in closeness and imagination.

"He was in his early thirties, fighting an unfair fight with cancer. It was late that night, just the three of us. "I am going to do some research into God, life and the Devil. And write a book" The nurse listened and nodded, gently.

There is so much noise in hospitals: Accreditation, Procedures, Efficiency, Rankings, LEAN, Indicators, Costs, Grants, et cetera. It has become difficult to hear the silence, to hear humanity.

We might be losing sight of the manifestations of humanity that have been and that still are at the root of healthcare. Art helps us regain contact and expresses what we cannot give words to. To Selflessness, Attention, Carefulness, Closeness, Presence, Compassion….

"You were tired. I could tell. And it was late. You went home. To your kids. To cook. The everyday life. When you left, the room was empty. Today I came back. Same spot. You are not here. You are here. How are you doing?"[9]

Performance: Honouring "Silence"

As one of the vignettes of the stream "Performance In-between time and space", I aim to explore a language of music, painting and poetry that gives words to humanity, as another (and delicate) reflection of performance in hospitals.

Requirements:

My voyage of discovery will lead up to a physical homage (a 'statue'), a tribute to MOMENTS OF SILENCE, as an expression of humanity, of true human performance in Health Care.

Ultimately my work stream ends up in a 'work of arts' that I would like to exhibit, accompanied by a set of reflections (as a short lecture of 5 to 10 minutes).

"Beauty is everywhere, beauty matters" (Jan Engelen)

In his work in health care[10] as director HR and director Leadership, Jan Engelen makes use of arts and philosophy in his work with leaders.

"Art helps us understanding the essence, helps us expressing what we don't have the words for." Frederic Chopin's Prelude in E minor articulates the on-going quest for answers and when singing Schonberg's String Quartet no 2 ("Ich fühle Luft vom anderen Planeten") the soprano 'voices' the feeling when entering a new era and letting go of what is precious." [11]Jan strongly believes that leaders in Health Care need to drill into the In-Between-World to get in touch with reality. To that, arts are crucial.

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[8] Robert Ryman when asked what the purpose of his work is.

[9] Mieke Moor: "Working in White": letter to an unknown woman.

[10] Director HR Radboudumc, Nijmegen, Netherlands and Director Leadership Karolinska University Hospital, Stockholm, Sweden

[11] Reinbert de Leeuw on Arnold Schönberg, who advocated the twelve-tone system. VPRO, Vrije Geluiden, 29th December 2013.

If Performance is the result of a human action, is remarkable performance the result of a human action illustrating a manifestation of humanity?

Sergion Merlin

The intervention will be in the format of a 30 minutes presentation including videos of performances and stories that will make the link between performance in corporations and artistic/musical performance and, at the same time, invite the audience to reflect on the question above.

In an attempt to answer this question we have listed some of the motivation factors that can make someone strive to perform. As a starting point, we have raised some hypothesis taking the example of a musician. Then we have made some parallels between the performance of a musician and the performance of managers and executives in corporations. Here are some examples:

- Bringing people to listen and feel together, bonding them together through a shared experience (creating a shared identity to achieve together)
- Repeat something (and the sensations of it) that existed before and that they desired to continue to exist (ensure security of organization and enough means and revenues)
- Show something new, never seen and heard before (Innovation)
- Impress others by gifts and abilities (need for love and recognition)
- Demonstrating to others how I feel the world should be (exemplarity)

We have quickly realized that the manifestation of all these factors can range from mediocre to remarkable and, as a consequence, they cannot be considered as major performance differentiators.

So the reflection continued one step further, may be the differentiator is not the motivation factor, but the intention behind it. Is the intention to serve the own needs of the performer or does the performer is aiming to be the sounding board of the needs of others?

Despite facts and figures that claim to hold the absolute truth, the evaluation of performance will always be impacted by the perception of those who are evaluating it. Being the sounding board of others could then, be the element of evaluation that creates a connection between performer and evaluators of the performance, and the quality of being perceived as remarkable could be directly linked with this connection.

As the judgment of the performance will come from others, it seems to me that being the sounding board of others will support remarkable performance. And being the sounding board of others is also an expression of humanity.

When we talk about performance we usually hear words such as technical perfection, competitiveness, perseverance, ability, success, It is rare that elements such creating connections, humanity, care for others, vulnerability …, make their way in the conversation. But, after all, isn't Leadership about creating a connection with others to be accepted as a leader? Isn't people management about supporting the success of direct reports on achieving objectives and professional growth? Isn't artistic performance about being able to trigger feelings on the audience?

Organising the Future: Exploring the Phenomenology of the Musical Moment
Dag Jansson

Organisations evolve and leadership processes unfold in time. However, the role of temporality has traditionally been a wanting aspect of leadership theory. The concept of sensemaking in organisations does take time into account through two of its properties. First, sensemaking is assumed to be ongoing, with no clear beginnings or ends. Second, it is retrospective, by how we make sense in the present moment by selectively attending to cues in the past: we retrofit our narrative to the actions we have already taken. The present moment is the ever-evolving frontier of such retrospection. Music is a special meaning domain, and at the same time, ubiquitous in human life. This paper explores the experiential qualities of the musical moment, within the context of ensemble music-making, in order to shed new light on the temporality of organising.

A musical flow is heard in the present moment, but the fact that the sound is perceived as music depends on what we have just heard - the immediate past leading up to the present moment. Moreover, the meaning we associate with any musical moment also depends on our expectations of what will come next, and eventually whether those expectations are met or violated. In other words, the past, present and future are linked by melodic unity. In ensemble music-making, the musical score is a blueprint for ensemble interaction and synchronisation. For an ensemble to make music, members need to have a sufficiently shared conception of what sound is just heard and passed in to memory, and an inter-subjective sensation in the present moment, in order to collectively produce the sound to come.

At first sight, this appears as controlling the past, present and future as temporal phenomena - often referred to as three aspects of time. However, drawing on Henri Bergson's notion of *durée*, and how time as an experiential phenomenon is not about metered time, making sense of a musical flow is not primarily about time, but rather different existential dimensions - in phenomenological analysis denoted as temporal, relational and corporeal. In fact, it is only the past that can be understood in terms of time, as we chunk a musical flow into fragments with an overlay of metered time. The present moment - "the sounding now", on the other hand, is of a different quality. Ensemble members describe this moment as "fused lives" where "time is standing still". The present moment is about presence in a *relational* sense, rather than time. Furthermore, in the present moment, we can only experience the continued musical flow as intention and how we embody that intention in terms of singing or playing. The melodic future (as time) is not available to us before it happens, it takes the guise of *agency* - and therefore corporeality. Experiencing the potency of the musical moment is key to enable concerted action, including improvisation and deviations, in other words, mastering the future.

A dancer's journey of self-management and search for maturity and authority

James Forbat james4bat@gmail.com

Professional dancers spend years managing and organising themselves in great detail. For many dancers this starts very early when they enter competitions from as early as six or seven years old. This self-discipline and personal management continues and necessarily evolves over the years as dancers experience professional training and all that it entails, developing into artists, performers and very importantly adults. Over long periods of time these changes can be hard to notice and certainly to define and progression into a company environment often seems to offer little in the way of change from school.

So one might ask; how is a professional performance career different from professional training, and how does this affect the adult artists and the environments they work in? There are certainly many similarities between the two situations, similarities which are interesting to explore and which may shed light on the dynamics of management in dance. It seems that dancers' opinions are rarely taken into account or valued, and it is invariably better to do as you are told. This relationship between dancer and coach/repetiteur is complex and rarely evaluated especially considering that dancers in professional companies can range from late teens to early forties.

A performance career can often feel like an "in-between" in a number of ways. When does child dancer become adult dancer or is the whole career simply in an "in-between" limbo of striving for some kind of perfection which is impossible to reach? When are dancers ready to stop dancing and change career? This of course varies greatly but it could be said that a dance career can feel like a constant in-between, where you are either still too inexperienced on one hand or getting too old on the other hand. How does performance fit into this?

Art can create an opportunity for humans to pause, think and reflect and is invaluable to our ability to progress and grow. Performance can create this opportunity for dancers where at last you can interpret in your own way and live in the moment. It can feel like a safe space. Yet time in the studio to create a masterful performance surely requires some kind of safe space, where you can dare, fall, dare again, laugh, discover and grow.

Those leading and managing dance organisations have mostly been dancers themselves. When did they stop being a dancer and become a manager? How did that change take place? And what did they learn along the way? When did their opinions become valued? And how did they learn to articulate with authority? There are links here to the space and time which shaped them as performers and artists and similarities and differences between other art forms which may be explored. The dynamics of rehearsal and performance and the safe space required to learn and develop seem especially interesting when seen in conjunction with dancers' evolving and developing self-management.

In-Between Threshold Phenomena and Transformations

Prof. Dr. Stephan Sonnenburg, Karlshochschule International University, ssonnenburg@karlshochule.de

We are confronted with threshold phenomena that are undecidable, moving in space and time of the in-between. Thresholds are neither here nor there; they are betwixt and between different phenomena, positions and possibilities. In further conceptual development of thresholds, the idea of transformation has to be emphasized. Thresholds are a prerequisite for transformation, whereby individuals, groups, organizations or even societies can be transformed.

Transformation implies that thresholds serve a specific purpose. Such purposes can be a personal change, an individual performative experience, the formation of communities or groups, the legitimation of power and status, or the establishment of social commitment. These objectives cannot be achieved without the phase of a threshold. My contribution at AOMO 2018 would approach various thresholds and their transformative potential from different perspectives in organizational and management settings.

In addition, to participate in the stream would offer me the possibility to introduce as the series editor a new book series from Anthem Press in threshold phenomena and transformations. The series engages thresholds and transformations through interdisciplinary and cross-methodological approaches. Theoretical, conceptual, artistic, spiritual, empirical and peripheral contributions that rethink traditional disciplinary understanding and search for insights across disciplinary boundaries are welcomed. I am sure that the stream performance "in-between time and space" would be an inspiring platform and springboard for discussions during the conference in Brighton.

Accessing the Space of Potentiality

Lotte Darsø, LDA@edu.au.dk

After more than twenty years of research on innovation, I still find the space of potentiality a bit of a mystery. How can we describe the space of potentiality and how can we access this space? In this paper, I would like to examine potentiality more thoroughly through the perspectives of quantum science, Theory U and Artful Inquiry. My point of departure is my own PhD. research on the birth of innovation (Darsø, 2001), where I found that innovation is triggered in the area of ignorance, i.e. by inquiring into what we do not know that we do not know. I also found that artistic intervention was a way to access this space (Darsø, 2004).

In the perspective of quantum science, the world is seen as inseparable. It consists of particles (matter) and waves (energy). Thus, the space of potentiality exists beyond time and space. According to Dispenza, it is a question of getting on the 'right' emotional wavelength in order to access this space. Dispenza and his colleagues from neuroscience have measured brainwaves and energy around people who meditate in relation to healing (Dispenza, 2014). He presents several examples of sick people, who have been able to recover spontaneously by changing their thoughts and their field of attention. Two conditions are paramount for this to happen: Changing brainwaves from beta to alpha or theta, and combining this with strong feelings of gratitude, awe or love. In order to create the future, there must be an elevated kind of energy.

Another way of approaching potentiality is through Scharmer's Theory U, which provides a suitable framework for understanding different fields of attention (Scharmer, 2007). The four levels are surface, thinking, feeling and presencing. Presencing, also called the bottom of the U, is a space of potentiality. Scharmer explains that in order to access presencing, we must slow down, deepen our sensing and let go of our ego, i.e. our history, our pride, our selfishness in order to lean into the future that wants to emerge through us. The bottom of the U can be perceived as an interspace between the ego and the larger altruistic Self.

Research on artistic interventions point towards interspace as a space of potentiality. In a study on the effects of artistic interventions in organizations, Berthoin Antal & Strauss, propose that one of the main advantages of artistic interventions is the creation of interspaces (Berthoin Antal & Strauss, 2016, p. 39) "These are temporary social spaces within which participants experience new ways of seeing, thinking and doing things that add value for them personally. In the interspace, doubt and organizational norms are suspended to enable experimentation". On a personal level the arts can be potent for reflecting and for discovering what a person does not know that they know. Tacit or bodily knowledge can emerge in an Artful Inquiry process (Darsø, 2017). Art can bridge the non-conscious with the conscious. In this respect, we can talk about an interspace or a liminal space (Turner, 1995 (1969)).

The above will be unfolded and discussed in the paper, and illustrated with empirical data.

The Poetic Self of Sisters Academy: - Making the invisible visible through radical performance art methods.

Gry Worre Hallberg, performance artist and PhD fellow University of Copenhagen

sensuoussociety.org and sistersacademy.dk

Sisters Academy is a performance experiment in search of a society and educational system that values the sensuous and the poetic. Sisters Academy is initiated by my performance group Sisters Hope and consists of performers, set- sound- and light-designers and a documentary and graphic team from various backgrounds. Together we work from a performance-methodology of developing a 'poetic self'. We propose that the poetic self is something that we perform in-between our everyday-self and the otherworldly, sensuous universes that we imagine and embody. We are interested in how the gap between the imagined and the embodied can be narrowed and brought almost to zero. The poetic self is not a character, it is not a fiction, it is our inner inherent poetic potential that we might not unfold in our everyday life but that we discover, give an image and donate our flesh to. By doing so we experience an expanding spectrum of possibilities, new spaces in which we can be. We don't change; we liberate new potential; we expand our space of maneuverability. It is also a space that invites the mystery and the 'unheimliche' in – An exploration of the territories of the unknown including, that which is hidden in the dark.

Fragment from the manifesto of Sisters Academy

The End is a New Beginning: In 2008 the financial world cracked, leaving a gap for a new paradigm to emerge. We regard the crack as a major opportunity.

The New Paradigm: We wish to take this opportunity and support the transition into the new, by living and breathing in the cracks.

The Sensuous Society: We will draw from the aesthetic dimension as a source of inspiration to inform the dawning world. We will call it: The Sensuous Society

The Academy

Sisters Academy is a school of an imagined future world made present today. As Sister Academy we have temporarily taken over the leadership of a series of Nordic upper secondary schools and created large-scale otherworldly boarding schools at contemporary art institutions. Our first manifestation was funded by the Danish Art Council and took place in Odense 2014: 200 students and 20 teachers were placed under the leadership of the two 'unheimliche' twin sisters. Through immersive strategies we transform the space of the school. Everything from classrooms, hallways and bathrooms are transformed physically through set-, light-, and sound-design in order for the participants (both students and teachers) to investigate their own poetic self in an intensified time-space.

"Performing Organizational Atmosphere – an ontology of the in-between"

Lydia Jørgensen, Copenhagen Business School, Denmark

Inspired by the call for papers for the stream 'Performance "In-between" Time and Space' at the 9th AoMO Conference 2018, I hereby submit an abstract. The starting point of the paper is a view on organization as an atmospheric phenomenon, drawing on understandings of the notion of atmosphere as presented by the neo-phenomenologist Hermann Schmitz and the new aesthetics of Gernot Böhme. Viewing organization as an atmospheric phenomenon takes an interdisciplinary approach building on aesthetics, space, embodied perception and sociality relating to research done on organizational aesthetics, the affective and performative turn in organization studies. My ongoing PhD-research centers on organizational atmospheres examining theoretically and empirically how they work and can be purposefully shaped, whereby considering a.o. the claim by Böhme that architecture stages atmospheres.

The aim of the paper is to present organizational atmosphere as a potential ontology of the in-between, emphasizing the interplay of designed space and the daily performance of organization. Based on the neo-phenomenological apprehension of atmosphere as going beyond the dualist divide and instead focusing on the relational, it thematises the in-between resonating with Klee's idea of 'Zwischenwelt' and Guillet de Monthoux' 3rd aesthetic space. The argument is that conceiving the atmospheric as an in-between accentuates a dynamic perspective on time-space constituting a sensory process-oriented performance to be situationally unfolded. This in-between may, already and always, be seen as both a being-in (In sein) and a co-being (Mitsein), however also holding the promise of a becoming. Accordingly, it reflects into a dynamic understanding of organizational performance and the process of performing. Discussing performance in relation to organizational atmosphere as the in-between giving attention to the affective and moving qualities, leads itself to an ontological questioning of rather 'how and where organizations are' than 'what they are'. The paper intends further to develop the argument of an ontology of the in-between by integrating ethnographic material gathered from the fieldwork of the PhD project. The fieldwork done in an architectural firm and a public sector organization is being finalized in December 2017. Through ethnographic methods architectural design processes and the movement of an organization into new facilities have been followed as a way to explore organizational atmospheres.

It's time for organizations to be on stage as collectively produced sustainable artefacts!

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Aristotle divides existing things into those that exist by nature (naturefacts) and products of art (artefacts) (Aristotle, 1930). An artefact has an intended goal, character and style based on the intention of its author/s, and is produced through the acts of separation (removal), reshaping (forming), conjunction (assembly), and replication (reproduction) applied to the naturefacts or other artefacts (Oswalt, 1973 and 1976). Even though an artefact's intended goal and its technical, social and aesthetic functions are beneficial for its author/s (Crilly, 2010), the production actions performed to produce the artefact or its usage may also cause some unintended by-products called residue, which may be harmful for some naturefacts and other artefacts, and ultimately cause the extinction of the artefact at hand. Based on these arguments, an artefact can said to be sustainable if it is in a dynamic balance with its natural and artifactual environment (Jorna, 2006).

In this context, to determine the role of the art and aesthetics for organizations and sustainability, we propose a model that integrates concepts from performing arts and stakeholder theory. In the model proposed, we conceptualize organizations as collectively produced sustainable artefacts that perform on a complex multi-period stage, entailing naturefacts and stakeholder groups as interactive/participative audiences, with their various organizational practices having technical, social and aesthetic dimensions. We claim that organizations might be more successful in meeting the challenges of sustainability and prevent "ugliness" which will damage to their image and reputation or even threat their existence if they gain technical, social and aesthetic acceptance from the nature and their stakeholder groups.

A university is a special type of organization with a potential to have lasting influence on society. The principal product of this organization is, probably, its graduates – people who are equipped with technical knowledge in certain disciplines, but who may have also acquired a special (ethic and aesthetic) understanding of life. By its nature, a university has multiple missions driven by the interests of different stakeholders. It can be considered a stage where actors get together and perform repeatedly in diverse settings, ranging from relatively formal and planned environments such as a course lecture to chance encounters in a coffee shop, providing ample space for improvisation.

In our research, we try to understand the role of performance and aesthetic for the university as an organization. We explore whether there is diversity in the aesthetic of universities as organizations. We consider the possible organizational sources of such diversity – life cycle stage, time of founding, founders or senior management, founding mission, etc.

To this end, we have worked on an exploratory study by performing in-depth interviews with the executives of higher education institutions including presidents, vice-presidents and deans about the social and aesthetic dimensions of organizational practices in their universities. Based on our findings, we are proposing a model of organizations as collectively produced sustainable artefacts.

Theater Improvisation and embodiment in learning organizational improvisation

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Organizational improvisation has been studied and highlighted as a quintessential process for contemporary managers since decades (Barret, 2012; Crossan et al., 1996, 2005; Cunha & cunha, 2008; Cunha et al., 1999; 2014; Hatch, 1997, 1998; Kamoche et al., 2002, 2013; Vera & Crossan, 2004, Weick, 1998; Yanow, 2001). In hypercompetitive and high-speed environments, the capability of acting promptly is inevitable (Bernstein & Barret, 2011; Chelariu et al, 2002; Cunha, 2002; Montuori, 2003). Immediate reasoning and readiness are key virtues for managers. The ability to solve problems creatively and in a short space of time, taking into account boundaries (rules) and interpersonal relationships are attributes of the organizational improvisation concept (e.g. Miner, 2001; Fischer & Amabile, 2009).

Thus, organizational improvisation is vital for managers, management and organizations. Nevertheless, we lack knowledge about how to cultivate it. Management education research or practice does not consider organizational improvisation. The main goal of our research is to explore how to teach and learn about organizational improvisation. In this path, we integrate the practice of theater improvisation and think about the challenges of its embodiment. The methodology is an art-based approach applied to an empirical study conducted with five experiential courses in the context of an undergraduate program on management. Our art-based approach assumes that the arts have singular foundations and representations, the reason why they are a rich source for insights and knowledge (Young, 2001; Barone & Eisner, 2012; Leavy, 2009).

Each experiential course is about learning organizational improvisation in the context of a cultural project management. The course includes 30 students in a 4-hour weekly meeting during 4 months. The pedagogy is practice-oriented in two ways. The first way refers to the situation in which students need to create, organize and manage a festival (Entrepreneurial Arts Festival) which takes place at the end of the course. In the process of managing a festival students practice the improvisation regularly and organizationally. The second way is about theater improvisation. Students practice theater improvisation in the classroom in every class. These theater-based improvisational practices are adapted to the context of project management.

The techniques for interacting with empirical material were participant observation, group interviews and documents. All along the process of festival management, organizational improvisation and theater improvisation, we have taken observational notes. In the end of the process, students were invited to assess their experience in a form of group interviews. We have two types of documents: contextual and art-based. Contextual documents includes written communication, project information, etc. Art-based documents are the fictional stories that each student produces in order to describe artistically their best improvisational experience during the organizational process.

Teaching and learning experience of improvisation – organizationally and theatrically – is practiced in an ongoing basis. That experience highlights the bodily experience of students, sometimes creating happiness from new discovers, but sometimes producing blockages and hesitations. Practices of theater improvisation involve rapid reasoning, readiness, playfulness and challenges (Caines & Heble, 2015; Koppett, 2013). They require creativity and embodiment as an ongoing part of the work. Students move away from the commonplace of a passive position (resistance to healthy risks) to a more protagonist position. They experience all together leadership, pragmatism, security, happiness, and individual and collective growth.

Integrating organizational and theater improvisation in the classroom has several repercussions. One of them is that it challenges deeply the non-embodied way of teaching that is traditionally applied, reproduced and reinforced in management education. Students and professor are involved in thinking about problems and solutions, but they also need to do it bodily. Theater improvisation practices require the mobilization of the whole body: physical, intellectual, sensorial, intuitive, cultural, logical, political, illogical, etc. We consider embodiment as a way to understand the importance of the body in social life, a deconstruction of body-mind dichotomy, and taking into account its cultural, political and organizational dimensions (Crossley, 2006; Csordas, 1994; Dale, 2005; Flores-Pereira et al., 2008)

Our research provokes some awareness on the relationship between management education, theater improvisation and embodiment. They can be important clues for a better professional performance in the field of management education and management practice. Our capacity for sense making is not exclusive to cognition (Cunha et al.,2015). Withdrawing the emotion of this debate is a mistake, since it happens in an integrated and practice-based way. It is common for organizations to speak of improvisation as exceptional, rational and undesirable activities, without considering the ongoing work and a learning process. This constitutes a gap that our research seeks to elucidate.

Le Salon: Artistic and organizational performance assessed

Philippe Mairesse – Audencia Business School, Nantes / ICN-Artem, Nancy.

From 2014 to 2017, I conducted four successive iterations of the same experiment in the Master in Control, Audit and Reporting (CAR) at Paris Dauphine University. About 130 students attended a strange course labelled "ART&FACTS", where they had to create and exhibit artworks about the key notions and issues of accounting, audit and reporting. 20 collective artworks were created on themes like international accounting norms, fraud, the role of the accounting auditor, the role of numbers and figures, change in complex environment, decision-making for the definition of norms, among others. More than 120 students participated. I researched their satisfaction with the experiment, which proved to be related to deep learning, a better knowledge of scientific and technical notions, and the development of collaborative practices at work. The quality of the artworks was high enough to deserve a show in the National Fine Art School of Paris. In a word the performance of the students in their curriculum was improved, while they performed high-level results in art making – at which none of them was ever trained.

I was the initiator and facilitator of the experiment, about which I wrote a chapter for understanding what art-making art brings in for students and learning. I wrote about the transitional space art-making opens and its necessity for becoming a subject able to relate to objects of knowledge (Mairesse 2016).
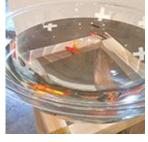
For AoMO in Brighton, I will play and interact on and with the two meaning of performance: to perform (artistically embody meaning) and to perform (meet high demanding results). Artists do both at once, but in organizational research and practice they remain often separated, artistic performance being generally a kind of critique of the organizational demand for results. The issue is that of quality. "Searching for the highest quality" describes both performance and to perform. Then the issue is: is looking for high artistic quality equivalent to striving at achieving high business results? Does the ART&FACTS experiment works because it is based on classical project management demanding for a high challenging (performing) result? Does art in that sense activates a traditional management of performance by putting extreme pressure on the participants? A way to investigate the issue is to focus on the experiment process, its organizing and its leadership. A different and necessary, even if not often tackled, way is to focus on the "results", the artworks produced by the students. How could the "high" quality of these be defined, assessed, commented? What constitutes the performance of these students in the experiment? What can be called "high quality" in (the students') "artistic performance", and in which relation to their organizational performance (scientific curricula in accounting and audit)?

The Mask of Leadership and Live Communication: Learning from Theatre Performance

Piers Ibbotson: University of Warwick Business School – Create

In thinking about leadership we devote a lot of time and energy to ensuring that we are able to communicate successfully; we work hard to overcome the barrier that the mask of authority puts in the way of easy and frank communication. We will use insights from theatre practice and the training of masked actors using full-face "naïve" masks, to look at the phenomenon of the mask and the counter mask and how this impacts our effectiveness as leaders in face-to face communication in different contexts.

If a masked actor gets into a strong interaction with someone or something else, the audience, watching the mask, sees the fixed expression change "mood". Even though nothing has changed on the fixed mask, the angry mask can suddenly look forlorn, or the happy mask can look sad, depending on the context of the "drama" in which it is taking part. The effect can seem almost magical. This phenomenon; known as the "counter-mask" points at something fundamental in our understanding of human psychology.

We will be using masks and some exercises from the training of masked actors, to look at the way in which we project and interpret emotions in face –to-face communication. A masked actor effortlessly becomes a different person. They appear before us in their mask and we immediately start the instinctive process of trying to work out who they are, what they are like, what they are likely to do next. But of course people who do not know us intimately, do this to each of us when we are <u>not</u> wearing a mask. They only have the surface impression of us initially and they quickly construct a personality for us. It may only be a working prototype and will evolve over time, but these first impressions can be very enduring (Rabin and Shrag, 1999, et al.)

The mask and counter-mask phenomenon allows us a practical way of investigating what it might mean to be authentic in our role as a leader. How do we project or display our authentic self when at least part of how we appear may be constructed by our audience responding to the mask of leadership in ways over which we have no control? If we are in a position of authority we will always, to some extent, be wearing a mask, how strong this effect is, may be related to the degree of intimacy and trust we have with those with whom we interact. Those close and intimate with us may be able to "see behind the mask", those who only interact with us as a relatively remote figure in the organisational drama, will be less likely to do this. Who we are as leaders and how we are seen and understood by others, will, at least in part, be the result of "mask effects" over which we have very little control.

Learning health/social care management critically through theatrical acting workshops

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Takaya KAWAMURA Osaka City University, JAPAN kawamura@bus.osaka-cu.ac.jp

There has been a growing concern for "management" among health/social care professionals and managers in Japan in the face of increasing and complicating health/social care needs of a rapidly-ageing population of 130 million, about 25% of which are now over 65 years old, and of pressing governmental requirements for the cost containment, quality improvement, and risk reduction. Especially, they are urgently expected to provide a massive amount of finely-customized, reliable, and low-cost residential care for the elderly with complicating multiple chronic diseases/disabilities including rapidly increasing dementia.

As Alvesson and Willmott (2012) argue, modern theories and practices of "management" can be the technologies of alienation, control, domination, oppression, exploitation, and deprivation as advanced forms of the "instrumental rationality" (Habermas, 1984; 1987). Because very few want to introduce such technologies into health/social care, health/social care professionals and managers in Japan need to be very mindful in applying extant theories and practices of "management" to not-for-profit health/social care organizations so as to avoid excessive "instrumentalization" (Habermas, 1984; 1987) of health/social care caused by the combination of "scientism" (Hayek, 1952; Popper, 1959), "managerialism" (Parker, 2002; Alvesson and Willmott, 2003), and "professionalism" (Freidson, 1970; Larson, 1977). They also need to recognize the immense loss, which is mostly invisible and long-term, due to accelerating "compartmentalization", "routinization", and "poor coordination" of health/social care labour/knowledge (Chambliss, 1996).

Furthermore, as health/social care professionals and managers in Japan are expected to care more elderly patients/users with more complex, chronic deceases and disabilities, they also need to understand and practice "management" not only as the "empirical-analytic" sciences driven by the technical interest for prediction and control, but also as the "historical-hermeneutic" sciences, which are driven by the interest of understanding and communicating with each other for mutual understanding, and the "critical" sciences, which are driven by the emancipatory interest for critical reflection and reconstruction (Habermas, 1972). They are required to well understand the critical importance of complex/emergent "human caring" seeking for "communicative rationality" (Habermas, 1984; 1987) in health/social care (Kleinman, 1988; Good, 1994; Groopman, 2007; Letiche, 2008). In other words, they are expected to reconstruct health/social care as a reflexive and communal technology, which is a part of communicative reason, and to develop effective ways to manage the complex/emergent system of caring organization so as to replace ineffective instrumentalization.

In order to meet these management challenges, health/social care professionals and managers in Japan need to learn "management" critically so as to recognize the decisive importance of communicative effectiveness, sustainability, and legitimacy of health/social care as well as the technical rationality/efficiency. They are required to facilitate reflective co-inquiries into the complexity, emergence, and meaningfulness of "good" care against reductionistic and solipsistic determination and provision of scientifically "correct" treatment/cure. They are also expected to expand the domain of health/social care from solely removing/easing human pain/suffering through rational problem-solving to helping clients constructing meaningful lives full of fun/enjoyment through "problem-posing" (Freire, 1970). To help health/social care professionals and managers in Japan learn "management" critically, the health/social care executive MBA program at Osaka City University has been experimenting intensive workshops with the mediation of such various modes of "arts" as theatrical play, music, poem, "collage", and LEGO bricks in collaboration with international management scholars and educators including the authors.

The authors will present the outline and results of some theatrical acting workshops for the health/social care executive MBA, which aim at helping students re-cognize the processes of their ordinary relating with clients and colleagues in detail and understand how the taken-for-granted power differences are embedded and reproduced in the processes so that they can avoid "status trap" in these processes (Taylor, 2013).

Practice as aesthetic co-creation: Can theatre-mediated processes as a co-creative way of thinking and acting fill out the gap between educational settings and everyday practice?

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Dealing with workplace learning over the years as a manager and recently as a researcher, I have experienced a gap when it comes to learning between the formal educational setting (e.g. courses, workshops, meetings) and everyday practice. Different studies discuss these difficulties as a question of transfer of learning from one setting to another (e.g. Wahlgren 2013; Illeris 2009; Thomas, 2007). Studies in workplace learning point out that learning occurs through engagement in work tasks in the workplace (e.g. Billet, 2007; Vaughan, 2008; Wegener, 2013) and stress that learning has to be connected with *something* embedded in concrete experiences (Wegener, 2014). The question is how to do that. By what means can we connect to this *something* in the educational setting? And what is this *something* all about? I wonder: can theatre-mediated processes as a way of thinking and acting fill out the gap between educational settings and everyday practice?

This contribution intends to call for this discussion on whether theatre-mediated processes can place that *something* at the centre of inquiry and thereby enable workplace learning. The paper sets up a pragmatic perspective on workplace learning as deeply embedded in everyday practices and the continuous creation and re-creation of these practices by the actors in and outside the organizations (Dewey, 1980, 2005, 2008; Elkjaer & Simpson, 2011; Elkjaer, 2017). This consideration involves an interaction between a passive and an active aspect in experiences, where experiences are seen both as nouns (experience) and verbs (experiencing) (Elkjaer, 2017). With this pragmatic notion, practices appear both as active performance (doings), where the actors act upon the practices, *and* as materiality (works of art), where the practices act upon the perceiving actors. The hypothesis of this paper is that theatre as a way of thinking, acting and creating can enable an inquiry of practice as a matter of aesthetic co-creation between actors as creators and perceivers of the material practice (Dewey, 1980). But still, how can theatre, by materializing this performative and material *something,* bridge the educational and the workplace setting?

This agenda is addressed as part of a PhD project in social and healthcare education in Denmark involving a social and healthcare college and a municipal eldercare facility. With a co-creative research design, the project explores designs for learning and development for trainees and professionals in the college and the eldercare facility. The intent is to create knowledge of principles for and elements in innovative sustainable pedagogical models for learning in interaction between education and practice. The question of theatre-mediated processes is addressed both in relation to the experimental research design and in the context of school-workplace learning.

The format of the participation in the stream will be a presentation where questions will be raised in order to engage the participants in a joint reflection, mutual inspiration and co-creation (Ravn & Elsborg, 2011) on how to design for workplace learning—and research—as works of art, materiality and performance with the application of theatre-mediated processes and thinking.

Looking Back on Organizational Theatre in Business Schools: Some Personal Reflections

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I began experimenting with theater-based methods in the late 1980's, trying to apply them to my MBA courses in Strategy, at Syracuse University in upstate New York. I was desperate at the time. The classes were for night-time MBAs, all middle managers who were exhausted from their day jobs, and the Harvard strategy cases were putting everyone to sleep—including me. So I thought to enact, rather than analyze them. I borrowed from what I had read about applied theatre in art therapy, socio-drama, and family therapy, but given that my theatre experience consisted of playing a tree in elementary school, I was flying blind. Still, something worked. The students got into it, variously turning the cases into soap operas and exaggerated characterizations, and on one occasion, even singing some of the lines. I won teaching awards. At the same time, my colleagues and dean were suspicious. These methods were variously seen as ludicrous and heretical. One older professor, previously an Army general, even dubbed them "somehow communist."

From there, quite a lot happened. I moved to New Zealand, saw Steve Taylor's "Capitalist Pigs" played to rave reviews at the Academy of Management, used Steve's plays in my classes, worked with Hans Hansen (who had done his PhD on organizational theatre) on theatre-based creativity courses, worked on developing play-based organizational simulations, moved to Denmark and worked with Stefan Meisiek on extending his organizational theater research, began researching the whole concept of play from multiple perspectives (games, modeling, theater), became acquainted with Dacapo's cutting edge work and Piers Ibbotson's remarkable methods, and eventually started combining enactment with video production.

In my talk, I will discuss some of my learnings from all this, and try to extend this into some suggestions for others wanting to embark on this road—particularly within business school settings and studios. Key among these is the observation that most of what I've done is "amateur hour" at best, and that working with professional theater people who have written, acted in, and produced theater work is really the way to go.

Learning health/social care management critically through "Cultural Animation" community intervention and empowerment workshops

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There has been a growing concern for "management" among health/social care professionals and managers in Japan in the face of increasing and complicating health/social care needs of a rapidly-ageing population of 130 million, about 25% of which are now over 65 years old, and of pressing governmental requirements for the cost containment, quality improvement, and risk reduction. Especially, they are urgently expected to provide a massive amount of finely-customized, reliable, and low-cost residential care for the elderly with complicating multiple chronic diseases/disabilities including rapidly increasing dementia.

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In order to meet these management challenges, health/social care professionals and managers in Japan need to learn "management" critically so as to recognize the decisive importance of communicative effectiveness, sustainability, and legitimacy of health/social care as well as the technical rationality/efficiency. They are required to facilitate reflective co-inquiries into the complexity, emergence, and meaningfulness of "good" care against reductionistic and solipsistic determination and provision of scientifically "correct" treatment/cure. They are also expected to expand the domain of health/social care from solely removing/easing human pain/suffering through rational problem-solving to helping clients constructing meaningful lives full of fun/enjoyment through "problem-posing" (Freire, 1970). To help health/social care professionals and managers in Japan learn "management" critically, the health/social care executive MBA program at Osaka City University has been experimenting intensive workshops with the mediation of diverse modes of "arts" such as theatrical play, music, poem, "collage", and LEGO bricks in collaboration with international management scholars and educators including the authors.

The authors will present the outline and results of some "Cultural Animation" community intervention and empowerment workshops for the health/social care executive MBA, which aim at helping students to create a "safe environment" for and to build trustful relations with the residents of a neighborhood community as well as to work together with them in order to solve contradictions, conflicts, and differences of power, information, and knowledge, and supporting the community empowerment.

RawTag

Beatriz Acevedo and Carmen Lamberti

1. Paper. Education as Art, the Case of Raw Tag and art-based pedagogical research.
   Although art-based methodologies have been widely used in management development and education (Rippin, 2010; Taylor and Ladkin, 2009) showing the potential and impact of using some tools and techniques derived from the art practice in developing creativity, problem solving and even environmental management skills (Acevedo and Johnson, 2013). However, there is not so much about considering education as an art in itself, in other words, working with pedagogy as a medium for impacting and transforming behaviour, attitudes and values. The queer theorist Eve Kosofsky Sedgwick argues that education is an art, as it involves performance, transformation and affection, and indeed any type of teaching requires a creative interaction between lecturer and students in a constructive manner. Since it's creation this conference in particular have presented numerous examples of creative educators adapting art into the class room. Notwithstanding, there have been fewer experiences of artists using "education" as a medium (Farquharson, 2002; Fletcher, 2009). For example, Amsterdam based artist Maria Pask have created a project called Beautiful City which is maintained by students, inviting people to interact with libraries and events. Other conversations, for instance, at the Kettle Yard in Cambridge and WhiteChapel Gallery in London have highlighted the potential of education as an artistic medium, and yet, this is rather obscure and less known path (Allen, 2011).

   In this paper, we present RawTag as an art and education for sustainability project aiming at develop experiential learning about personal, social and corporate responsibility and ethics. RawTag draws upon the work of John Dewey in his Aesthetics and Education, as well as the ideas presented by Jacques Ranciere (The Ignorant School Master) and Paulo Freire (Pedagogy of the Oppressed). It started in 2015 as part of the Royal Opera House – Culture Change program, and developed for the Cambridge Sustainability Residency in 2015. The main premise of RawTag is to enable conversations where narratives of consumption can talk with the less evident narratives of production all woven in the same garment. We focused on clothing and fashion as the starting point of this conversation with different audiences: university students, school children, and communities in East London. We encourage people to share their memories of their favourite garments (Love), while talking about the origin, materials and manufacturing process of our clothes (Think) and encouraging new behaviour and habits regarding our addiction to "fast fashion" (Act).

   In 2017 we took a wider step in implementing this idea as part of a core module of Responsible Business in Anglia Ruskin University. This time 192 business students were encouraged to be co-creators of an exhibition on the topics of RawTag: Love, Think, Act. The result was a collection of almost 52 posters, installation and performances that were exhibited in the 1st floor of the Business School, hence, taking the "gallery" out to the "streets". This has been a major step in the development of this project.

   This paper in particular will describe the process of collecting information for research, based on two main tools: first, a clothes diary, using visual research methods and photography, where the researchers used their own clothes as a way of reflecting on the different teaching sessions. Secondly, letter writing (Rautio, 2009), where the researcher engaged in a conversation with a fellow academic/artist Professor Donna Ladkin through correspondence and weekly reflection. We will discuss the advantages of using art-based methods for researching in the pedagogical field.

2. Art Exhibition & Workshop
   RawTag: clothes, memories and alternatives.

In order to support our presentation we propose to have an installation of the RawTag art project. This comprises basically an interactive "wardrobe" where people can touch and feel and read the tags, including some clothes donated by participants in the two years of this project. We also would like to showcase 12 of the best posters created by the students. Pictures attached. In addition, we can include a workshop, inviting participants to share their clothes and memories and have a "clothes swap" party.

Invitation:

RawTag is an art and education for sustainability project started in 2015 by Beatriz Acevedo and Carmen Lamberti. For the Art of management in Brighton we invite participants to take part on this workshop reflecting about our favourite garments, the memories woven in such items and the stories that those garments have by themselves. We invite people to bring one or two clothing items that have been important in your lives but that for some reason you are not wearing anymore (clothes must be in a good state, loved and looked after). The idea is to have a conversation about clothes and identity, while having some alternatives regarding clothes consumption. This is all part of the art-exhibition project that will be presented in the common areas of the exhibition.

The transfer space between art and business

Dag Jansson Oslo Business School, OsloMet - Oslo Metropolitan University

Arts-based interventions expand how team members and leaders understand their roles and impact. Scholars take interest both in what type of insight might be generated and the nature of the learning process. For an intervention to be useful, there needs to be a way for the arts-based experience to translate back into the regular organisation. The replicability of a particular type of intervention depends on controlling the *conduit* between the art domain and the organisational domain. This paper discusses this conduit for one particular music-based intervention in a senior management team.

Nine managers, including the chief executive, engaged in weekly choral singing sessions over more than a year. The long-term impact was researched five and eight years after, based on qualitative interviews, which were analysed by using Wenger's community of practice theory and Lave and Wenger's concept of legitimate, peripheral participation. The project had lasting impact the participants, as a team, and individually in later positions and other organisations. This paper highlights the main content of the learning, but then turns to the learning process.

A management team choir, where *all* members participate, creates a new practice community (the choir) superimposed on an existing one (the management group). Contrary to most practice communities people are part of, these two practices had identical members but completely disconnected content. The analysis showed that the conduit between the intervention and the group's regular work to a large extent arose from the set-up. The set-up was partially deliberately designed, but what proved to be key characteristics of the intervention were in fact windfall benefits, which calls for careful scrutiny.

One key characteristic was the physicality of the rehearsal space; an unobtrusive storage room where clandestine sessions took place. Sutherland's notion of aesthetic workspace therefore became both a space in the mind and in the office building. The staircase leading up to the executive suite became a transfer space between the two communities of practice, allowing aesthetic reflexivity, individually as well as transitory dialogues between the participants. Choir rehearsals and regular management meetings as back to back sessions allowed an immediacy of impact, thus creating memories with momentum. The significance of the regularity and longevity of the intervention can hardly be overestimated. When the participants came back to the same space on a weekly basis, it both allowed individual involvement at different paces (with greatly varying resistance and enthusiasm) and for each individual to reinforce his or her learning by revisiting the same space at increasing levels of insight.

Carnival as experience- an inquiry into art and empathy using body percussion
Isabella Chinelato Sacramento - Tao Estrategia - Rio de Janeiro - Brazil

Percussion is very significant in Brazilian culture, especially in Rio because of Carnival (Chasteen, 1996). An active learning approach is presented to introduce participants to an original and cross-cultural educational initiative that helps to improve the connection to one's own emotions, amplifying the behavioural repertory and the capacity to connect to other's feelings, the basis for empathy. The type of percussion being considered is body percussion, where no instruments are required. Our bodies are capable of creating an almost infinite repertoire of different sounds using its diverse parts. Most adults know how to clap their hands, sniff, tap their bellies, stomp their feet, snap their fingers and so on. And even involuntary human expressions such as sneezing, snoring and coughing make noises, or sounds, which can be used as "instruments". The reason it becomes interesting in leadership management theory is because self-produced sounds can 1) connect us to ourselves, 2) empower us 3) connect us to one another and 4) connect us to higher levels of spirituality (Heldal et al, 2017). Both performativity and performance can be incited with the use of body percussion exercises.

Performativity and performance have been used to describe a wide range of social and cultural activities and have been studied in organizations under multiple perspectives (Butler, 2010; Callon, 2007). Each art method - poetry, film, photography, painting, dancing - has a particular way to connect thinking and doing and has the power to mobilize individuals and communities to reflect and engage (Mitchell, 2011).

Body percussion is unique in deepening emotional and reflexive accounts. This presentation intends to impact the audience, directly inviting them to experiment with the use of the body percussional method. It will be set within the context of the popular Rio de Janeiro Carnival. After that, results of the use of the method with the goal of fostering empathy both in individual and group settings will be presented and discussed.

Dramatic Persuasion in Theater-based Interventions

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The most established stream of theater and organization research to date has drawn on the symbolic resources provided by theater for making sense of organizing practices. Such studies (e.g. Czarniawska, 1997 and Mangham and Overington, 1987) have been inspired by Kenneth Burke's (1969) dramatism that views life as dramatic in form; and Erving Goffman's (1959, 1974) dramaturgy that portrays social life like drama. Following the recent trends to adopt theatrical techniques in organizational practice, the focus of inquiry has turned to studies of 'theater in organizations' (Schreyögg & Höpfl 2004, p.696). Such research has observed the emergence and growth of a corporate theater consulting sector (Clark & Mangham, 2004a, 2004b; Meisiek, 2002, 2004; Meisiek & Barry, 2007), and has reported that an increasing number of organizations use theatrical techniques in connection with various organizational practices, most prominently in training and development interventions (Nissley, Taylor & Houden, 2004; Pässilä, Oikarinen & Harmaakorpi, 2015). This article takes an analytical look at the dynamics that regulate the relationship between theater-based interventions and their intended audience. Rarely has organization research explored what happens in such aesthetic relationship (Clark 2008; Mack 2013); nor has it been studied how theater-based interventions persuade their audience to engage with the construction of the performance situation and its meanings. 2 Inquiry into such processes of dramatic persuasion is important as theatre is increasingly used to influence, provoke and control: It is adopted often as means for evoking reflexivity on work-life practices (Pässilä et al., 2015; Schreyögg, 2001; Schreyögg & Höpfl, 2004); as a method for control and manipulation (Clark & Mangham, 2004a, 2004b; Nissley et al., 2004); a way of inducing cathartic effects in corporate settings (Meisiek, 2004; Westwood, 2004) and an intervention technique promoting individual or organizational change (Barry & Meisiek, 2010; Biehl-Missal, 2012). In this paper, I build on my participant observation of a theatre-based training and development event conducted by L&D Australia1, a small consulting company in Sydney specializing in performance-based interventions. The training session, attended by 25 managers, included a play with forum theatre-inspired elements (based on Boal's (1979) work). Central to my analysis is an empirically-built theorization of 'aesthetic distance', a concept borrowed from the aesthetic theory (Bullough, 1912; Cupchik, 2004; Hanfling, 2000, 2003), which allows an exploration of the processes through which theatre persuades its audience to engage in the construction of the performance situation and its meanings. Through the analysis of this case of theatrical intervention, I will demonstrate that dramatic persuasion may be enhanced through two processes of aesthetic distancing. First, promotion of an aesthetic attitude, the audience's adoption of which is a prerequisite for any aesthetic episode to take place, as adoption of such an attitude transforms everyday reality and insignificant objects into works of art. Secondly,   1 A pseudonym 3 dramatic persuasion is shown to be intensified through the facilitation of under distancing through which the audience's belief in the staged reality increases. The offered conceptualization of aesthetic distance can also be instrumental in providing much needed explanations for what happens in interventions which use other artistic forms such as dance, painting, music, etc. (as articulated by Clark (2008) and Mack (2013)), and potentially deepen our understanding of participant interaction with such modes of art-based intervention.

Food as art and organisation

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This paper reports on fieldwork visits to Palestinian women's organisations based in refugee camps in Beirut and Bethlehem. Each organisation is involved in the production of food, either through the creation of small businesses that provide catering for functions and organisations within and outside the borders of the camps, and / or through producing and selling cookbooks.

While there is much research on the development of small and medium enterprises as a function of economic development and empowerment (Cornwall and Edwards 2014), there is much less that considers the kinds of activities those enterprises are engaged in in terms of their symbolic meanings. Where they do, some writers are quite critical of women's enterprises engaged in activities (such as cooking, embroidery or childcare) seen as reproducing traditional assumptions and stereotypes of women as belonging within the domestic sphere (for example, Al-Dajani and Marlow 2010). However, this paper takes a different perspective.

Judith Butler, in her visit to the West Bank in 2010, commented that 'if you [are] subjugated, there [are] also forms of agency available to you, and you [are] not just a victim, or you [are] not only oppressed, but oppression could become the condition of your agency. Certain kinds of unexpected results can emerge from the situation of oppression if you have the resources and if you have collective support'. This paper draws on interviews, observation and visual data, primarily photographs to identify what such resources are in this context, and how the provision of food becomes a form of agency. In so doing we will draw on developments within the area of new materialism to explore the ways in which the agentic capacities of food, and the cultural, aesthetic and physical properties it possesses, 'reside in the affective flows within the… hybrid assemblages, territorialisations and de-territorialisations, aggregations, singularities and lines of flight that these flows produce, and the resultant capacities and constraints produced in bodies, collectivities and things' (Fox and Alldred 2016: 405).

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How not to disappear completely
Simon Willems

Emerging from my practice-based research at the University of Reading, my proposal for the AoMO conference is for a small mixed media installation comprised of a single painting and sculpture. Featuring a fountain of corporate lanyards draped over a metal bowl on a plinth, with the inscription 'How Not to Disappear Completely' written and repeated in a child's handwriting, I imagine its placement as a standalone feature, in situ with the (attached) painting *Motivational Pull (After Carlo Bonavia)* suspended above it; preferably installed in a thoroughfare such as a corridor or foyer. *Motivational Pull* is an appropriation of Bonavia's *A Praying Hermit in a landscape,* who was an 18ᵗʰ century Italian Rococo painter. This installation forms part of an ongoing series of artworks that explores the enactment of corporate team-building activities within the context of hermit landscapes taken from art history. Reflecting the core themes of my research, I consider how the ascetic hermit and corporate team building participant both revolve around a problematic of anonymity and the question of the soul's empowerment. In identifying their ironic contrast from each other, I focus on how the dichotomy that both motifs present satirises the question of agency, as it relates to a Post-Fordist economy of immaterial labour. I ask how and to what extent does a culture of 'structured fun' and aesthetic enticement in the workplace therefore come to reflect a broader crisis of de-politicised subjectivity. Considering the work of Post-Autonomist thinkers, Antonio Negri, Maurizio Lazzarato and Franco Berardi, I examine how corporate team building activities provide – beyond their unsavoury image– an appropriate microcosm and satirical space, through which to reflect upon the question of subjectivity and its subsumption within late capitalism. Taking the manipulation of affective and emotional labour as a primary category within this discourse, I consider the image of the corporate lanyard as a pertinent symbol of the new economy, that wishes to domesticate the subjectivity of personality and affects. It is within this capacity of working to identify the individual and the collective simultaneously, that the lanyard has become the ubiquitous work-time accessory par excellence.

The impact of technology on the work of grassroots creative workers: A view from underground electronic dance music DJs and producers.

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This paper explores the challenges and opportunities facing 'grassroots' creative workers in a digital age. It does so through a qualitative, multi-method study of DJs and electronic music producers (DJP's) in the UK's underground techno, house and trance scenes. The creative sector is widely touted as the UK's route to economic salvation, being worth 8.2% of the UK economy in 2014 at £133.3 billion (DCMS 2016: 5) and showing a growth rate of 25% since 2011 (*ibid:* 6*)*. Yet this success relies in large part on precarious – often freelance – workers (Easton and Cauldwell-French 2017) and is particularly so in the music industry where almost half of all individuals are self-employed (ibid.) These workers often give significant amounts of labour for little or no return, and struggle to make ends meet solely from revenues from their creative product. The underground electronic music industry is an apposite case through which to explore these issues, given that it is characterised by high precarity of work, and has undergone radical technological change in the past 10-15 years (as have music industries more broadly), impacting on just about every dimension of the industry. Drawing on around 51 hours of interview discussion (n=34) with DJPs, the paper discusses how these workers perceive their skills have changed, the effect on their role definition and sense of identity, shifts in the nature of their 'creative product', decreasing revenue streams, how boundaries between 'fake' and 'authentic' have been blurred by music technologies, and the central role of social media in establishing and maintaining reputation (Gandini 2016)

Extending stories of grief and acceptance: Performing organisational change as a form of reflective practice.

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Dialogic practice is a form of reflection that engenders practitioner critical thinking and meaning making in response to new images and narratives (Brown & Sawyer, 2017, p.4). The theme for a proposed workshop is organisational change events which can be examined and adapted by participants in a number of monologic forms—poetry, song, dance and other performative modalities. These improvisational explorations become a form of *dialogic reflection* (Brown & Sawyer, 2017, p.4) as representations and presentations, of group findings, become a process that allows for generating and reconceptualising experience as a shared living story.

The Change Curve (Kübler-Ross, 1969) has been a useful artefact favoured by change agents to try to understand individual emotional responses to change and, by organisations to control and minimise resistance with the intention that staff let go and move on. However Bell and Taylor (2011, p. 8) suggest that rather than using psychological stage models, organisational "studies might focus on the potential for mourning rituals to act as a resource for resistance and collective action" allowing "less powerful organizational members to give voice to experience". Further Elisabeth Kübler-Ross noted later in life that the stages are not a linear and predictable progression and she regretted writing them in a way that was misunderstood. Rather, they are a collation of five common experiences for the bereaved that can occur in any order, if at all (Kübler-Ross & Kessler, 2005).

In this workshop the facilitators will use *The Change Curve* to stimulate new perspectives and ideas about understanding individual reactions to organisational change. Participants will examine and think about different responses: *denial, anger, depression, bargaining* and *acceptance*. Through this process, other reactions may emerge, perhaps positive and mixed emotions. Participants will be invited to stand on a rope representation of *The Change Curve* at a position that best represents a current or most recent experience of a change event. Grouped participants will then be asked to collaborate on a text/script to best relate the shared stories either as poem, role play or other performance. Thus, participants will engage in reflective processes that build a capacity for increased imagination and changed viewpoint (Brown & Sawyer, 2017, p.5) and, perhaps even seeking to extend this popular artefact so as to better understand individual responses to organisational change. Rather than solving problems these co-performed stories provide insight into participants' practice.

The duration of the workshop is 60 minutes. The facilitators, will introduce the concepts of *The Change Curve* and of dialogic reflection. A discussion will follow on how these researchers are using these techniques for professional development workshops and how they may be applied in professional conversations on organisational change. Participants will then have the opportunity to explore experiences for themselves by creating their own sites of re/generation (Brown & Sawyer, 2017, p.5). This workshop is designed to demonstrate how blended storytelling techniques can be useful for promoting reflection in such ways as to promote and provoke ways of making sense of organisational change (Woods & Sebok, 2017, p.86).

"I was in a shaky place": fragile identities of indie musicians and writers in disruptive performativity cultures.

Chris Bilton

Charlotte Gillmore

There is currently burgeoning research around identities. In particular identities and the insecurities surrounding them are often a condition and consequence of working to be creative within in organizations (Knights & Clarke, 2014). For Giddens (1991, p.185) '…in the reflexive project of the self, the narrative of self-identity is inherently fragile', while for Knights and Clarke (2014, p.352) professional identities are increasingly 'insecure and fragile'. Drawing on a long-standing sociological literature on identity threat, (Durkheim, 1933), studies of managers depict them as locked in continuing states of 'profound anxiety' (Jackall, 1988, p.40) and stricken by frailties (Casey, 1995); while workers' lives are portrayed as dominated by permanent, unsettling anxiety (Burawoy, 1979). Insecurity is intrinsic to the notion of identity; it is insecure because it is dependent on others' judgments and evaluations of the self and these can never be fully anticipated (Berger & Luckmann 1967). Individuals' and groups' working lives are '…filled with a desire for security' (Knights & Willmott, 1999, p.56), but '…the socially constructed nature of identity renders it inherently unstable…and…highly problematic' (Collinson, 1992, p.27). Identities are insecure to the extent that they are subject to the potential of being socially accepted or unaccepted. Alvesson, (1994) notes that studies which display a discursive performance of identity tend to cast organizational actors as security seekers who seek to secure their fragile 'selves' by establishing or restoring a sense of continuity, coherence and distinctiveness. Within organisations there is a sense that there is a continuous process of 'becoming' with no possibility of final closure (Ashforth, 1998: 213); a sense of the vulnerable self closely intertwined with our sense of who we are, and who we could become.

Our focus is on the social dynamics at play in the construction of fragile identities in disruptive creative performativity cultures. We focus on independent musicians and writers, who compose and construct their identities through interactions with band and audience members, readers, co-creators and the environments in which they perform and write. Despite the image of disruption, rebellion, coolness and anti-authority that is associated with indie musicians and writers, what we found was far more dubitable, transient and unstable than the image may have led us to believe. It is possible that the image is merely an act of bravado to disguise personal insecurities. However, our findings indicate a subtle *flow* between dissonant balances which occur as the musicians and writers perform both their creative output and their identities. We seek to contribute to the understanding of fragility in its relation to disruptive performance within the organizing and identity work literatures. We suggest that these fragile selves vary often moment to moment as does the discursive business within a well-understood system of meaning – in this context while demonstrating a paradoxical desire of both disrupting the norm and a need of belonging to a creative community creates an ever present insecurity, and the need to disrupt. Thus we address our research question: in this apparently informal, un-regulated, creative context how do independent professional musicians and writers affirm their claim to belong through composing themselves? Our context is the ever changing and disruptive creative organizational environment within which the independent musicians and writers seek to present and perform their work.

Jazz improvisation and performance arrangements of craftsmanship for civil servants

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The dynamics within governance networks increase with shifting structures and concepts, fragmentation leadership and control. Since governmental bodies are one of the main actors in these dynamic networks, subjectivity to these fundamental shifts in responsibilities in a more 'liquid' environment rather than a stabile structure leads to a complex environment for civil servants. It is this complexity that requires a new role for civil servants which creates a number of challenges. The tension of vertical responsibility and horizontal participation within networks means a reoccurring (re-)assessment of considerations, reviewing the importance and interest of procedures as well as power and control by civil servants. Equipping civil servants for fragmented responsibilities and power in this complexity is deemed necessary as more and more services and policies are formed and developed in networks. This paper explores jazz improvisation as a possible coping mechanism for this complexity using its definition in five cohesive preconditions: 1) knowledge, expertise and skills, 2) group dynamics, 3) rehearsal, 4) leadership, 5) composition and arrangements to reflect on possible adaptive form in which craftsmanship can be arrangement for an optimal performance in policy making. As in jazz improvisation highly trained professionals operate in dynamic environments and encounter a continuous demand of constant and swift assessments on public responsibility, leadership, control and in the end, achieving a qualitative performance. The individual qualities, interrelationships, repetitive nature and strong leadership found in jazz improvisation are of added value, generating the flexibility to anticipate and react on current and changing conditions that these complex governance networks demand. It also showed the possible interpretation of options to express creativity through the medium of established works and rules in compositions and arrangements. The lessons drawn from jazz improvisation create opportunities and challenges on the possibilities and effectiveness of renewed skills for civil servants. which could be seen in different levels of reflection (strategic to operational) and accompanying characteristics. This, to the extent of the base of 'rhythm, melody and harmony' till the strategic flexibility and adaptability of a professional assessing a policy situation with qualitative expertise and knowhow in different circumstances. In accordance and arrangement with active managerial and decisive leadership, high end relationships in the performing group with extensive rehearsal / dialogue.

Historicization and Performance: The Black People's Festival and Market Square Organizing

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Drawing on Michel de Certeau's (1984; 1988) reflections and considering the history of a Black People's Festival, this study seeks to understand the spatial aesthetics of the organizing and production everyday artistic practices in a market square of the city of Fortaleza in northeastern Brazil. The methodological approach is inspired by an ethnographic posture, conducted with an aesthetic awareness and engaged in different spaces and time-historical moments to further our understanding of management artistic practices in city governance processes (Rowlinson; Hassard & Decker, 2014). The historic architectural monuments in the market square were photographed as well as cataloged, and several collections of archives were consulted. Historic fragments emphasize the return in time of memorable artistic practices from the Black People's Festival. The everyday experience of organizing in terms of its performance and historic construction was lived by the procession seeing, hearing and feeling the vibrations of the *Maracatus* drums and the valorization of rhythmic movements of the bodies by the aesthetic dimensions of beauty, grace and a sense of the sacred (Strati, 1992). Beyond to the senses of sight, listening and taste, this study suggests a return to the histories relating to the management of spatial practices in the cities from "tales of tact". In addition to a kinetic tactile apprehension, this experience of the common occurs through tact as a sensitive, fundamental and primitive knowledge in the creation of a spatial aesthetic that guided the urban practices. The communal participation in the memorable Black People's Festival evoked an enjoyment through the experience of beautiful and historic action, from a being-together, instituting an aesthetic politicization and a politics of memory in the market square management, thus lend a political dimension to everyday artistic practices organizing. The results found in this study highlight the challenges faced by the inhabitants and city managers around a sensitive culture, of returning to the spatial stories as possibilities of knowledge of the urban environment and in the process of planning old and new spaces. This historical knowledge and spatial aesthetic sensibility extend the forms of understanding how subjects inhabit, produce and organize the inhabited spaces in cities.

The Theater of Innovation: A Practice-Based Mechanism of Organizational Socialization for Developing Self-Presentation Skills to Perform Hybridity *

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Hybridity has been characterized as contradictory, conflictual, and thus inherently problematic. The sociological literature offers two strategies for organizations attempting to accomplish hybridity –"decoupling" and "robust action"– although there are significant challenges to both of these strategies. How do organizations, as well as their front-line personnel, resolve the challenges associated with accomplishing hybridity? Based on a 14-month ethnographic study, I present a successful case, the "Orpheum Lab", which is at once an academic program and R&D incubator. I identify self-presentation skills graduate students acquire as a result of a practice-based mechanism that socializes these actors to perform hybridity on behalf of the organization.