



Art of Management & Organization Conference 2022

Liverpool, UK

18th-21st August 2022

AoMO 2022 Book of Abstracts

Edited by Jenna Ward

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Streams

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	Thomas Davis
Dear Prudence	Lyndon Garrett
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Film Stars Don't Die in Liverpool	Stephen Linstead
Norwegian Wood	TBC
Mersey Sounds	Per Darmer
	Andrew Armitage
Across the Universe	TBC
ALL you need is Art	TBC
Courageous Activism	Anu Mitru
Open Stream	TBC

Abstracts are arranged by stream.

ACROSS THE UNIVERSE

A Polyphonic Dialogue with the TIHR Archive: Working with the Past, Present and Future as Organisational Development and Customisation of TIHR traditions

Juliet Scott and Antonio Sama

This paper is a further iteration of an ongoing dialogue between the two authors (Juliet Scott, who also works as the Institute's first artist-in-residence and Antonio Sama, who is an academic and an organisational consultancy) who have been co-leading a project that has opened up and made accessible the Tavistock Institute's archive in 2017. Both authors have expertise and practice as organisational development consultants educated in the TIHR tradition and in the use of self as source of data.

The paper will use an ethnographic approach in the description and unfolding of the work. The recovery or opening up of the archive project is working with a document of the culture, history, people and thought processes of an organisation, whose work has been in supporting better human relations from a multi-disciplinary social science that could be defined as naturalistic or socially constructed. An ethnography is the 'written' form or it is the 'writing' down (graphy) of people and cultures (Hammersley, 1990), acknowledging that dynamic tension between researcher and researched, the subject and object of an enquiry where the researcher is replaced by the participant observer and in this case the authors of the paper as participants in the project. In this tension we locate also the space where the democratisation of knowledge creation (e.g. research, enquiry, change etc.) can be conceptualised, designed and enacted. Ethnography as such mirrors the archival form, in that it is about what has been inscribed, it is about the processes of inscription and brings into focus the authority of the text or the voices within the group, organisation or culture.

The never ending process of interpretation and re-interpretation is also a key feature of the history of ideas. An idea, made explicit via a text or an artifact in a specific historical context is reinterpreted by future historical context in different ways. (See Ginzburg, 2017 and Cummings et al., 2017 for two different aspect of the same process). This is a process of finding and giving voice, and writing about the project in this form is a continuation of the intervention itself.

The archive project is intended as an eco-system with its authors, actors, processes, overt and covert emotions where a polyphony (in Bakhtin's meaning) take place both inside and outside and where the consultants, almost like modern shamen, have the task and role of holding the space for engagement and interpretations to take place.

The paper will provide account of these processes also through the individual experience and reflections of the two consultants.

This paper demonstrates the use of an arts-based systems psychodynamic research method to explore countertransference, surface hidden data and add depth the exploration of underlying dynamics in the research system.

Art-based research is the systematic use of artistic process as a way of understanding and examining experience (McNiff, 1998). It can be described as a set of approaches to working with the visual, both as a process through which knowledge is produced and a way to achieve research findings (Pink et al., 2011). The author uses the concepts of evolutionary creativity (Trainor, 2012; Grotstein, 1983), container-contained (Bion 1984a) and potential space (Dinnage 1978; Winnicott 1971) to locate art-based research methods within a systems psychodynamic approach.

This paper focuses on a particular method developed by the author, an iterative cycle of 'drawing, pausing, documenting and reflecting' as a mode of inquiry to surface countertransference (Bion 1989), and to generate data about the research system which may not be accessible through other means.

In addition to the theory, the paper provides an example of the method in practice. This method was implemented by the author in an action research project, to provide depth to the exploration of underlying system dynamics.

The research project investigated the experience of a team of therapists working in an Australian child protection system. The team spans multiple offices across a vast geographic area. Team members provide outreach services, and their work is largely autonomous. The team come together weekly via video-conference, to discuss administrative matters and support each other in the work. Primary data was collected through interviews, focus groups and reflective inquiry over a period of twelve months.

Following a thematic analysis of the primary data, the author used the method of 'drawing, pausing, documenting and reflecting' to create images related to surfaces and boundaries. 'Surfaces' was chosen to explore the sensate experience of the team where it rubs up against the system. 'Boundaries' were chosen because of their significance in systems psychodynamics, and to explore the physical and psychic boundaries of the team. This process resulted in visual data related to vicarious trauma, and the impact of place and distance on the team. The final images were then used to create a collage which depicts generations of women, across multiple places, wounds, and a desire for maternal holding. The inclusion of this method made evident the impact of the work on the team, and made sense of the team's difficulty to engage with each other across multiple places through the use of digital technology. It highlighted the polarity between the centralised hub and spoke management model with the place-based relational work of the team.

This paper demonstrates how art-based methods may be used to generate data which is less accessible by other means, to inform the analysis of group dynamics by offering a 'third' to triangulate the data and theory, and provide depth to the exploration of underlying dynamics in the research system.

Social Innovation in Interactive Performance Programming | Using Contemporary Dance to Address Community Issues in Underrepresented Populations

Carmen Moreira

KEYWORDS: Arts-Based Community Development, Innovation, Community Arts, Arts and Diversity, Innovation, Arts Education, Contemporary Dance, Inclusion

PRESENTATION TYPE: Oral presentation in a panel

ABSTRACT: A presentation of SQx Dance Company's three interactive performance programs that target underrepresented youth:

1. Interactive Dance Awareness Program (Multi-Award Winning)—created to promote positive social values: teamwork, fair-play, kindness, cooperation, imagination, physical literacy
2. Anti-Bullying Movement Program: Designed to disrupt systematic bullying
3. Active Inclusion Program: Designed to disrupt discrimination, racism

As a Portuguese-Canadian with dual-citizenship, I will reference programming in Europe, Canada, and Mexico.

Interactive Dance Awareness Program, Anti-Bullying Movement Program, and Active Inclusion Program all use arts-based community development techniques to foster social inclusion and audience development. I will compare and contrast the community engagement strategies used in these three programs in reference to our more conventional performances.

Participants of programming identified that bullying, discrimination, racism grows-up to be harassment, violence, terrorism, hate crimes, loneliness, substance abuse, and suicide. Additionally, in rural and remote populations (which are often ethnically homogenous), bullying can be an incubator for discrimination and racism as youth grow-up and move to urban areas.

Therefore, based on feedback from educators and youth, we created our socially conscious programs, which use choreology (the study of dance science by Rudolf Laban) to promote positive social values such as: kindness, cooperation, and selflessness, participants learn to embrace differences, disagreements, and fear.

In terms of outcomes, the programs promote the practice of friendship-building to disrupt systemic issues--because we do not have to be the same to be friends. Friendship-building also strengthens attachment to communities and schools and encourages community resiliency, unity, belonging, and vibrancy.

Graduates of the programs return to their communities as role models for demonstrating positive social behaviours and interpersonal skills. Most importantly, the programs provide transformative, meaningful experiences that increase belonging by disrupting systemic issues in at-risk communities through the lens of increased engagement and access to art, culture, and physical activity.

For investor accountability, we implemented new strategic qualitative and quantitative long-term evaluation plans to test and guarantee programming effectiveness. We are also in the process of working with partners to combine our outcome statistics into recommendations for cross-section systems changes.

The immediate implications of these new programs are increased public awareness of the arts and artists for at-risk and underrepresented youth. The new programs, ultimately, provide vulnerable youth opportunities for expression, learning, personal development, and addressing community issues. The programs also lead to more art being produced and presented and resulting in increased job opportunities for rural-based artists.

BIO - CARMEN MOREIR: Carmen is a Portuguese-Canadian with dual-citizenship based in Santa Maria, Açores, Portugal. She graduated from Mount Allison University (BA Hons) in 2008 and London Contemporary Dance School (BA (Hons) Contemporary Dance) in 2011. Carmen is the Executive Director of SQx Dance Company (sqxdance.org). In 2016, SQx's programmes delivered to 120 000 in Canada.

Carmen and SQx's work has also been presented in Spain, Norway, Italy, Mexico, Greece, Portugal, Poland, Iceland, and New York. Carmen and SQx's work has been supported by, Município de Vila do Porto, Governo dos Açores, Government of Canada, Province of British Columbia, Columbia Basin Trust, Boeing, Canadian Tire, Pacific Northern Gas, and Telus.

In 2017, Carmen was a recipient of the British Columbia Social Innovation Youth Award as well as Shaw Canada's 150 Award.

In 2018, Carmen was diagnosed with congenital heart disease (because of 3 CM whole in her heart) as such she identifies as a disability artist.

This year, Carmen was a recipient of the iPortunus Mobility Grant supported by Creative Europe and the Goethe-Institut. She was also selected to participate in Voices of Culture, A Structured Dialogue between the Commission and the Cultural Sector.

Social dreaming matrix: dreaming as supporting the emotions and dynamics of working with history

Antonio Sama and Juliet Scott

Antonio Sama, Senior Lecturer, Business School Canterbury Christ Church University. Juliet Scott, Artist in Residence and Principal Consultant; and Lucy Walker, Engagement Assistant, The Tavistock Institute of Human Relations.

Participatory social dreaming events in the context of Art and Activism at AOMO 2020:

“The task of social dreaming is to transform thinking through exploring dreams, using the methods of free association, amplification, and systemic thinking, so as to make links and find connections in order to discover new thinking and thoughts” (Gordon Lawrence, 2004)

A Social Dreaming Matrix is a social science research-based practice that evolved out of the Tavistock tradition of working with groups. Social Dreaming can be credited to Gordon Lawrence, a member of scientific staff and joint-director of the Institute’s Group Relations Education Programme, who founded the practice in 1982.

Participants in the consultant-facilitated events bring and share their overnight dreams into a group space in order to make wider associations with the current socio political environment. In the process they evolve new meaning and sense by making connections between their dreams (private thoughts) and the social context. Essentially it is a transformative process of thoughts in the realm of the unconscious into new social meaning.

Social Dreaming built on the pioneering work of Wilfrid Bion and links with new knowledge emerging around thought processing. The Institute’s Group Relations work provides ample evidence of how the unconscious affects organisational culture (Menzies Lyth, 1970) and how stories and meaning are created at the group level (Scott, 2009).

Length of session: 1 hour

Preferred time for event to run: 2 or 3 sessions; in the morning

Where: a relatively quite and bounded open or closed space.

Number of facilitators: 2 per session.

Dissemination: Reflections and findings of the sessions will be shared (anonymously) via the archive project blog (<http://tihr-archive.tav institute.org>).

Object and Human Relations

Juliet Scott

Juliet Scott, Artist in Residence and Principal Consultant; The Tavistock Institute of Human Relations.

A selection of drawings from my ongoing work as artist-in-residence at the Tavistock of Human Relations, also representing research and emotional excavations as part of organisational development work with the Institute's archive.

The drawings are a direct response to a set of object relations cards that caught my attention when first sifting through the archival material. The cards were used as projective tests by clinicians at the Tavistock Clinic and they follow a theory that human beings are driven by relationships with objects and that these objects are the development of internalised pictures of key experiences that evolve from the original (libidinal) feeding relationship with the mother.

The organisational questions emerging are around the role of art, objects, artefacts or cultural interventions as aesthetic work that forms part of a continued dialogue, discourse, conversation or working through on who and where we are.

Participatory art as open-ended intellectual activism: promoting reflexivity through overidentification and Garfinkeling

Bergman and Erlandsen

Recently, it has been argued that intellectual activism needs to take a stand and promote the rise of a more progressive, equitable, freer, justice-centered world (Contu, 2018, 2019). Taking its outset in debates on critical performativity (Spicer, Alvesson, & Kärreman, 2009, 2016), the call for intellectual activism claims that in order to make social change activists need to clarify the political direction of their social engagement and work at the service of social, economic and epistemic justice (Contu, 2019, p. 4ff). According to Collins (2013), there are two primary strategies of intellectual activism. Either one can *speak truth to power* by confronting those who wield power within existing social institutions, or one can *speak truth to the people* by talking directly to the masses. In any case, we are, according to Contu (2019, p. 6), 'always part of a praxis that reproduces (or challenges) the existing status quo'.

In this paper, we look to participatory art to suggest a third strategy of intellectual activism in which reproducing and challenging status quo become two sides of the same coin. Drawing inspiration from the ethnomethodological notion of Garfinkeling (Wright, 2017) as well as Žižek's concept of overidentification (BAVO, 2008; Bryar, 2018; Žižek, 2006), we propose that participatory art is a suitable way of promoting reflexivity about specific societal issues. We illustrate this via an autoethnographic examination of two participatory performances curated by our own artist collective MANNNER and enacted at the renowned performance art venue Cabaret Voltaire, Zürich. In doing so, we become what Lam (2019) has called artist-academic hybrids working in the interface between the domains of art and academia each characterized by their own distinct knowledge logic, quality criteria and ethical standards. On the one hand, this can be challenging. On the other hand, we argue that crossing traditional occupational boundaries can be a fruitful way to produce social engagement since it contests established knowledge hierarchies (Lam, 2019, p. 21) and allows the artist-academic hybrid to emerge as a producer of situations rather than a producer of either artwork or knowledge (Bishop, 2012, p. 2).

By unfolding the two participatory performances and reading them through the lenses of Garfinkel and Žižek, we contribute to debates about a) intellectual activism and the social engagement of social sciences, b) boundary crossing academic work, and c) the subversive potential of participatory art. To the debate about intellectual activism, we suggest an open-ended strategy that uses overidentification with hegemonic socio-political logics and Garfinkeling to engage people by promoting reflexivity rather than by setting out a specific political direction. To the literature on boundary crossing academic work, we add an ethnomethodological reading of concrete examples of artist-academic hybrids that furthers the understanding of such hybrids' disruptive potential. And by doing so, we also provide new perspectives on the subversive potential participatory art working within a time and space limited setting. Although this study revolves around the interface between academia and art, it holds broader relevance also for the interplay between academia and practice more generally and particularly for the interplay between academia and entrepreneurship.

Key words: Visual art, Absence, Re-imagining a Mother, Attachment - Self-Identity

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A deep interest in psychology underpins my studio-based art practice. I explore themes surrounding the inter-subjective mother/infant relationship. Through these ideas I imagine a developing sense of 'self' in response to the reconstruction of a symbolic mother figure. The questions I raise through an interdisciplinary practice relate to my own personal history, and address more broadly social concerns around the child, the mother figure and mothering.

For this conference I would like to propose a re-imagining of a primordial mother, created from found objects. The British artist, Sonia Boyce talks about post-intentionality, the idea of making something where the dynamics of your subjectivity comes out through the process of working. Boyce doesn't use the mother as material, in fact her subject matter is mutable, broad and diverse; she is a political artist who makes work that is shaped from experience referencing how identity is formed¹. In this, re-imagining and recreating extends a genuine exposure to the realm of something darker, revealing the uncanny mother, the strange and unexpected 'Lacanian' mother (the illusionary, ever changing mother), the mother who reinterprets how I deliver feelings of loss and fragmentation. She opens up questions about the woman I am, the deep and unresolved difference I feel in my paradoxical attachment to her and even though she will forever be defined by her own history of absence, she will resurface from our shared experience of absence to become something present and real.

In July 2020 I will be undertaking a two-month residency working alongside Juliet Scott at the Tavistock Institute of Human Relations Institute (TIHR), where I will be researching key distinctions and patterns within the facts and information held at the Wellcome Library and the TIHR. The residency project, titled: *Pilgrimage to Imago*, will extend a strong psychoanalytical context, through a combination of key research, self-reflective analysis and the investigation of sleep/dreams. Essential meanings will be considered, realised in the form of compulsive writing, 'imagined' interviews, short stories and poetry.

¹ Boyce is primarily known for her early drawings¹ that examine the identity and representation of black people in a white society. Over a period of three years Boyce produced a series of drawings that were phenomenally successful and subsequently purchased by the Tate Gallery in 1985.

Where art and activism intersect

Elinor Rebeiro and Chris Hayes

“This is my world, I have never stopped to think about it before!”

It's often the case that leaders within organisations are seeking from artistic interventions, something that they don't know they want and certainly don't know that they need. The requests are to: align a team, articulate a strategy, engage people! What is hard to evidence and even harder to explain is why none of these things matter if you don't deeply understand what is going on for those that work within the organisation. As such the experiences we wish to explore within this abstract are drawn from 10 years of carrying out both covert and overt moments of artistic activism.

The Centre for Artistic Activism (C4AA) describes art and activism as having two distinctly different roles within the world. Activism “is the activity of challenging and changing power relations” whilst art is described as “an expression that generates affect” pushing us to explore our felt experience. When brought together “Artistic Activism is a practice aimed at generating Æffect: emotionally resonant experiences that lead to measurable shifts in power.” (C4AA, Why Artistic Activism? p1).

Other descriptions of Artistic Activism resonate with this definition. Mouffe in her paper (2007) explores the value of art from an agnostic perspective. She highlights the importance of critical art, “art that foment dissensus, that makes visible what the dominant consensus tends to obscure and obliterate...aiming at giving a voice to all those who are silenced within the framework of the existing hegemony.” (2007, p4-5)

Whilst exploring the role of Graffiti as a mode of artistic activism it is identified that the process of making the images is as important as the content of the graffiti itself. “the act of producing graffiti also interrupts normative ways of being and living...out of the ordinary and in the margins” (Shillington, L. Graffiti, Space and Gender)

If activism is about rebalancing power then in moments of artistic intervention come gentle and caring moments where the voices of those who are not heard become the most important in the room. This activism is not just about holding up a light to what is being experienced, it is finding space for catharsis, it is challenging the very foundations of how to organise

Whilst working within organisations it is often the case that the voices of those who go unheard are silenced by process and/or power.

Drawing on case study evidence from lived experiences we wish to share how organisations of people have embraced (or not) Artistic Activism. Using visual methods has opened up avenues for clearer and more confident employee voices and moments of rebalancing of power through redefining internal processes and embedding a more dialogical and inclusive way of organising. We also wish to explore the shadows of Artistic Activism - highlighting the risks of not taking Artistic Activism seriously.

ALL YOU NEED IS ART

All you need is love: A research-in-action exploration of the impact of pedagogy for embodied leadership through art-led learning in management education

Mary Ann Kernan

This participative workshop shares student work on an arts-based module in the interdisciplinary Masters in Innovation, Creativity and Leadership (MICL) at Cass Business School, City, University of London, and invites participants to capture their own felt experience in response to that work. We then explore how that experience can be related to research from different disciplines, including psychology, object relations, and management; and conclude by co-creating a narrative of ALL as a strategic imperative for Business Schools.

The MICL students' work, with consent, is drawn from the nine cohorts who have completed the *Creativity and the Creative Industries* module since 2012. The assessments include a group performance, an individual artefact, and a reflection on the students' learning – challenges which the students say have encouraged them to explore artistic expression and creative processes in forms beyond their previous experience as adults, with often transformational effect. Samples of the modules' assessments and reflections will be represented in physical, audio, video and photographic formats. The workshop's participants will be invited to interact with these examples; to reflect upon their own experience of them; and to relate their experience to theories drawn from research (including from Heron, 1992; Bollas, 1995, 2002; Adler, 2006, 2015; Barad, 2007; McGilchrist, 2011; Claxton, 2013; Ford *et al.*, 2017; and the author's own research, eg Kernan, 2019). The session concludes by inviting the participants to co-create a statement of the effects of ALL as if for a Business School's strategic plan, and to debate the insights generated in the session.

Keywords: Arts-led learning, arts-based learning, management education, leadership development, embodied leadership, aesthetic leadership

The author

Mary Ann Kernan is an Associate Dean (Student Experience) and Associate Professor, Department of English, and has been a Board Member, Centre for Creativity in Professional Practice, Cass Business School since its establishment in 2008. Her research interests include pedagogy related to arts-based practices and the creative industries, professional education and employability, and the history of academic and global publishing. She was one of the designers of City's interdisciplinary Masters in Innovation, Creativity and Leadership, launched in 2010, and leads its experiential, arts-based *Creativity and the Creative Industries* module. Her recent research publications include Kernan, M.A., Holtham, C. and Jones, S. (2020) Accelerating movement across the intentional arc: developing the strategic sensographer, in Adams, J. and Owens, A. (ed.) *Beyond Text: Research Through Creative Practices*, Bristol: Intellect.

“When the students entered the stage, they were actors”: The multidisciplinary ensemble for artists, educators and leaders

Tatiana Chemi & Kristian Firing

The present contribution makes use of a pluralistic approach to interdisciplinarity, by means of the fluid and porous concept of multidisciplinary. We look at a specific case of multidisciplinary alliance between a performing artist and educators at a 9-week long leadership course at the The Royal Norwegian Air Force Academy (RNoAFA) held in 2019. This session was designed by means of arts-based methods (Chemi & Du, 2017, 2018) and performative dialogism (Chemi & Firing, 2020) by one of the authors and led by a professional actor/director. The activities involved the cadets in the making of a performance as an integrated part of their leadership training by the application of dramaturgical tools, competences and mindset. Our objective is to explore in which ways the artist-educator alliance, with its performative and sensory/embodied character, generated performative-aesthetic or creative experiences (Chemi & Firing, 2020), relational learning (Wyatt, 2018) and ensemble creativity (Sawyer, 2007) for the adult participants to the learning process. Bearing this objective in mind, we want to explore the following:

- 1) What happens when a professional artist leads a creative process in a non-artistic education?
- 2) In which way does a professional artist negotiate embodied and creative processes for educational purposes?

Our focus is on the professional actor and the educator who facilitated the session: this contribution will give voice to differences in sense-making, shared concerns, dialogues between different disciplines, and concrete multidisciplinary strategies in arts-based education. By means of a diffractive (Barad, 2017) and participatory methodology (participants' qualitative interviews, dialogic narrative interviews, autoethnographic report), we will intertwine the voices of actor, mentors and cadets. Emerging findings from the qualitative data show that the present chapter will be able to make an original contribution about the participants' perceptions of a multidisciplinary educational experience involving creative, improvisational and artistic dispositions towards learning and self. Specifically, we wish to discuss the concept of authenticity in theatre settings in dialogue with Ladkin and Taylor (2010), who bring to attention the paradoxical and generative character of theatre applied in leadership.

Expanding Professionalism

Anne Pässilä, Mikko T. Virtanen, Allan Owens, Kai Lehtikainen, and Riikka Nissi

The aim of this paper:

As artistic creativity and skills are welcomed increasingly in other fields outside the arts, new opportunities have opened for artists. These include both artistic interventions in organisations and arts-based initiatives in health, welfare, and care contexts.

This paper examines expanding professionalism and the hybridisation of work in the arts. More specifically, it deals with artists operating in private and public organisational network contexts. In this case study, we focus on the process by which an applied theater artist works within a rich transprofessional network that she has created. It engages professionals from social, health, education, policing, third sector associations, and people with lived experience of trauma. The study asks what kind of structures the artist navigates through in daily work and the roles she adopts to do this.

A conceptual framework:

The Bakhtinian conception of open-ended dialogue concerns what it means to engage with different perspectives, respond to others and struggle as new understandings and questions arise. Bakhtin also considers texts and art as forms of dialogic meaning-making that allows for engaging with different ways of seeing and understanding and for dealing with tensions between different societal groups and institutions.

Additionally, we draw on the rich tradition of sketchbook studies. Sketchbooks are widely used by artists and design-oriented professions, including architects and engineers, scientists, poets, and writers. In this study, they are explored as a dialogic space where the artist organises, documents and reflects upon the processes and contexts of trans-professional conduct in a textual and visual way.

Research design:

The paper is a case study that uses textual and visual data in the form of a theater artist's sketchbooks from 2017–2021. We mix content analysis with discourse analytical approaches to identify some of the key characteristics of the hybrid artist's work process.

Contribution: The contribution of this study is to advance a practice-based view of the artists' expanding professionalism and to deepen the understanding of the way the practitioners themselves make sense of their daily work in these varied and often challenging contexts.

Conclusions:

The paper concludes by identifying some of key links between the hybrid dimensions of expanding professionalism. The results show that these dimensions can be further unpacked into structural, technical, and metaphorical dimensions. The study suggests that the old ways of defining art and artistic work in a hybrid context do not necessarily apply anymore.

‘Exploring the art of healthcare management: a stage reading on the “inter-professional education/work” for “team medicine” in Japan’

Takaya Kawamura and Yosuke Ohashi

There has been a growing concern for “management” among healthcare workers in Japan in the face of increasing and complicating health/social care needs of a rapidly-ageing population of 126 million, about 28% of which are over 65 years old in 2018, and of ever-pressing governmental requirements for the cost containment, quality improvement, and risk reduction. While their professional education is still largely on the acute care at traditional general hospitals, they are now 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 increasing dementia.

As Alvesson & 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). As very few want to introduce such technologies into healthcare, healthcare workers in Japan need to learn “management” critically so that they can be mindful enough in applying extant theories and practices of “management” to healthcare organizations in Japan, which are all stipulated to be not-for-profit, so as to avoid excessive “instrumentalization” of healthcare caused by the combination of “scientism” (Hayek, 1952; Popper, 1959), “managerialism” (Parker, 2002), and “professionalism” (Freidson, 1970; Larson, 1977).

To help healthcare workers in Japan learn “management” critically, a part-time executive MBA program for healthcare workers at Osaka City University has been experimenting various “art-led” workshops facilitated by international scholars and educators including one of authors. These workshops suggest healthcare workers to explore effective ways to reconstruct healthcare as a reflexive and communal technology, which is a part of communicative reason (Habermas, 1984; 1987), and to manage the complex/emergent system of caring organization (Kleinman, 1988; Good, 1994; Groopman, 2007; Letiche, 2008) avoiding ineffective instrumentalizations.

This stage reading on the “inter-professional education/work (IPE/W)” for “team medicine” in Japan, which are recently promoted by many occupational associations of healthcare, is one of “products” of these “art-led” workshops. “For health workers to collaborate effectively and improve health outcomes, two or more from different professional backgrounds must first be provided with opportunities to learn about, from and with each other. This interprofessional education is essential to the development of a ‘collaborative practice-ready’ health workforce, one in which staff work together to provide comprehensive services in a wide range of health-care settings.” (WHO, 2010) In terms of healthcare management, IPE/W can be seen an effort to reduce the immense “losses” for all parties of healthcare, which are fundamentally caused by accelerating “compartmentalization”, “routinization”, and “poor coordination” of healthcare labour/knowledge (Chambliss, 1996). With the national compulsory healthcare insurances and strongly regulated, non-competitive healthcare supply, healthcare users in Japan have not yet complained about most of their “losses” such as longer waiting time, inflexible standardized reception, uneasiness due to insufficient explanations, and even minor medical errors. In the face of increasing demand of residential elderly care and decreasing younger workforces, however, Japanese healthcare workers and government are becoming keener to reduce immediate “losses” for healthcare providers such as longer working hours, harder workloads, severer work stress, and the increasing cost of new paramedic trainings due to higher turnover to non-healthcare works. Sometimes referring to the well-known example of Orpheus Chamber Orchestra (Banai, Nirenberg, & Moshe, 2000; Seifter & Economy, 2001), most seminars and workshops for inter-professional education/work focus on promoting mutual understandings and enabling efficient collaborations among ever-diversifying healthcare occupations in order to cultivate collaborative leadership and management for self-governing healthcare organizations. How can healthcare workers

in Japan achieve these objectives and goals while maintaining the classical regime of “professional autonomy/hegemony” of male physicians/surgeons and the subsequent inter-occupational politics within the conventional hierarchy of healthcare labour/knowledge?

In collaboration with representing authors, who are not healthcare workers, this short stage reading will be scripted, directed, and played in Japanese language by incumbent Japanese healthcare workers including physicians, medical nurses, therapists, and social workers, who studied at the healthcare MBA program at Osaka City University. An English translation of script will be provided.

“Just “Do” It: Moving the Body, Creating the Mind”

Vanhenten and Richford

A substantial body of practice has been established around the use of arts-based learning in multiple education settings. Arts-based learning has been offered as an experiential interdisciplinary approach to advance learning creativity and engagement. (1) Noted educator, John Seeley Brown, has observed, however, that typical school curricula are still built from content leading to practice. Brown argues that people learn best by “practicing the content.” That is, “practice drives us to content”. Brown contends, “ The optimal way to learn is reciprocally or spirally between practice and content”. (2) New experiential approaches have encountered challenges especially in higher education settings. (3) While educators with a personal arts practice seem comfortable introducing an “aesthetic” mindset into their own instructional style, non-artistic educators are challenged to provide practical tools for make this change.

Taylor and Ladkin (4) identify four essential processes contributing to the impact of arts-based methodology. The examples cited point to models of “being” that combine the use of artifacts and processes. Contemporary philosophical and psychological writings have suggested that the ‘Body’ and ‘Bodily Movement’ are the more fundamental unifying artifact/tool for promoting this state of “Being”. (5) Embodied practices have traditionally anchored Eastern aesthetic traditions. Movement forms and informs the essential pedagogical process that strengthens a Mind-Body-Being connection.(6) More than a form of physical fitness, Eastern practices are a mental and spiritual discipline (a “Do” in Japanese, “Tao” in Chinese). The ultimate goal of physical practice is not simply knowledge creation but Mind-Body cultivation impacting a “way” (Do) of life anchored in present moment. It is our contention that choreographing essential somatic processes in a training model can assist non artist trained educators develop an aesthetic mindset inspiring innovation in Higher education pedagogy.

Vanhenten and Richford share an artistic practice grounded in somatics. Both are seasoned aiki-DO practitioners with over a quarter century of training. Aiki-DO is a contemporary Japanese martial practice unique among the Eastern Martial traditions in that it focuses not on fighting, but on creating collaborative relationships to improve human nature and pursue social harmony. (7)

Vanhenten, a professional engineer and master NLP trainer has created a heuristic meta model that choreographs the essential, dynamic, movement constructs of aikido into a practical training model (V.O.C.A.L.), a foundation of his AikiCom system. (8) Richford, a professional educator with experiences from K12 through higher education, has develop a number of professional training workshops utilizing the VOCAL model as a curricular organizer. (9)

Both presenters have been collaborating for over a decade in applying aesthetic principles from the VOCAL model in various professional settings. They recently created an online training platform for professional seeking to apply “aiki” principles in professional practice. The platform is called Applied Aikido (10)

The presentation plan has three parts: (a) a brief experiential introduction to the VOCAL model (b) a discussion of various applications of this model in various professional/institutional settings, and (c) a dialogue about application of this VOCAL model as a curricular heuristic in HE frame.

The Emperor's New Clothes: Tracking the Halo Effect of Art-based Learning

Berit Sandberg

Conventional approaches to leadership development do not guarantee that learnings are actually transferred into professional practice. One of the main reasons leadership development programs fail are outdated training approaches that heavily rely on cognition and offer behavior patterns and schemes to complex leadership situations. Art-based approaches seem to be a promising alternative on the rise.

Most studies on skills development through art-based learning follow a qualitative design without accurately measuring training effects. Hitherto, assertions on any lasting skills transfer into every working life are merely based on anecdotal evidence. Although an unknown number of unrecorded cases does not enhance participants' skills, it is widely assumed that art-based learning adds value to leadership development.

We would like to contribute to discourse by presenting results from a set of quantitative studies on art-based leadership development. Our studies explored to what extent art-based learning approaches enhance leadership skills such as coping with uncertainty, being present or prosocial behavior. We designed and performed three independent interventions based on visual arts, improvisational theater, and dance. Our findings highlight the workshops' perceived usefulness, skills transfer into professional practice and participants' satisfaction compared to conventional approaches included in research design.

Regardless of the fact that the interventions differed in learning objectives and workshop design, we found transfer design, transfer motivation, perceived usefulness and participant satisfaction being thoroughly high, although only one intervention had significant effects on desired skills development. We interpret this discrepancy as a halo effect with aesthetic experience outshining actual learning effects. Finally, we discuss if the halo is more pronounced in learners who consider themselves creative.

Our findings put results of qualitative research on art-based learning outcomes into perspective and point to recommendations for workshop facilitation.

COURAGEOUS ACTIVISM

Art and Society Disrupted. Reinvented.

Seleskovic, Walravens and Purg

We are in a state of crisis. The road of art for art sake enhanced by critical lethargy and vague debate has delivered contemporary art to the margins of society. We, artists, have ploddingly become endangered species, absent from the public realm with the few 'lucky' ones preserved in menageries inside the art world.

How is it possible that primal form of human communication has surrendered its relevance as the leader of new thought and societal progress?

Some say that such state is a repercussion of art conforming to the singular aspect of Western perspectives, revealing the story of individual artist, vacant of collective narrative. Some say that the Western education has systematically murdered instinctual creativity in order to create a 'productive citizen'.

It is exaggerating to say that the state to art is mirrored to politics and leadership in general. The gap between politics, leadership and people, particularly younger generation, is almost symbiotically wider than the gap between arts and the public.

This question resonated with me only once I was struck by the hand of abominable censorship gloved with political quarrels. I serendipitously turned to the public, to young people, and our Think Freedom journey began. In Sarajevo, it grew out of conversations about what art and culture mean to us: can they be tools to communicate, establish, and fight for our freedom. Together, we presented a multimedia installation at the Sarajevo City Hall, as a small project reaching beyond educational and cultural institutions.

Yet, its first photograph published by the AP as the Global Image of the Day proved that art has the power to connect. First Think Freedom sculpture to leave Sarajevo, in the hands of pope Frances, meant that our message and Think Freedom were no longer a small project.

Today, Think Freedom is a comprehensive public art project with a soul and a message. It incorporates sculpture, installation, light, sound, film, and new technologies while connecting public with the universal power of art. The confluence of Think Freedom creative resources embodies a true collaboration of shared experience from diverse cultural aspects and disciplines connecting audiences with creativity, new technologies and contemporary art, international artists in a participatory cultural innovation. The project grew from public art to a platform of creative concepts activated by contemporary art and powered by dialogue, cooperation, and connectivity. By the time Think Freedom reaches its final destination Daag Hammerskjold Plaza in NYC in 2022, it will already have travelled to 30 host cities, with an audience of 30 million, and over 10000 messages.

Societal gap, in the case of politics and leadership, is created by mistrusting the message. This is even worse than not noticing or understanding the message. We believe that just art can help to restore trust by making ideologies and relations transparent and giving impulses of hope, imagination and creativity to build freedom and connectivity, building a better world. We discovered, that the 'artification' of society through contemporary aesthetics can encourage public discourse, extended into the online and offline world. Thus, certain that art can regain its relevance in today and tomorrow repairing the connection we lost.

‘You Are What You Buy’

Kristina Borg

Through research and creative practice, *You Are What You Buy* (YAWYB) reacts to current issues on consumption and consumerism, offering an alternative artistic experience. To date, the project has created two editions and a third edition is starting in March 2022.

Through anthropological investigation and creative practice, the first edition *YAWYB by Miss K* (2017) aims to question the effects of consumption on us as buyers. In order to study such economic mechanisms both research and final presentation were set in a supermarket in Malta. This edition is a result of a collaboration involving clients, researchers, a visual artist, a social anthropologist, a dramaturg and a group of performers. Research consisted of observations, and conversations with the clients, director and employees of the supermarket. Extracting a number of shopping patterns led to the creation of a pop-up, interactive, provoking week-long performance art at the supermarket itself.

The second edition evolved organically as influenced by the COVID-19 pandemic, earmarked as *A Remote ReVisit*. What might have been considered an absurd prediction or an extreme interpretation in 2017 has actually become a reality in 2020, such as shopping with a face mask or in one’s bubble, or the hesitancy to touch certain products. For this reason, the second edition – focusing mainly on research – looks at the impact of the pandemic on our production, shopping and consumption habits. *How can interdisciplinary creative practice and alternative artistic experiences act as catalysts for change in one’s shopping and consumption patterns, leading to a new, ethical and sustainable normal?* The research, which is presented in a digital, interactive and playful publication, has also inspired a set of creative interpretations including a series of co-created video works, a set of illustrations and poems, including one short story.

By August 2022 the third edition, earmarked as *Reap what you sow*, will be in full swing. This edition will be researching, creating and presenting an alternative artistic-educational and socio-economic hands-on experience, by focusing on local food community economies. It will be a collaboration with upper primary and middle school students. Inspired by the Arte Útil concept, this edition will draw on artistic and design thinking to imagine, create and implement tactics that catalyse social change, while acknowledging and acting on the ongoing interdependence of all life forms, human and non-human. The students and their families will be introduced to the Farm to Fork Strategy, to collectively create a healthy savoury snack. Through collaborating with a group of farmers, an ethical, green and fair organisation and other creatives, the students will be involved in the production stage by sowing and harvesting crops in an organic and regenerative way, in the processing stage by solar dehydrating the veg and the herbs, to eventually move on to the storage and distribution stage, including branding design and creative writing to promote their product.

Through this revised application, the project is now presented in a more holistic manner, moving beyond a mere one-off experience. It is also worth reflecting on how the project has transitioned and reframed itself according to current scenarios.

Keywords:

consumerism – economic mechanisms – communities – sustainability – fair practice – performance art – anthropology – agriculture – activism – storytelling – co-creation – experience

– innovation – risk taking – alternative

Further Links:

You Are What You Buy by Miss K (2017): <https://www.kristinaborg.com/youarewhatyoubuy>

You Are What You Buy – A Remote ReVisit (2020):

<https://www.kristinaborg.com/youarewhatyoubuy-aremoterevisit>

- Digital publication: https://dvqlxo2m2q99q.cloudfront.net/000_clients/1048736/file/you-are-what-you-buy-a-remote-revisit.pdf
- Video works: <https://vimeo.com/showcase/7905802>

Project's Facebook page:

<https://www.facebook.com/You-Are-What-You-Buy-198543393874134/>

Personal website:

<https://www.kristinaborg.com>

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Objecting – sculpture as counter evidence

Julika Gittner

For the 2020 AoMO conference I propose a sculptural performance exploring the possibility of art objects to enable the communication of counter evidence in today's contested politics of space. The work is part of my current AHRC SWW DTP2 funded practice-based PhD in Fine Art and Architecture at the Universities of Reading and Cardiff.

The fight for affordable housing in London has replaced the old politics of class with a 'new politics of space' (Minton, 2017) as councils are increasingly using deliberate dis-information and misrepresentation to justify the financialisation of their public assets. Campaign groups such as Architects for Social Housing (ASH) are resisting the resulting loss of social housing by publishing what they call 'counterpropaganda' (Elmer and Denning, 2016) in the form of alternative spatial and economic development strategies.

Whilst councils and developers spend large budgets on communicating data-based evidence to convince residents of the necessity and benefits of large-scale estate demolitions, groups like ASH struggle to communicate their questioning of the complex data at stake to the residents. Understanding the use of text, infographics and props in activism as a sculptural art practice, the project *Objecting* explores ways to bridge this gap by developing an alternative visual language for the propagation of counter-evidence based on material visualisations of data through sculpture and video. The physical presence of the human scale objects aims to make the abstract information tangible and thereby accessible to non-experts while the formal imperfection of the makeshift objects created from household materials intends to humour the supposed neutrality of professionally produced data visualisations.

The work deliberately adopts the prevalent fact-based propaganda techniques to engage in what artist Jonas Staal calls a 'propaganda struggle' (Staal, 2018). *Objecting* seeks to expand the traditional use of sculptures as tactical tools or effigies in activism by proposing to employ them as alternative vehicles for education and information that can enable a greater plurality of political voices to access and impact on political decision making related to urban issues.

Musical communities in primary and lower secondary schools

Mannuela RauffHansen

Acknowledgements and funding: The Danish Ministry of Education, Aalborg University and UCN Professionshøjskolen.

The project explores the potential of music education concerning music as contributing to musical communities regarding social transformation and a peacebuilding environment in primary and lower secondary school (research objective). The question is: does musical communities make a difference in the school regarding a peaceful coexisting?

Preliminary studies of music indicate the ability of music to both contain and express experiential, sensory, emotional and cognitive complexity in ways that allow for differences in participation (Chemi, 2020). In the two selected schools the pupils participate in music education in different ways, as well when sensing, practicing and performing music. The pupils from the two selected school comes from different cultures and countries. The project examines a form of teaching that not only focus on the analytical aspects of music, but also on an art- based way to participate and learn within different musical expression (Green 2008) which allow them to develop a sense of belonging within the community and critical thinking (Eisner, E. 2008).

Since the Paris Agreement and the United Nations' Sustainable Development Worlds Goal in 2015, efforts have been made towards sustainable human development. The UN's goal nr 16 contains the development points of peace, justice and strong institutions. UNESCO and the UN point out that intercultural education promotes dialogue between pupils from different background, and this can be a meaningful way to promote community and lead to more peaceful societies and cultures (UN, 2015; UNESCO, 2006). Music education research seems to be a relevant choice of case, because music as a school subject encompasses multiple ways for the pupils to participate and interact in a learning environment, and music itself provides a whole set of complex linguistic rules that will escape traditional observation and interview methods. Therefore music education has an crucial role to play in meeting the many socioeconomic, demographic challenges facing the worlds citizens today and in the years ahead (European Council 2009). Music in this project is seen as a tool for creating meaning and bridge building between different cultures starting in the classroom.

The project is based on critical- utopian (Freire, 1970) approach to knowledge creation, provided by insights discussed in a social-cultural understanding of music as a global phenomenon and transformative phenomenon (Jorgensen, 2004). From this perspective, music can be seen as a cultural tool of understanding and engaging with musical communities within the schools (1997, Bruner). The inherent creating of social transformation refers to the personal, experiential dimension of the pupils' perceived value of the music as a multicultural phenomenon in the classroom. The experiential approach invites the student's tolerance for the individual and the community with the aim and hope for more peace in this world.

Drawing from the Foucauldian Toolbox to Theorize Protest Art as Antenarrative

Marilyn Poon

Visuals can serve as a discursive resource for actors to challenge the dominant narrative in subtler ways, and thereby empower marginalized groups through forms of resistance (Bell, 2012). This qualitative case study focuses on two forms of protest art to consider their production. First, we will consider activists created art from the 2019 Hong Kong Protests, shared through ICTs and also posted on 'Lennon walls' that had popped up in various districts of the dense city during the most intense months of the protests. To expand our empirical grounds, we additionally analyze a documentary film released by artist Ai Weiwei as we seek to answer these questions:

How are antenarratives (co-)produced to shape a counter-narrative?

What are the effects of such (co-)productions on the organizationality of a loose social collective/social movement?

We view pieces of the polyphonic and fragments protest art as pre-stories, or 'antenarratives', which are the "fragmented, non-linear, incoherent, collective, unplotted, and improper storytelling" (Boje, 2001). Stories can be understood as antenarratives, until they undergo retrospective sensemaking, when various stories are synthesized in reflection at a later time (Weick, 1995; Boje, 2001). Hence, only stories which have a plot with coherent meaning become narratives (Boje, 2001). Informed by Rose's (2016) method of 'discourse analysis II', this analysis of art practices and associated technological processes can advance conceptual understand of how individuals can actively exercise agency. We aim to answer Raffnsøe et al.'s (2019) call for a more nuanced understand that go beyond the "dichotomies between discipline and autonomy, compliance and resistance, power and freedom" (p. 155).

This study undertakes a communication as constitutive of organizing (CCO) approach, a unique variant of practice-based studies which challenges the ontological assumptions of organization by "its reframing of practice and its accomplishments as *communication*" (Kuhn, 2021, emphasis original). Within CCO, some scholars view agency as a hybrid phenomenon with human and non-human as co-producers of action (Ashcraft et al., 2009, Cooren, 2010, Taylor & Van Every, 2014). This stance prompts studies to "examine situated, interactive practices of communication, with an eye toward how those elements are positioned as motivated, animated, or restricted by particular agencies in the network" (Kuhn, 2021, p.5).

The digital environment is a changed discursive landscape that pose challenges to the organizationality (Dobusch & Schoeneborn, 2015) of social movement, and other forms of precarious social order. By analysing protest art as antenarratives that seed the movement's (counter-)narrative, we aim to advance understanding of the processes through which loose social collective attain some form of organizationality in the polyphonic digitally networked web of relations. We focus on the (co-)production of antenarratives in the interactivity of human and non-human from creation, to transmission. (The reception by different audiences is beyond the scope of this research.) To contribution to the CCO project, we move beyond the method of discourse analysis to further draw from the Foucauldian 'toolbox' towards processual understand of how antenarrative are produced to shape (counter-)narrative (Leclercq-Vandelannoitte, 2011; Fage-Butler, 2020).

Popular Education and Protest Performance

Aidan Jolly and The Threepenny Festival Association

How can artist activists working in solidarity with indigenous peoples centre the experiences of communities in struggle?

It should be obvious that direct lived experience of struggle and resistance needs to be at the heart of artist/activist work. But in the UK this is often not the case, for a variety of reasons.

We would like to offer a presentation and a linked workshop/discussion exploring these themes. Our aim is to share experience and develop deeper understanding of the complexities and underlying power relationships involved in arts activism.

The presentation will look at three years of a developing relationship between the Threepenny Festival Association (a Manchester based group of artist activists); the London Mining Network; and Colombia Solidarity Campaign. It will illustrate our ongoing attempts to develop methodologies that critically challenge arts and solidarity practices in the UK, whilst working to support the campaigns of people from Colombia, Chile, and Brazil against BHP Billiton.

We will describe the popular education process and the constituent groups that were involved in it; the dynamic of the relationship between the partners and representatives of indigenous groups affected by mining; and the form of the hybrid protest performances that were derived from the workshop process. Part of the presentation will be an excerpt from a short film of a protest performance outside the BHP Billiton AGM.

In the workshop/discussion we will look at:

the protest performance methodology

the importance of people's lived experience for all those involved

the nature of the exchange of knowledge, skills and methods between indigenous people and their allies

the experience of transnational solidarity from the view point of both indigenous people and their allies, and the recuperative power of ceremonial performance in generating this.

Aidan Jolly - Biography

Aidan is a musician, performance maker and activist with 25 years' experience. He works with Virtual Migrants, the Threepenny Festival Association, and Collective Encounters Theatre for Social Change. His current work is exploring hybrid performance methodologies, within the context of solidarity with struggles for climate and racial justice. He is currently developing his academic practice, and, funding permitting, will begin a PhD on 'Artistic and counter-cultural forms of resistance to extractivism in the UK: Exchanges with Colombia' at De Montfort University in September 2020.

www.aidanjolly.com threepennyfestival.org/extract/

Courageous Activism: An Exploration of Arts-Based Methods and Decolonizing Approaches

Lourie Davis

An artist use different forms of expression to communicate and educate their thoughts and beliefs. As an educator of the visual arts, I use the expressions of an artist as a pedagogy to teach. Teaching from the artist's perception opens a student's senses beyond words and sometimes psychologically shocks a student into words, such as the video *"This is America"* by Childish Gambino. Gambino frames the video in the art style of Dada, employing irrationality and absurdity as a way to provoke, incite, and agitate its audience. Within the structure of absurdity, the video shows the emotions of fear, terror, and hate as the starring roles in this rhetorical strategy of horror. It is this strategy of horror that I will analyze as a wonderful teaching tool because it forces and triggers an emotional response and conversations of what courageous activism looks like.

The power of this video stems from Gambino's artistic expressions and the realism of cinematography, bombard intense graphic scenes that describe the ugliness and destruction within humanity. Though, America has been portrayed as the great land of freedom, history has shown, that this land of freedom is a container of injustice, inequality, and an echo chamber of hate. Gambino uses this "container" to help the audience experience the graphic and horrific ills in America. He shows the beauty of humanity being transform into the horrors of humanity. The video *"This is America"* shocks its audience by focusing on the craziness in the world we live in.

"This is America" is a masterful presentation of persuasion that can be used as an arts-based approach to teaching courageous art through a critical pedagogy. In addition, the video can be used as a tool to discuss deeper subjects with a wide range of students. More importantly, the critical pedagogy approach promotes my intention to teach that courageous art can lead to courageous activism, though the images of courageous activism can be shocking to see. The teaching aspect of this video is the juxtaposition within the narrative of Gambino. Body movements and sounds that create celebration and attachment are contrasted with the images of alarming behaviors that convey division and separation. My intention for using the video as a teaching tool is to influence the way students will think consciously and unconsciously about the ills in America. *"This is America,"* reaches out to audiences not merely as "hearers or watchers," but as individuals that are influenced to become facilitators of change (Bitzer, 1968, p. 8).

Where's My Madeleine? An interrogation of the intersections of food, queerness, and memory

AC Panella

When Proust wrote of the memory of his now-famous madeleine, he said, "No sooner had the warm liquid mixed with the crumbs touched my palate than a shudder ran through me and I stopped, intent upon the extraordinary thing that was happening to me. An exquisite pleasure had invaded my senses, something isolated, detached, with no suggestion of its origin... And suddenly the memory revealed itself." The memory, of course, was a connection to his youth, his location, and his family. The connection between food and memory is a strong one that appears across artistic genres. And, yet, when we look to queer culture, we find ourselves asking, what is a queer food? A queer meal? A queer memory? Food may be a site of excavation and a place of radical repositioning of family and ritual.

Gayatri Gopinath argues, "The aesthetic practices of queer diaspora, in other words, both make apparent and insatiate the intimacy of fields of thought, historical formation, geographic areas, and temporal frames of conventionally views viewed as discrete and distinct." The queer diaspora is a concept that expands regionality into aesthetic and material practices and asks us to reconceptualize how family, history, and memory inform queer practices. By specifically looking at the role of food and queerness, we can create a lineage of an identity into deeply personal connections. De Certeau reminds us, "To walk is to lack a place. It is the indefinite process of being absent and in search of a proper. The moving about that the city multiplies and concentrates makes the city itself an immense social experience of lacking a place -- an experience that is, to be sure, broken up into countless tiny deportations (displacements and walks), compensated for by the relationships and intersections of these exoduses that intertwine and create an urban fabric, and placed under the sign of what ought to be, ultimately, the place but is only a name, the City...a universe of rented spaces haunted by a nowhere or by dreamed-of places." Table to queer is what the City is for de Certeau. To be queer is to take marked steps in autonomy choosing elements of everything and nothing. This interactive discussion/panel seeks to create a dialogue and (re)present a queer meal as a means to tap into the memory of queer identity as it relates to food using a mixture of performance and kinesthetic practices.

AC Panella is a trans scholar, activist, and educator. He teaches communication at a community college in California, works with LGBTQ youth, and is leading a campus-wide redesign to improve the college for first-generation and marginalized students. He is a doctoral candidate at Union Institute and University in humanities and also pursuing certificates in educational leadership and museum studies. Panella's dissertation will look at historical trauma and its impacts on the collective memory of trans people as it's represented in visual and material culture.

Emma Logan is an artist and educator based in Sonoma County, California. An MFA candidate at Mills College, she uses organic mediums like clay, wool, and paper to make sculpture and installation work grounded in extensive research and process. Her thesis show is an inquiry into the ways we put boundaries between ourselves and the production and distribution of our food.

Spiritual, Educational, and Artistic Forms of Resistance to Contest the Rise of Anti-Abortion Attempts to Re-Colonize the Bodies of Women in the United States
White and Turley-Sonne

Contributions from Viva Ruiz

Thankgodforabortion.com

Art frequently says what words cannot. There is a non-verbal power of imagery that makes room for emotion, understanding and truth telling. Artists such as Kara Walker and Titus Kapher are creatively shedding light on the truths of slavery, while photographer Wendy Red Star is placing herself in self-portraits that poke fun at American's misrepresentation of the Native American culture. Feminist art reflects the power of women and the struggles they have overcome and continue to face. bell hooks pedagogical response was that "Art has no race or gender. Art . . . was for me a realm where every imposed boundary could be transgressed. It was the free world of color where all was possible" (hooks XI).

By using art to highlight the pro-life discussion we are able to visually represent the judgment and hypocrisy that accompanies much of the rhetoric around women's bodies. St. Gertrude's Church in Cincinnati, Ohio, U.S., is an excellent case study of the attempts to re-colonize women's bodies through spiritual peer pressure. They publicly display through hundreds of crosses, the installation of "Crosses for the Innocent." This theatrical display has continued unanswered for years – until now. In order to make a change, truth must be told and art is a powerful tool for telling a story about the world around us. "Being a part of the magic resistance means working in service: service to the earth, to the dispossessed, the sick and broken, the downtrodden, the marginalized, and those with no voices; . . . it means becoming aligned with spirits of place, the ancestors, and even the gods themselves" (Hughes 2).

We attempt through examples of active on-site protest, letter writing campaigns, art work, magical spells, eco tarot readings and performance via #thankgodforabortion to flip the narrative in creative and educational manifestations. "Recognition that many artists are adept at combining knowledge of creative process and outcome with skills in social interaction should help ensure the place of art on the political agenda, not only in terms of "access for all", but also through drawing a wider section of the public into creative production for social benefit" (Leeson 141).

Our presentation will include an overview of recent political moves to re-colonize women's bodies in the United States and then move to sharing collaborative and performance based responses to these acts of violence. This will also contrast with the abuse epidemic occurring in Catholic Churches across the globe. There is hypocrisy in the lack of acknowledgement of the thousands of children who have suffered at the hands of priests throughout the years. There is little judgment for abusive priests, yet opinions run high when it comes to the rights of what a woman chooses to do with her body.

Artist Tamara White will share a new mixed media art piece that is a counter response to the St. Gertrude's crosses. Proceeds from the eventual sale of Tamara's piece will be donated to Planned Parenthood. We will then provide an example of using the spiritual tools of protest witchcraft to cast a spell of protection for women. Additionally, eco tarot responses and finally material from the performance art group #thankgodforabortion.

These protest responses will be followed by a discussion about the ways in which art can raise awareness of social justice issues. Session participants will leave with ideas for responding collaboratively through artistic means, group discussion, and community engagement as a means of shifting the narrative in response to acts of hate in their own communities.

****** The discussion of abortion and religion could be a trigger for some participants. Translators will be needed for deaf and hard of hearing participants.

Keywords: post-colonial methodologies, critical pedagogy, activist creativity, education

Artwork by Tamara White





Bio:

Kathryn Turley-Sonne has a Masters Degree in Literature and a Bachelor's Degree in English and Composition and Rhetoric from Brigham Young University. She is currently in a doctoral program focusing on Museum Studies. She is also teaching a variety of honors English and Interdisciplinary Studies courses at Cypress College where she is a full professor. Turley-Sonne is also the Director of the campus Honors Program, the Service Learning Center and an assistant curator at the campus Art Gallery.

Tamara White has a Master's Degree in Visual Communications and a Bachelor's Degree in Human Development. As a doctoral student she is focusing on Museum Studies with an emphasis on visually representing the dynamics of diabetes while incarcerated. As a fine artist Tamara intends to create an informative installation to educate on the social determinants of health that contribute to both diabetes and incarceration epidemics in our country.

DEAR PRUDENCE

The leaderful qualities of matterly encounters: How do human and nonhuman bodies co-produce leadership within creative and playful events at work?

Victor Perez Moraga

Based on the widespread assumption that organisations navigate in highly competitive and dynamic business environments, it is often argued that organisations need more and better creativity (Gilson, 2008). Consequently, organisation studies often focus on technical-rational approaches to understand how to enhance creativity at work (e.g. Shalley & Gilson, 2004). From this perspective, scholars frequently argue that *play* catalyses employees' creative potential (Statler et al., 2009) providing numerous prescriptions on how to produce the 'right' conditions to operationalise play for the sake of creative production (e.g. Mainemelis & Ronson, 2006). Under this logic of performance, it is often claimed that for creativity and play to happen in organisations, it is necessary to have 'skilful leadership' (Anderson et al., 2014) able to deliver the adequate settings and visions to nourish creativity, facilitate and manage the play experience (Dougherty & Takacs, 2004), and find the right balance between play and work (Anderson, 1994).

The problem with the above rhetoric is that mainstream research tends to perpetuate heroic and human-centric assumptions focusing on a myriad of disembodied traits, abilities, behaviours, and styles of individual leaders; thus, taking for granted the affective presence of bodies (Pullen & Vachhani, 2013) and the material effects, trajectories, and directions they produce. Therefore, following the philosophical tenets of new materialisms (Fox & Alldred, 2015), I enter the debate on the 'thing-ness' of leadership (Hawkins, 2015) and its relationship with creativity and play at work. To fulfil my objectives, a 34-week online and affective ethnography (Gherardi, 2019) was conducted in a UK-based digital and creative micro-firm. Findings suggest that leadership is not something that emanates from heroic and human-centric figures. Instead, I argue that leadership emerges in the flows of affect produced within human-nonhuman encounters at work thematising five interrelated 'leaderful qualities of matterly encounters' I denominate: (1) affective spell, (2) consonant and dissonant vibrancy, (3) present presence/absence, (4) affective hindrance, and (5) decomposing rupture. Therefore, within creative and playful events at work, leadership unfolds and emerges amid bodily encounters, the flows of affect bodies produce, and the always-in-flux processes of reterritorialisation and deterritorialization (Deleuze & Guattari, 1987) unfolding in such encounters.

Play: fighting the formula, freeing the soul

Alison James

This session will look at how playful and creative practices can enhance adult learning in formal settings. It will report on a two year study of the use and value of play in higher education 2019-22, during which participants challenged the instrumentalist and outcome-oriented spirit that has come to dominate higher education in many parts of the West.

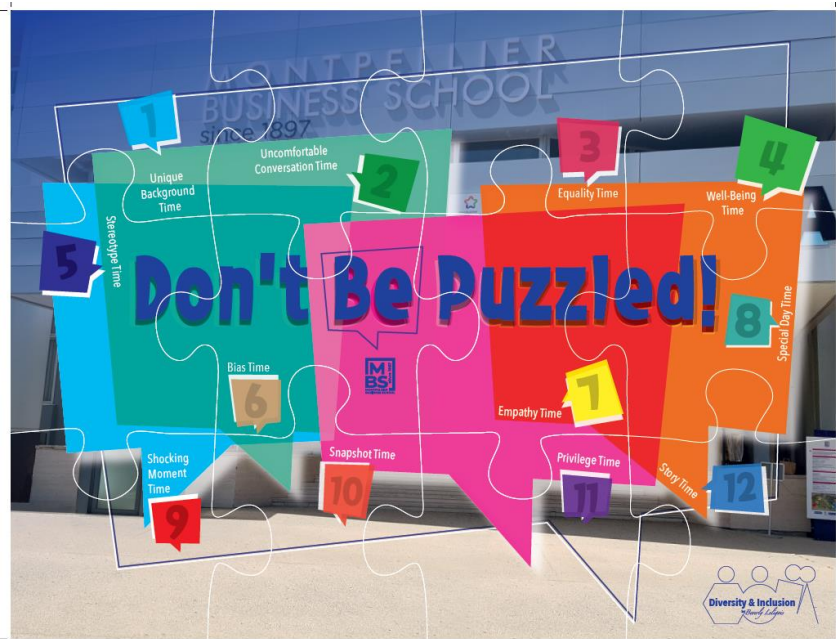
I undertook this as an activist researcher, after many years exploring play, creativity and imagination in tertiary learning (e.g. James & Brookfield, 2104; James & Nerantzi,2019), alongside work as an accredited facilitator of LEGO Serious Play.

The Value of Play in HE investigated who was using play in higher education and what value they saw in this. Running across all disciplines from arts to zoology, it also focussed on play in management education as part of a commitment to my funder, The Imagination Lab Foundation. This is a not-for-profit organisation ,keen to explore the synergies between management, education, imagination, art, science and play. Play guru Brian Sutton-Smith's Seven Rhetorics were a theoretical touchpoint; these synthesise the dominant ideologies of value expressed by play theorists from different disciplinary backgrounds. These show that our view of play can be subjective, contextualised and contested.

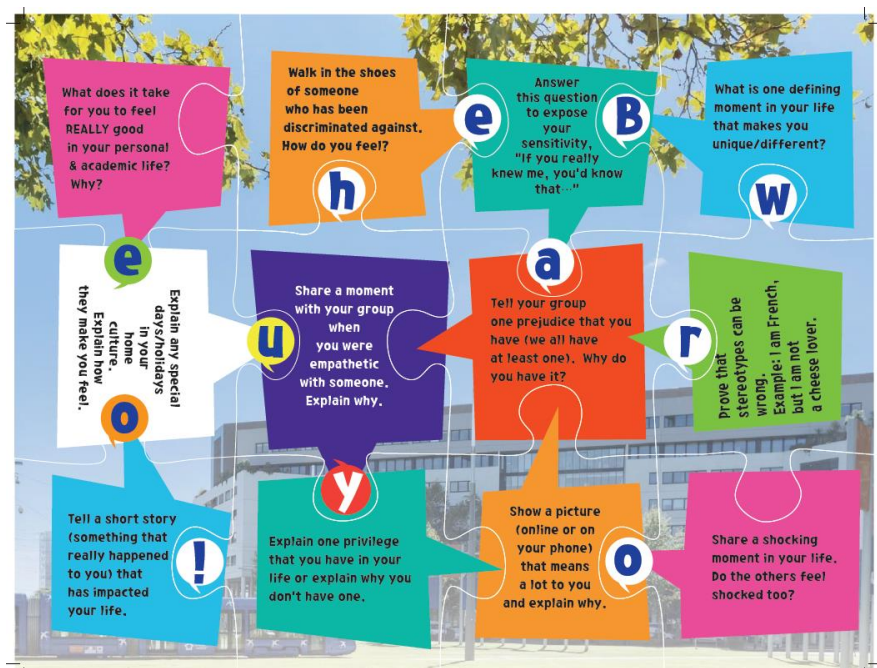
Primary data gathering took place in the height of the coronavirus pandemic, with a survey of 112 respondents and 65 interviews with participants. Through these I gathered over 270 inspiring examples of play, from 177 individual responses, coming from educators in 14 countries. It became clear that participants saw play as invaluable for adult learning, and that it is resisted elsewhere as 'improper' in post-compulsory academia. They noted that resisters lacked understanding about the complexity of play and its interrelationship with almost every facet of human life. The start of remote teaching during lockdowns revealed competing needs between institutions wanting to provide information and staff and students wanting to (re) establish connection. Humanness was at the heart of successful teaching and learning in a time of global health crisis.

Through my findings I have found play to be about passion and politics. About inclusion and exclusion. About the student not the system. About frustration with tired practices and a desire to rejuvenate how we teach and learn at university. Clashes arise from competing value systems locking horns - such as those of the educator, seeking to find a creative and organic approach to teaching, and those of the institution - wanting to play safe within old modes of learning and rely on flawed measurements to see whether or not play could be proven to have value. From the sheer diversity of views I have generated a set of Polarities of Play which show how almost any facet of play can be positioned on a spectrum of love versus hate, or one practice versus another. Beliefs about the value of play are deeply embedded, not just in educator practice, but also in conceptions of personal and professional identity.

Don't Be Puzzled (by humanness at work)
Beverly LELIGOIS



Note: The words “Diversity & Inclusion” were removed from the final gameboard since students had to guess the topic/objectives.



Thoughts from the author:

How can our students be successful and fulfilled in their future professional lives if they don't belong at work? The truth is they can't. They might pretend in the beginning, but that gets old after a while and can lead to burnout at some point. Why compromise belonging if we can tackle the synergy of it

and make it work? “The idea of belonging shouldn’t be considered a privilege available to only some. It should be considered a **basic human right**.”—Linda Mullen, Executive Director of the Sparkle Effect²

As a professor who believes that the classroom is an ecosystem where our most valuable assets (our students) should benefit from a healthy and inclusive academic environment, the author was quite distressed to discover that many students don’t feel understood or accepted by their work group. The idea to create this game came from 2 observations:

1° Many students do not foster empathy and compassion in their own work groups in class and therefore it is difficult to believe that they will do it in the workplace later on.

2° Many students think that academic games can’t be serious and therefore they can’t learn from them.

Both observations inspired the author to create a DEI game that would not be presented as a game. It was called an exercise in a group context (4-6 students) and no explication about the objectives was provided. The oldest students started the game (followed by the next oldest and so on). Students rolled the dice in order to land on a puzzle piece and had to answer the question on the back. They then asked another person in the group to also answer and to compare how their responses were similar or alike. If they landed on an answered question, then they added 1 until they landed on an unanswered piece of the puzzle). Once the exercise was over (and the hidden message found), students were asked to explain what they thought they had been doing. A debrief followed and our first session entitled “Belonging at Work” began.

Background of the students:

The game was tested 3 times (MSc, 1st and 2nd-year Master students

There were both international (20 different nationalities) and French students from the Master of Science and regular Master program. Their majors included: HR, Intercultural Management, Finance, Marketing, Digital Marketing, Entrepreneurship, and International Business. Some of them had already worked in companies (with good and bad experiences) and some had never worked before. Some were outgoing and friendly while others were more introverted and distant. This melting pot population was perfect for using the game.

Objectives of the Game:

- 1) Take students OUTSIDE of their comfort zone
- 2) See how students manage their vulnerability
- 3) Help students to learn about their group’s diversity in an unusual way
- 4) See if students would really expose themselves, or not
- 5) Share behavioral dimensions (personality/culture)
- 6) INCLUDE EACH OTHER IN AN ATYPICAL WAY THAT ENCOURAGED EMPATHY AND COMPASSION

² The Inclusion Lab : Tips & Takeaways for Teaching All Kids (2015). *Inclusion with a “Sparkle Effect”: Q & A with Linda Mullen*. Brookes Publishing Co. Retrieved from: <http://blog.brookepublishingcompany.com/inclusion-sith-a-sparkle-effect-qa-with-linda-mullen/>.

- 7) Address DEI in a way to get students not only thinking but acting
- 8) Cultivate a global mindset

Game Questions:

Topics:

- 1 Unique Background Time
- 2 Uncomfortable Conversation Time
- 3 Equality Time
- 4 Well-Being Time
- 5 Stereotype Time
- 6 Bias Time
- 7 Empathy Time
- 8 Special Day Time
- 9 Shocking Moment Time
- 10 Snapshot Time
- 11 Privilege Time
- 12 Story Time

Underlying questions :

- 1 What is one defining moment in your life that makes you unique/different?
- 2 Answer this question to expose your sensitivity, "If you really knew me, you'd know that..."
- 3 Walk in the shoes of someone who has been discriminated against. How do you feel?
- 4 What does it take for you to feel REALLY good in your personal & academic life? Why?
- 5 Prove that stereotypes can be wrong. Example: I am French, but I am not a cheese lover.
- 6 Tell your group one prejudice that you have (we all have at least one). Why do you have it?
- 7 Share a moment with your group when you were empathetic with someone. Explain why.
- 8 Explain any special days/holidays in your home culture. Explain how they make you feel.
- 9 Share a shocking moment in your life. Do the others feel shocked too?
- 10 Show a picture (online or on your phone) that means a lot to you and explain why.
- 11 Explain one privilege that you have in your life or explain why you don't have one.
- 12 Tell a short story (something that really happened to you) that has impacted your life.

Hidden message letters:

1	B
2	A
3	E
4	E
5	W
6	R
7	H
8	U
9	O
10	!
11	Y
12	O

Message: Be who you are!

Feedback:

All 3 groups were very enthusiastic about the puzzle and in terms of teaching it was a HUGE success. The students really got into deep discussions and said they would have NEVER managed so much conversation with strangers without the exercise. In fact, instead of choosing one student to answer after the person who threw the dice, they had **ALL students answer** (and the author was looking to see just how “**inclusive**” they would be—it worked! **They felt that by answering the questions, they started “humanizing” each other instead of seeing each other as “strangers”.**

In the beginning, they saw the puzzle as an icebreaker and a way to get to know enough about people in order to decide if they wanted to do future groupwork with them or not. Next, they started connecting to what created “**wellness**” among themselves. Afterwards, they all agreed that “play” like this could be **a way of doing work** together—team bonding (and that surprised them). This kind of “playing” they said allowed them to share their **values**. Most important of all, they experienced a form of “**well-being**” led to even more “**human connection**” than before (they kindly completed an evaluation of the puzzle at the end of the session).

They all had preferences when it came to the topics/questions, but not even one student refused to participate (I had anticipated that it could happen and had another activity lined up for those students).

Some students also confessed that they didn’t take games seriously in an academic context, but found this game to be a valuable approach to diversity and inclusion. They even agreed to doing an escape room at the end of the session.

Playful but fetishised and commodified bodies? Investigating female work experiences in the British creative and cultural industries.

Sophia Hinton-Lever

This interdisciplinary research critically examines the extent to which the creative industries institutionalise exploitative working practises whilst presenting themselves as progressive, with a focus on the understudied visual art sector. It does so by critically examining the commodification and fetishisation of creative labour and its products from a gendered perspective. It will interrogate whether this process contributes to a lack of boundaries between work and non-work (Weber, 1947; Maravelias, 2003) resulting in possible contradictions between the art sector's playful imagery and the realities of working environments built on capitalistic frameworks (Fleming, 2005). In 1997, New Labour created the Department for Digital, Culture, Media and Sport, with a view to accelerate this shift by changing policies and attitudes towards the creative industries and broadening their boundaries by absorbing them into the wider service and 'new' knowledge economy (Gill and Pratt, 2008). In spite of their heterogeneous and contradictory working conditions (Warren and Fineman, 2006), cultural workers have come to symbolise 'contemporary transformations of work' in a thriving sector - by 2018, these industries contributed £111bn to the UK economy and, pre-COVID19, were growing five times faster than the national economy (gov.uk, 2020). Alongside this economic shift the advertiser and art collector Charles Saatchi was almost single handedly altering the direction of the global art world (Kent, 1994, p.268). In the 1990s he became the patron of the YBAs (Young British Artists) including Tracey Emin, Gary Hume, Sarah Lucas and Damien Hirst. The YBAs made art which reflected the nature of advertising at the time, characterised by tabloid culture. Through adopting the methods of Pop Art, Conceptualism and Minimalism, they presented mass producible and accessible artistic content (Brooks, 1997, p.26). With the above as the socio economic background we can begin to build an understanding of a society, industry and product in flux. Not only was the makeup of the workforce shifting, but the product they were producing was changing, as were the consumers. Currently, women account for 81% of the workforce in the visual art sector (Brook, O'Brien and Taylor, 2020) but very few of them occupy senior positions (fawcettsociety.org.uk, 2020). Strong gender biases are still embedded with the creative sector (Henry, 2009, p.144) and these impeded both women's creative development and their progression into leadership roles (Pullen and Vachhani, 2020). Combined with the sector's reliance on precarious forms of labour, those existing gender structures appear to undermine the creative industries' dominant narrative linking professional success to artistic individuality and collective creative expressions of talent (McRobbie, 2016). In particular, the gendered structures and processes through which creative industries may reproduce the identities of young professional women, commodifying the value of their creative labour still remains un-investigated. Similarly, the combined effects on productivity of systematically under utilising their creative resources whilst fetishising and objectifying their bodies are still to be studied. Further, this project will explore the extent to which market-based, efficiency-driven, conceptions of commodification are normalised within the creative industries (Brook et al., 2020).

FILM STARS DON'T DIE IN LIVERPOOL

600 Mills (available from <https://vimeo.com/206497157>)

The authors, three academic filmmakers, have been involved in writing, producing and directing a short documentary, 600 Mills (Wood et al., 2016a). The film connects with discussions about how this particular form of output can be academic research (Bell, 2006; Pink, 2007; Candy, 2011; Wood and Brown, 2012; Wood, 2015; Batty, 2015; Berkeley et al., 2016; Wood et al., 2016b). The project won funding explicitly to undertake research through the production of a documentary film.

Traditional documentary films can sometimes simplify multiple perspectives by rationalising them into opposing ideas to help build a single narrative around a subject. Examples are *Bowling for Columbine* (Moore, 2002), *Inside Job* (Ferguson et al., 2010), *Smartest Guys in the Room* (Gibney et al., 2005) and *Super-Size Me* (Spurlock, 2004). In contrast, 600 Mills borrows techniques from poetry and performance art to allow viewers to relate not only to ideas in the film, but also to 'a different consciousness and sensibility' (Bogue, 2003, p.110). The film attempts to enact and perform at the intersection of different fields of academic work and distinct modes of thinking, looking at how each comes into play and interplays. 600 Mills is intended to be a living experience rather than something fixed finally.

The film is about innovation and change (seen through the work of Schumpeter and Deleuze and Guattari). It situates capitalism in the context of a local economy. It is about an industry in crisis: cheap goods manufactured in low-cost Asia pouring into Australia, and the cannibalisation of existing manufacturing. Once gone, we cannot recover this manufacturing. The context is the decline of the textile, clothing and footwear industry in Brunswick, an inner suburb of Melbourne and once home to over 600 knitting mills. In consequence of free trade policies and globalisation, there are now around ten. However, the film is also about many other things. It focuses on a number of small makers, crafters and doers (together and alone) who flourish because of their skill and ingenuity. They have grasped opportunities to do things differently.

The film engages with Schumpeter (1950) and his concept of 'creative destruction' as well as Deleuze and Guattari's (1987) description of capitalism as a process of evolution that we cannot stop. The film narrows the distance that appears to separate these thinkers, investigating their remarkable parallels. However, re-articulating the ideas of Schumpeter or those of Deleuze and Guattari in written or spoken words is not the purpose of this film. The object is not to reveal essential facts about creative destruction. Nor does the film tightly stitch its logic so that its audience will find cohesion purely on a cognitive level. Film can be research by demonstrating or, better, producing the feelings that are aroused by those ambivalent moments of destruction and creation on screen.

Creating a cinematic case study

Emilia Bunea

What is a cine-case? The example of “Crossroads Life”

“Crossroads Life” is a “cinematic case”, or cine-case, produced specifically for use in leadership development programmes. The cine-case has at its core a one-hour film that has received numerous cinema festival awards, most recently from The Hague Global Film Festival, which underscores its value as a stand-alone dramatic feature film.

However, the film is also carefully designed to serve as a leadership case study. It is based on the real story of a female manager who takes an expatriate position as a top executive in a Netherlands-based global corporation. Together with the written case accompanying it (including ample instructor support), “Crossroads Life” can be the basis for truly developmental case discussions.

Why cine-cases are the future of management case teaching

Every management educator knows the power of cinema in teaching. For most management educators case discussions are at least a part, if not the main component, of their masters- or executive education teaching (cite). However, popular films are ill-suited as a basis for case-method discussions, especially in the field of leadership. Optimized for entertainment, not for learning, they lack the internal consistency of a case study. This forces educators who use them in case discussions to take a heavily guided, “what does this scene illustrate, from the theoretical models I have taught you?” approach (e.g. Rosser, 2007: 246). This can be useful for concept memorization, but it is not true to the spirit of the case method: a wide open inquiry leading to emulation and to the co-creation of learning with the students (Greenhalgh 2007). Case discussions true to the case method offer a transformational leader development experience. Heavily-guided case discussions do not (Ito and Takeuchi 2021). This issue can only be resolved by creating bespoke films, that are both cinema-quality and management case-quality. Formidable as it may seem, this challenge is now within reach.

Proposed presentation format

I propose holding an interactive 45 minute presentation, containing:

- the lessons learned from making a cine-case
- several examples of the depth of leadership learning embedded in the film
- Q& A

Participants will have the possibility to watch the film prior to the interactive presentation. I hope this presentation will motivate participants to launch their own cine-case producing adventure and, more generally, to see new ways of collaborating with cinema artists that will enrich both the realm of cinema and that of management education.

About the presenter

Dr. Emilia Bunea, CFA, holds a PhD in Management from Vrije Universiteit Amsterdam. Her leadership research has appeared in *Frontiers of Psychology*, *HBR online*, *London Business School Review*, *Les Echos* and *Academy of Management Proceedings*. Dr. Bunea has extensive senior executive experience, including 15 years as CFO and 5 years as

CEO in several multinational companies. She has lectured on leadership in a dozen countries at business schools and corporate events. Her TED talk at London Business School on serious leisure for leaders has been viewed over a million times.

TEAM BUILDING: DO ARTS-BASED INTERVENTIONS FOSTER COLLABORATIVE REASONING?

Anatomy of a dysfunctional research collaboration.

Piers Ibbotson and Diana Stefanescu

This interactive presentation attempts to express the complex reality of a research collaboration that, from the presenter's point of view, has become dysfunctional. When I began to reflect on how I was to present this experience, words failed me and I turned to my colleague Diana Stefanescu, a filmmaker, to help me capture the complexity of the experience. This presentation seeks to express some of the confusion and mutual incomprehension that can arise at the intersection of artistic practice, empirical research and interdisciplinary collaboration

Warwick Business School has a unique facility. A purpose built drama studio that is used for teaching and learning across the school on a variety of modules. Those who use it, have an approach to teaching that is informed by theatre practice and an interest in creative pedagogy and embodied learning. The room next to the drama studio, on the top floor of the business school, is the Behavioural Science Laboratory. In 2017 I suggested to a colleague that the proximity of the two spaces might lend itself to a useful research project.

I joined the University of Warwick Business School in 2015 as a teaching fellow and at that time had a brief to develop innovative and creative approaches to teaching and learning. My background is theatre, I was an actor and director for 15 years and then spent a further 15 years working in leadership development as an independent consultant and trainer. My current role at Warwick is Associate Professor in the department of Entrepreneurship and Innovation where I am a “professor of practice” in a teaching rather than research role.

Diana Stefanescu was invited to accompany me in preparing for this presentation as I sought clarity and understanding. She is a consultant in the Teaching and learning Support group and is also an independent film maker and documentarian. She has created her own response to what she saw.

Her film accompanies this presentation.

As an actor and director some of the most successful projects I was involved in, both creatively and commercially, were those when I worked with companies that were true ensembles. At the heart of the creative process in all these projects, was the time and energy invested in developing the relationships between the cast of actors through games, exercises and improvisations before creative work began. The trust within the group that this approach developed, allowed those companies to create together with a freedom and intensity that I experienced nowhere else. I have defined an ensemble elsewhere as “a group in which hierarchy and status games are suspended for the purpose of getting things done.”

When I left the theatre and began to work as a trainer and consultant, I tried to introduce these skills and approaches into businesses and organisations; with some success. Although I had abundant evidence from subjective accounts and my own experience that the approach was effective, I had not been able to provide rigorous “scientific” proof that these interventions actually did transform a group’s ability to co-operate and collaborate.

My idea for the experiment was very simple: I would take a group of volunteers into the Studio, work with them for a few hours using tried and tested games and exercises from the theatre repertoire to build trust and collaboration: We would then take them in to the lab and test them to see if they had indeed become more co-operative.

The research proposal was submitted and a grant awarded. Here is the abstract of the proposal:

Team Building: Do Arts-Based Interventions Foster Collaborative Reasoning?

Abstract

Many organizations conduct team-building interventions to help employees collaborate more effectively. Yet while research suggests that team building may facilitate collaboration, this is not true under all circumstances. Therefore, we need a better understanding of the mechanisms (e.g., collaborative reasoning or altruism) that translate team building into effective collaboration. Understanding such mechanisms is crucial to help practitioners match the wide variety of team-building interventions to the range of team contexts (e.g., surgical teams, administrative teams, or research groups).

This project builds on the theory of virtual bargaining to design and implement arts-based interventions. We hypothesize that such interventions (a) foster effective collaboration in situations where team members make complementary (rather than substitutable) contributions to a task and (b) work through collaborative reasoning (rather than altruism). We will test our hypotheses using a laboratory experiment to identify drivers of effective collaboration in organizationally relevant settings.

I had no hand in designing the experimental protocol. That was down to my delightful colleagues, Ty, Hossam, Tigran and Nick in the Behavioural Science group some of whom you will meet in the accompanying film.

By the second paragraph of the abstract I was already moving well out of my understanding. What is “virtual bargaining?” What could they mean by “work through collaborative reasoning rather than altruism?”

I began to walk into the forest.

The light dimmed.

Brambles snatched at my clothes.

Through the encroaching forest of confusion, I could see the clearing with the light. The volunteers standing in a circle, playing and laughing; holding one another, concentrating together and feeling the energy, release and subtle joy that comes when you find yourself surrounded by others moving and acting as one.

Filming an educational vignette on organizational behaviour through a collaboration between film and management education professionals

David Stolin

Starting in 2019, TBS Education has been experimenting with innovative management education resources via its globally-recognized³ “Inspiring Guest” programme. The current edition of this initiative focuses on film and drama, collaborating with an award-winning British screenwriter, himself a former C-suite executive, and an acclaimed French female filmmaker, known for her cinematography work with top directors, and now emerging as a director-to-watch in her own right. One of the central products of this year’s edition is a 15-minute dramatic video vignette, filmed with a professional cast, and used as a springboard for teaching several key organizational behavior concepts, and in particular, creative abrasion and psychological safety.

The vignette shows a company meeting in preparation for the imminent announcement of a partnership with a major celebrity. During the meeting, news emerges about the celebrity’s highly unfavorable private comments about the company’s product. How does the team manage the resulting crisis? How would the student?

Compared with a written event description or a video-recorded interview, a video dramatization can spark greater engagement, more vibrant and well-informed class discussion, deeper and more interdisciplinary insights, better-integrated DEI perspectives – and the audiovisual nature of the resource can make the learnings more easily retrieved from memory years down the road. The potential pitfalls, however, are also significant: a tedious, confusing or unrealistic dramatization would lead to learner boredom, frustration and eye rolls that would make the educator’s job exceedingly difficult.

My presentation will involve an overview of the goals of and the creative process behind the vignette, followed by a screening, followed by a presentation of the teaching methodology used in conjunction with the vignette. There will also be opportunity for discussing advantages and pitfalls of dramatic representation of management situations. I am particularly interested in conducting research on the benefits of this format to management teachers and students, and to this end, will introduce our proposed research approach and solicit feedback on it. The session’s participants will leave with an insight into the process, shortcomings and future possibilities of creating dramatizations of organizational life for educational purposes.

³ Selected recognition includes: 1st place for Best Innovation Strategy from the Association of MBAs (2021); Silver Award for Management Education from QS-Wharton’s Reimagine Education (2021); 1st place Innovation in Teaching award from the Financial Management Association (2021); Best Session of the Teaching & Learning Conference at the 2020 Academy of Management Annual Meeting.

We Can Work It Out: An Interdisciplinary, Narrative-Centered Pedagogy

Levinson & Tosti-Kharas

This article will explore the possibility and efficacy of amplifying students' understanding of organizational behavior and workplace issues through a broadly interdisciplinary, narrative-centered pedagogy. Such a pedagogy engages theoretical perspectives from disciplines including cultural history, narrative theory, economics, sociology, ethnography and others. Those secondary sources illuminate the primary texts: a select group of films centered on work and workers. By closely analyzing the recurring narrative tropes and thematic subtexts of such films, this cutting-edge pedagogy explores management principles and challenges including the meaning(s) of work, workplace ethics, management/worker relations, work and identity, and the structural hierarchies and apparatuses of the workplace. The approach to those issues radiates out from a focused, OB perspective to include a consideration of the cultural, historical and ideological origins of conventions of, as well as attitudes toward, work. We use as an extended case study to explore this pedagogy a class we co-taught for two semesters, "The Nature, Culture, and Future of Work." This class was offered as an advanced liberal arts elective for undergraduate students at Babson College, a small business school in the Northeastern United States. We taught 78 students over two semesters in Spring 2020 and 2021. Most of these were graduating seniors about to embark on their work working lives. The course's learning objectives included: critically examine the cultural origins of perceptions of career success; consider the impact of history on current work structures and attitudes; and view films as texts that present and perpetuate cultural attitudes about work. Each week focused on a different theme of working life, including work and identity, ambition and meritocracy, and ethics and exploitation. Students read a series of curated book chapters—primarily from Joanne Ciulla's *The Working Life* (2000), Barry Schwartz's *Why We Work* (2015), and Julie Levinson's *The American Success Myth on Film* (2012)—and articles that touched upon these themes. These readings were paired with a weekly film. These films ranged in time of production from Frank Capra's *You Can't Take It With You* (1938), used for the week on work as a calling or passion, to Ken Loach's *Sorry We Missed You* (2019), used to discuss alienation from work. To assess the course's effectiveness in achieving its learning objectives, we employ several data sources. Students completed weekly writing journals in which they apply the analytical models learned in class and through their readings to that week's film. These journal entries demonstrate students' ability to analyze film as text as well as their developmental trajectory over the course of the semester. Students also wrote a final paper in which they develop and support a novel interpretive argument centered around one of the weekly course themes and supported by and analysis of at least three films and three articles or book chapters. In addition, although we have not yet started these interviews, we have received Institutional Review Board (IRB) approval to interview students now, 1-2 years after taking the course, to see how the course themes resonate in their daily work.

I'M LOOKING THROUGH YOU

Commodifying the Edge: Tracing the transformations of the 'alternative' Liverpool through Street Art and Graffiti

Garance Marachal

In this paper, we examine the situated urban shifts of Liverpool countercultural and alternative landscapes over a period of 20 years that coincides with the deployment of significant regeneration initiatives in the city. This includes the Paradise Street Development Area 'PSDA' project (known as the Paradise project), a major regeneration initiative that unfolded in parallel with the 2008 European City of Culture Award, and drove a major redesign of one area of the city, transforming it from an heterogeneous, mixed zone of buildings of various architecture designs and uses into an open air, monolithic shopping centre, built with the ambition to 'repair and reconnect the city centre' (BDP, 2009). Previous regeneration schemes such as those led by the Ropewalks Partnership in 1997 or those led by Liverpool Vision from 1999 are also examined.

Street art movements often cover 'multiple and sometimes conflicting forms or marking, accounting for a variety of views, intents and actions' (Visconti et al., 2010) as well as 'a broad range of processes, styles, and ideologies that constitute part of the 'post-graffiti' and 'neo-graffiti' movements' (Mulcahy and Flessas, 2018), ranging from 'pure resistance and contestation' to public space's beautification (Visconti et al., 2010: 513). Graffiti as a genre offers a distinctive approach to inscription in terms of combined visuality and textuality that is actualised through performance. Street interventions have been commonly seen as the 'ultimate defacement of urban order' (Visconti et al., 2010), but also as a cultural form of inscription. And indeed, street art is a contemporary materialisation of a tradition of place-marking going back to the Renaissance, where urban landscapes are seen as screens, and which aim to encourage city dwellers to establish a critical relationship with the urban environment, and reclaim (the identity of) 'the city' from a functional and disembodied approach to architectural space (Visconti and al., 2010), to a performative form of engagement.

From a spatial and architectural point of view, the significant and concerted regeneration efforts starting in the late 1990s in Liverpool have often not only led to major rebuilding but also to a significant reconfiguration or transformation of alternative shopping areas (Ropewalks featured the emblematic but now defunct Quiggins), and repurposing of 'edgy areas', non-spaces or hybrid and liminal spaces that used to be disaffected or not used for a specific purpose – warehouses, car parks, disused industrial areas, etc... into functional ones, specifically aimed at organised mercantile activities such as retail, specialist accommodation or hospitality. The urban vision underlying many of the above regeneration schemes tends to promote a modern, clean as well as economically efficient city via the transformation of the urban fabric through a 'generic' architectural code that translates a distinctive political economy of discourse (Jaworski and Thurlow, 2010). Sadly, regeneration efforts often render urban spaces 'indistinguishable from the ones in other cities in that it deploys 'pre-programmed methods of design' that contribute to the 'serial reproduction of place-making buildings' (Thomson, 2010: 67). Those efforts have seen a parallel displacement of dense zones of street art from the Ropewalks and Liverpool one area (see: figures 1 and 2 in Appendix) to the Baltic area (see: figure 3 in Appendix) and the exclusion of alternative imaginaries that contributed to create the heterogeneity and hybridity (and quirkiness) of those areas prior to these regeneration initiatives.

Attempting to trace back the topographic and artistic evolution of its street art and graffiti art, in-situ, in 3 main areas that underwent urban regeneration since the late 1990s: The Ropewalks area, and what is now known as the Liverpool One (see: figure 2 in Appendix) and the Baltic Quarter areas (see: figure 3 in Appendix), we investigate how Liverpool's countercultural street art has transformed and

in some cases been displaced or relocated, using both archival and contemporary photographs, some of which were produced by the authors. In doing so, this paper attempts to re-establish the absence/presence of those partially erased imaginaries, retrace the practices and agents that produced them, and their alternative voices and visions, by making them visible again, and superimpose them to, by having them lay over, the 'cleaned and redesigned Liverpool urban areas that they were meant to depart. Street art often operates at the confluence of 'political and aesthetic ideologies in constant cross-cultural hybridisation' (Visconti, 2010) and practices of over-layering participate in many spatial and temporal artistic interventions expressed in murals. In particular, layers delineate patterns of visibility/invisibility in wall graffiti that can materialise the political struggle between various groups and interests: whether corporate interests, public bodies, a variety of audiences, individual proponents of counterculture (skaters) and artists acting as 'representatives' of the local community and claiming to represent its interests. Although graffiti and street art often the expression of underground culture or art activism, recently many have been commissioned by the Liverpool city council in support of the regeneration initiatives that they have been sponsoring for two decades, in a way that epitomises the political struggle between activist communities and more corporate interests, and the fear of a commodification street art, and the incorporation of underground and alternative artistic subculture into 'mass culture' – commodification of street art (Ilcheva, 2015).

As Benjamin outlines, the aestheticising/transfigurative and abstracting tendencies of photography as both a production process and an artefact can produce a distinctive estrangement from the social context from which it was generated (Benjamin, 1931). As a result, the visual approach we adopt presents its own methodological challenges and contradictions. We have attempted to counteract the above through visual canvas that promotes visual experimentations and the re-inclusion of street art and graffiti within their urban environment, with a view to treat them as performance rather than artefacts. Particular attention was given to compose photographic interventions (Horskotte and Pedri, 2008), assemblages of photographs and configurations in situ that affirm the countercultural and activist undertones of street art interventions as performance.

Lost in Liverpool: a post-digital Dérive

Christopher Woods

Growing appreciation of the extent to which the human experience is now conditioned by digital technologies has spawned a diverse and often confusing array of conceptual and theoretical terminology (Blanco-Fernández, 2022). The term post-digital has been deployed across the spectrum of cultural studies (Peters & Besley, 2019), particularly in aesthetic (Berry & Dieter, 2015) and media theories (Kask & Öberg, 2019; Mazierska, Gillon, & Rigg, 2018) attempting to categorise, diagnose or, conceptualise our presently evolving digital condition (Cramer, 2015). The term was first coined in the late 90s to denote the emergence of a new era; ‘a time when digital media would no longer be brand new, when digital technologies, screens and ‘smart’ tools would become the one and only everyday reality’ (Blanco-Fernández, 2022, p. 1).

In recent times however, the term has gained scholarly traction across a range of heterogeneous disciplines producing a confusing array of definitions and research applications. In a review of post-digital scholarship, Blanco-Fernández (2022) encourages us to embrace the ambiguities and fluidity of meaning implied by the term post-digital, attributing its ‘messiness’ in scholarship to the inherent characteristics of the contemporary human condition (Jandrić et al., 2018). The post digital condition, then, refers to our contemporary zeitgeist, the current affective map constituted by ongoing digital expansion into the practice of everyday life, the diminishing fascination and apathy towards the digital and digital objects coupled with a resurging interest in analogue media and the acceleration of a digitalising cultural aesthetic (Blanco-Fernández, 2022).

Of central significance to this present study, however, is the application of the term post-digital in denoting radical critiques of digital reason (Blanco-Fernández, 2022; Peters & Besley, 2019). Digital reason refers to the rationalising principles which underlie the algorithmic decision making that increasingly mediate and curate the experience of everyday life (Lindebaum et al., 2020). There is a growing number of studies within the field of management and organisation studies which demonstrate an emerging scholarly trend concerned with the automation of society (Baskerville et al., 2020; Kellogg et al., 2020). This concern surrounds the lack of appreciation given in mainstream scholarship to the seriousness of a situation, given the extent to which AI-based algorithmic decision-making is already embedded into many aspects of social life, translating into regularities and patterns of action (Lindebaum et al., 2020)

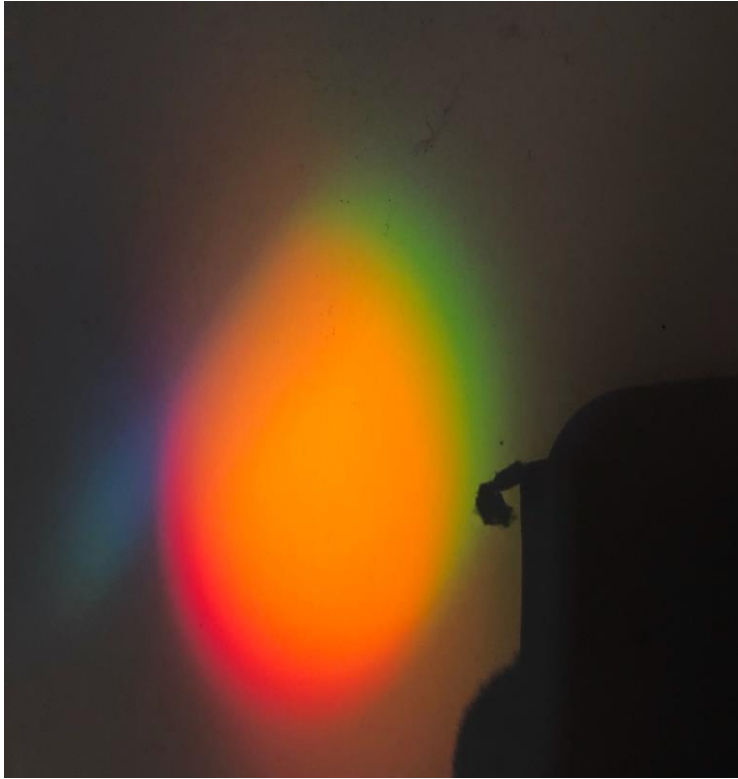
In the age of post-pandemic desk-bound ‘field’ research, this experimental piece proposes instead, to take to the streets and explore Liverpool’s shifting landscapes. I therefore propose an audiovisual exploration of my city following in the footsteps of Benjamin (2021) and the situationists (Debord 2009). I plan to take a stroll down memory lane in the city I know so well, toying with my sense of agency; allowing the smartphone application *Dérivé* to guide me through the city centre, noting and reflecting upon observations of my tour of Liverpool. Notes will be made as I conduct the walk and written up later to form a coherent narrative. This route will be logged, mapped and photographed. I will also make use of binaural technology to create a soundscape recording of my journey in the tradition of *musique concrète* to develop an immersive presentation of my narrative analysis.

Improving Low-Wage Worker Empowerment through Participatory Photography

Katina Sawyer & Christian Thoroughgood

In 2020, 73.3 million workers in the United States were engaged in hourly work (U.S. Bureau of Labor Statistics, 2021). Nearly half of full-time hourly workers earn \$40,000 a year or less, placing many working families at or near the poverty line (U.S. Department of Health and Human Services, 2021). Additionally, employer-sponsored healthcare programs cost low-income families a burdensome \$7,000 per year on average (Claxton et al., 2019); indeed, the ratio of health costs to income for low-wage workers is much steeper than for employees engaged in higher-wage work. Further, while low-wage workers generally have access to sick and family leave (Claxton & Levitt, 2020), these options are often unpaid. Finally, low-wage workers might also face social stigma at work (Ashforth & Kreiner, 2014), a lack of dignity and respect (Yu, 2016), or unsafe working conditions (Sorensen et al., 2019). Yet, organizational research focuses heavily on the work and life experiences of salaried workers (Leana & Kossek, 2012), without providing much insight into how organizations can better support the well-being of individuals engaging in low-wage work. As such, we lack insights for informing workplace interventions that might lessen challenges associated with low-wage work and promote human flourishing. Despite our limited understanding of employment contexts which actively support low-wage employees' well-being, extant research does suggest that empowering employees might be one avenue for improving outcomes. Empowerment has been defined as "the perception that workers can help determine their own work roles, accomplish meaningful work, and influence important decisions" (Yukl & Becker, 2006, p. 210), and is broadly linked to positive employee outcomes (Fernandez & Moldogaziev, 2013). Indeed, granting employees voice (i.e., the ability to share one's opinion and be heard) and agency on the job have been touted as primary ways for employers to raise low-wage workers' self-esteem and self-efficacy at work (Castañeda et al., 2019). Interestingly, when low-wage workers engage in social advocacy work aimed to draw attention to unfair wages and working conditions, feelings of empowerment may improve (Quan, 2003). Thus, by the time of the conference, we plan to engage low-wage employees in a rapidly growing pizza chain on the East Coast, in fair wage, participative, photographic workshops. The purpose of the workshops is to provide a means for empowering employees, and to generate deep theoretical and practical insights about their work and lives, through photographic narrative. Participants will generate and caption photos that they wish to share with the world, and which answer the question "What do you wish people knew about low wage workers?", among others. The organization has committed to hosting the photos on their website and to supporting a public art display in Washington, DC. We will also capture ethnographic observational data during the workshops, as a complement to the photographic data. Overall, rooted in the PhotoVoice methodology, this project aims to promote a greater understanding of the working lives of low wage workers, spark empowerment as they tell their own stories, and inspire societal advocacy efforts for the fair treatment of low-wage workers.

Immense daydreams: sacred adventures & unlikely activisms
Paul Stanley paulxstanley@me.com ; paulskywriter@gmail.com



Untitled (before the call). Church Stretton, 2019



Untitled (Trees, species unknown). Old Radnor, 2014.

The Trees #31

Yew:

2019, May. *Me and Yosser hadn't been back to The Ford for some time. But there was work to do on one of the trees, this time by the professionals.⁴ The Yew tree by his hatch at the east end of the building needed pruning, in preparation for works to be done rebuilding the chimney.*

We hung out for a couple of days, chopping wood, writing, re-acclimatising, taking pictures of flowers. Chasing Jinns.

Alan, the tree surgeon, was due on the Friday. Me and Yosser were primed to supply teas and biscuits, and, when the job was done, some of Julian's cyder. The tree gang rolled up, Alan, and his two assistants: one a recently qualified tree surgeon, one a recently retired close protection body-guard. And Alan's dog, an aged Staffordshire Bull Terrier.⁵ A lovely bunch, I gave them teas, and then went about my business. Yosser had disappeared. No matter. Must be the dog.

*When the guys had finished, they gathered for ciders just as it started to drizzle. I had a conversation with Alan about trees and inter-species communication; starting warily, in case he thought me to be nuts. He got it straight away, and we chatted about the Tudge book-*The Secret Life of Trees*-and what we might learn from trees ('to slow the fuck up'), and from other species.*

Then Yosser turned up, warily at first. The dog was back in Alan's van.

I remarked to Alan about Yosser's prolonged absence: 'Oh, he was in the very top of the Yew tree when we arrived; I thought he was a crows nest, and we had to bring him down.'

When the tree gang had gone I reflected; on our conversations, and upon Yosser's behaviour. I had never seen him in that tree before at all, let alone at the top of it. Strange behaviour, even for him. The only possible conclusion being, that, in his own way, it seemed that Yosser had been trying to protect the tree. So I looked him in the eye, and asked him straight.

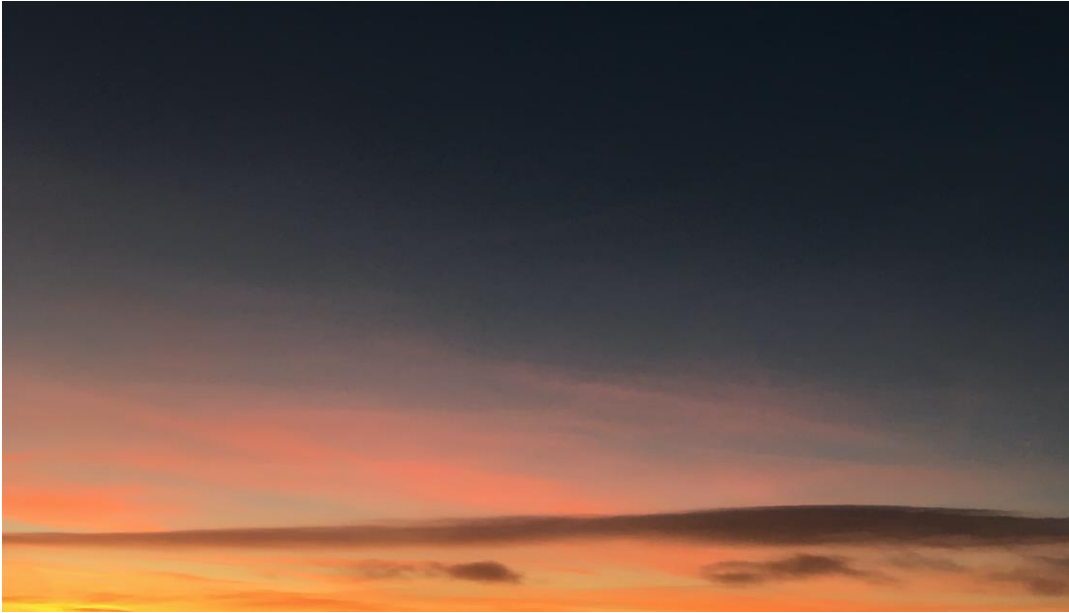
⁴ Yosser is a stray back cat who adopted me and my then partner in 2015.

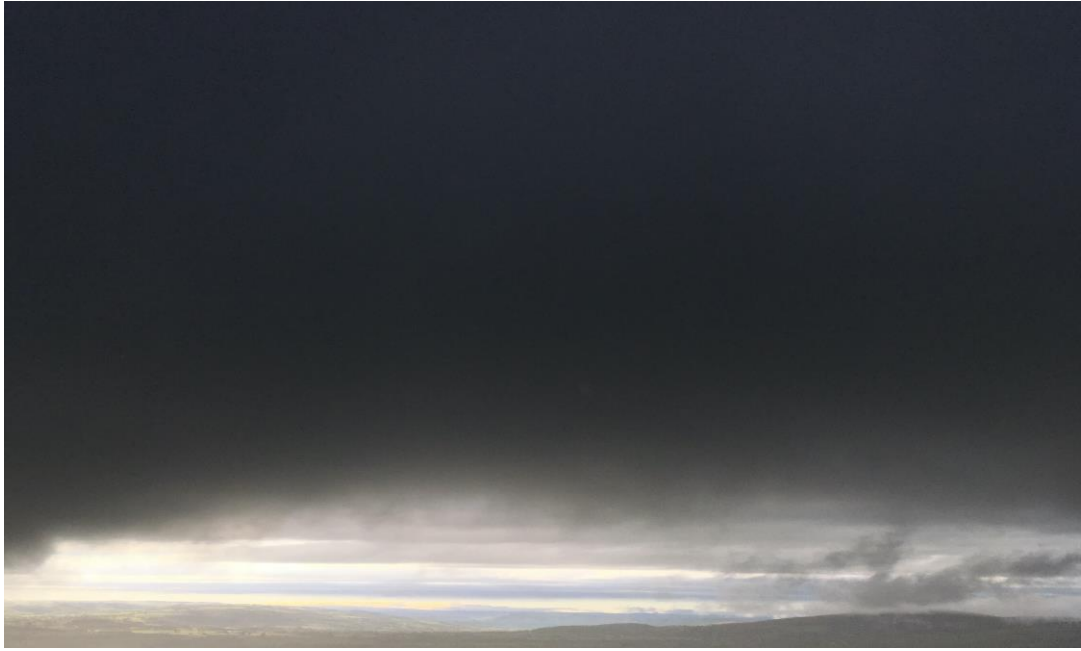
⁵ Yosser has two breeds of dog which he prefers to provoke: Staffordshire Bull Terriers, and Alsations. I have no idea why.

Yosser returned my gaze, unflinching; giving me one of his penetrating funny looks.

That'll be it then.

Untitled (sky). Long Mynd, 2018.





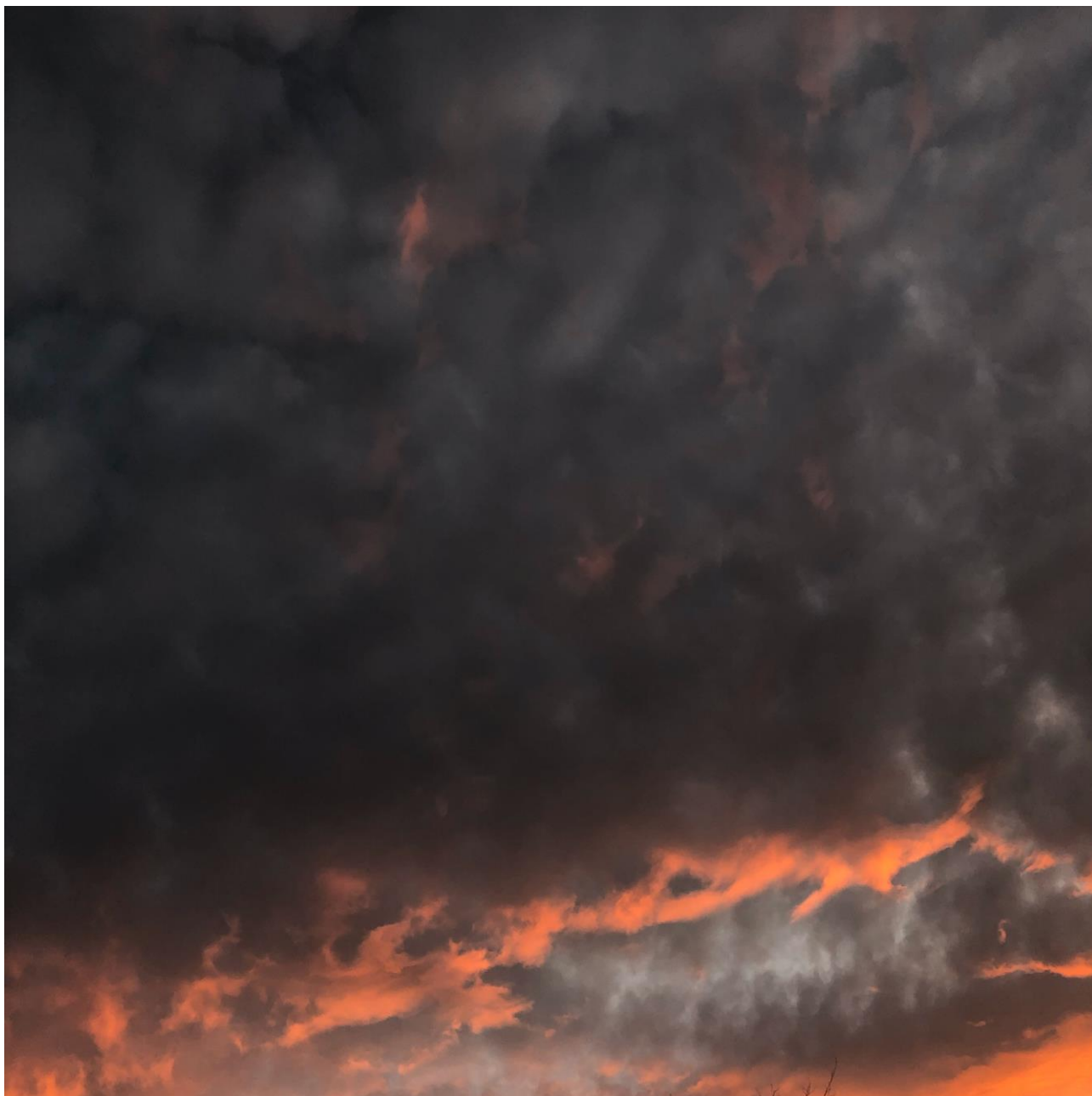
Untitled (sky). Long Mynd, 2018.



Untitled (sky). Long Mynd, 2018.



Untitled (sky). Long Mynd, 2018.



Untitled (sky). Church Stretton, 2019.

Proposal:

Immense daydreams: sacred adventures & unlikely activisms

To run a salon, and associated workshop, wherein I discuss my practice which I term *The Atelier*—a moveable feast of ways of seeing, finding, and viewing—using experimental practices.

The salon would be based on an exhibition of around 40 of my own (iPhone) images, along with readings from my experimental writings and poetry.

Points for discussion may include:

How is making experimental work both creative and healing?

What happens when conventions are excluded from or marginalised within the image (subject, horizon, framing etc.)?

How may such practices—*The Atelier*, *The Sacred Adventure*—be woven into the fabric of organisational life and adult development?

What is the role of experimental artful-inquiry in terms of connecting, recreating, and reconnecting: to self; to the more-than-human; to the otherworldly?

This work may appear to observers as kaleidoscopic: how do we repeal the body of the kaleidoscope in order to relate the inner phenomena in a coherent manner?

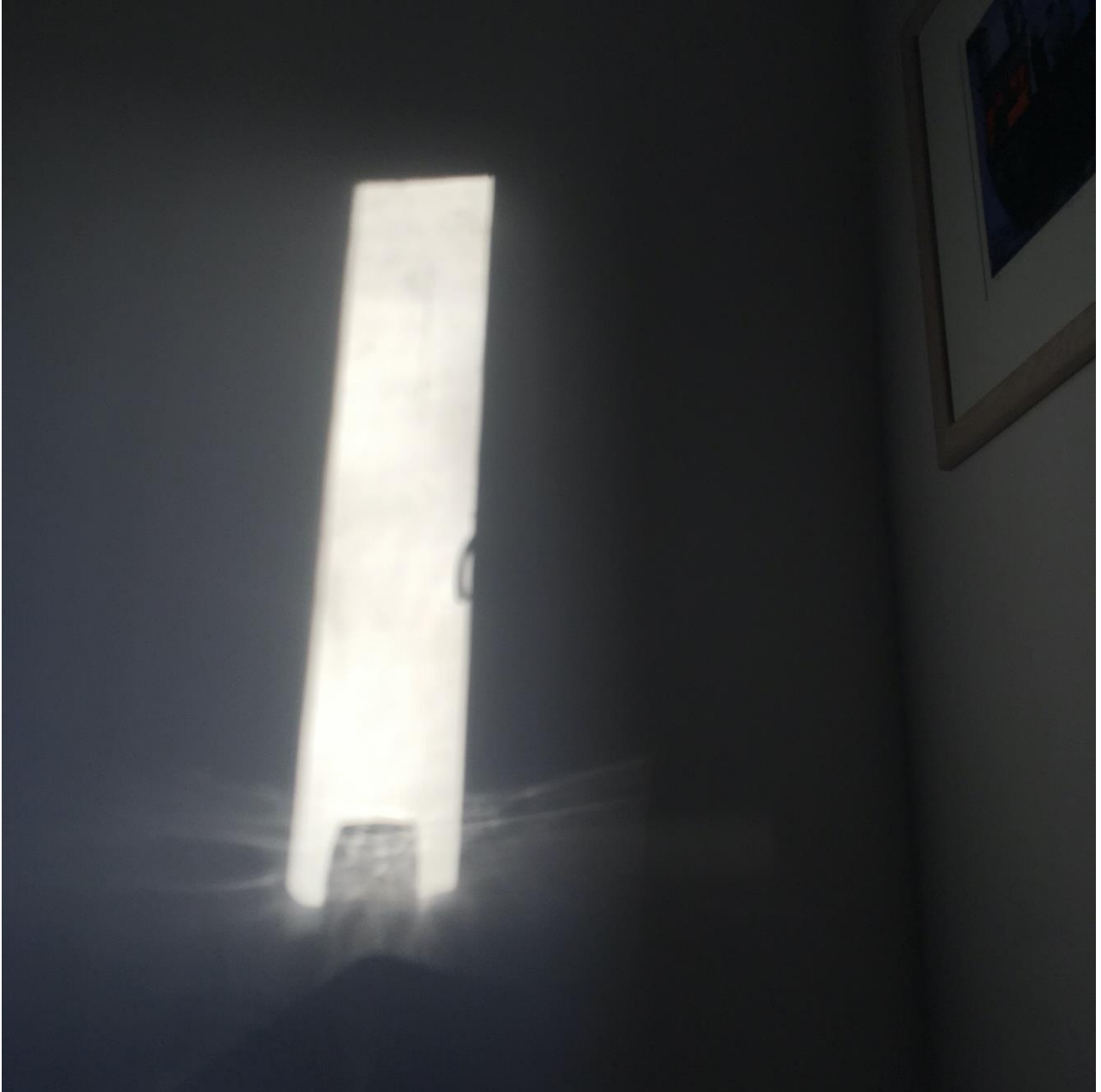
To what extent do the contemporary *mechanisms* of this kind of work help us to invoke long-standing, traditional, contemplative practices into our lives and workplaces?

How is this work helpful in countering traditional organisational dogmas and their associated pathologies: presenteeism; bullying; control; burnout; depression & anxiety; PTSD?

Given sufficient interest a brief would then be set along the lines of: *Immense daydreams—writing the impossible and other sacred adventures*.



Untitled (White Bluebell). Lingen, 2016.



Untitled (The Atelier). Lingen, 2016.



Untitled (walk home 22.27). Church Stretton, 2019.

Abstract

In modern civilization, magic in its instrumental (sorcerous) sense would appear to have been completely superseded by science, but that should not blind us to the (arguably) *reliable efficacy of invocation, nor to the metaphysical implication of this efficacy*—that it points to the *psychophysical nature of reality*.⁶

Preoccupied as most people are with *everyday realities*, radical proposals—animism, enchantment, non-ordinary ways of knowing and being—don't often find room in our everyday lives, workplaces or relationships; nor do they often intrude into action-inquiry either. The body of this inquiry however contains methods which reflect the qualities of an *immense philosophical daydream*.⁷

Initially proposed as inquiry into the healing of disrupted identity, understood to be a consequence of organisational and procedural abuse, my focus shifts, unfolds. Inquiry into writing, poetry, aesthetics giving way to a deeper inquiry into connectedness, uncovering healing; that seems to be engendered by connections to the *more-than-human* world (animism) and the *otherworldly* (enchantment).

Poetry shifts to the *Poetic*: via images, I consider my key practices—*poetics-as-method; action-phenomenology as method*—using images made on my iPhone. Not a treatise on *phenomenology*, but a speculation as to what kind of thing may be done with that construct when deployed as *action*.

Experience of trauma, abuse, offers distortions: of mind; of self. These distortions are ascribed as [mental] illness. But provoked through the deepening inquiry of a series of *experimental practices* I suggest that this is a problem of mind, and of our relationship to—*unscientific; unknowing*—ways of healing.

Playing with these distortions unfolds insights to rarely accessed realms: of consciousness; of seeing. I explore practice; *seeing* as *radical prayer*: experimentally deploying shifts in attention and ways of being as *invocation*. Freya Mathews writes:

At this point the quest for deep sustainability perhaps intersects with the practices of religion or spirituality. For one way it may be possible for us to address the world is via *invocation*, in other words by asking the larger scheme of things to manifest its self-meaning to us.⁸

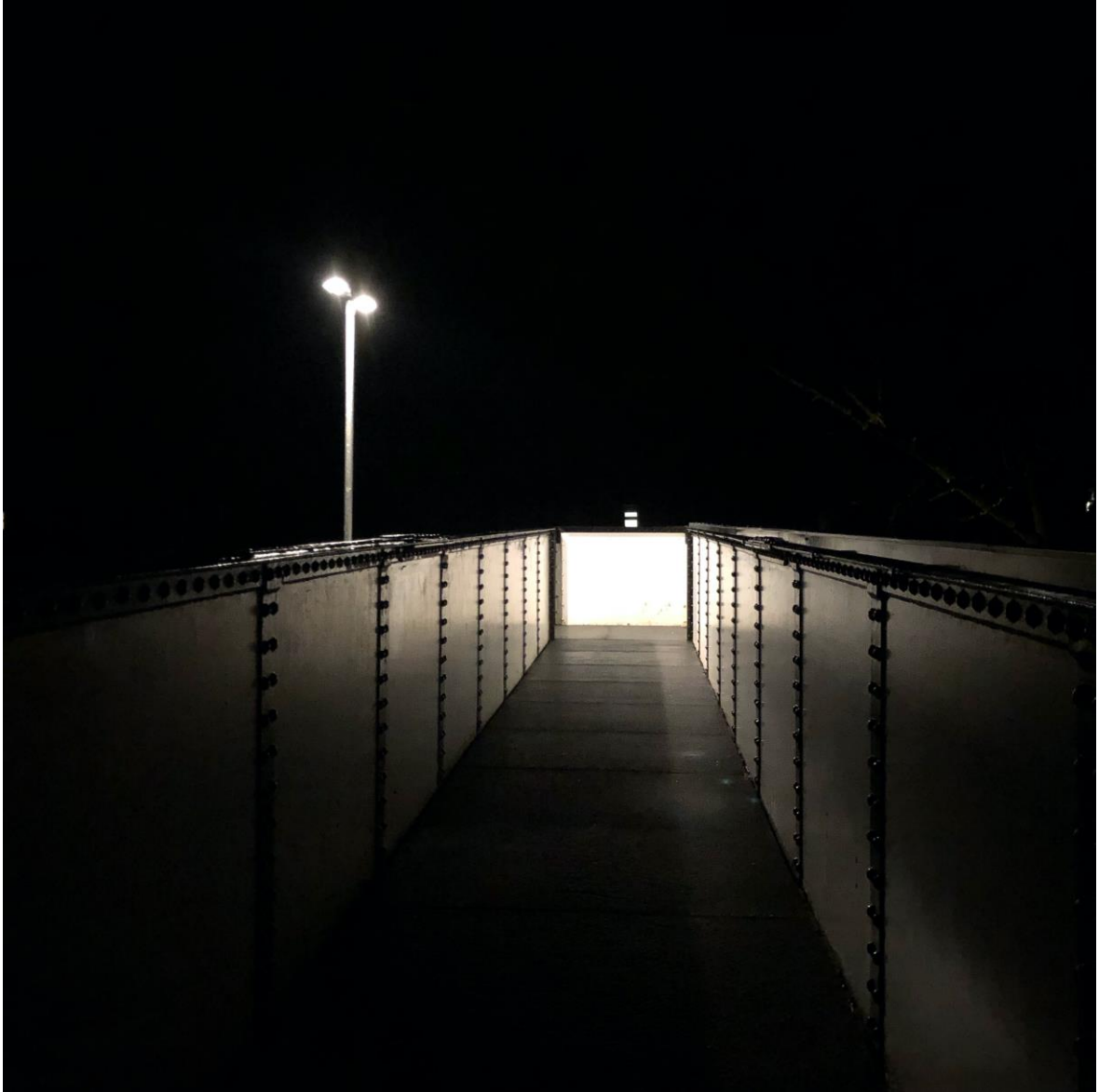
⁶ Mathews, F. 2010; 7. Emphasis mine.

⁷ Bachelard, G. 2014; 201.

⁸ Mathews, F. 2010; 5.



Untitled (before work, 06.544). Whitchurch, 2019.



Untitled (after work, 00.55). Church Stretton, 2019.

Working with light, and the apparently happenstance, I deconstruct process and discuss the relevance to *method*: what method might mean, in our context; how this relates to mind. And how *practitioner-mind* relates to extending fields of practice—into realms that some might consider as *radical*, or *unscientific*. Persig writes:

The problem, the contradiction the scientists are stuck with, is that of *mind*. Mind has no matter or energy but they can't escape its predominance over everything they do. Logic exists in the mind. Numbers exist only in the mind. I don't get upset when say that ghosts exist in the mind. It's that *only* that gets me. Science is *only* in your mind too, its just that that doesn't make it bad. Or ghosts either.

9

Viewed through the perspectives of theologians and writings on theological practice, I interweave a deconstruction of my own experimental working practices—poetry; writing; photography—in order to illuminate ways of working that others may find helpful. Cognisant at all times that—*mind*—a core phenomena in play, is *data*. Combining the above I propose a re-constitution of power: *speaking in a wild grammar, through wild, untaught intuition; affording new, necessary, states of being*.¹⁰

Mathews uses the term *ontopoetics* to describe such practices: '*We might use the term **ontopoetics** to denote both the order of meanings that structure this inner aspect of being at large, on the one hand, and the practices by which we engage with this order of meanings, on the other.*'¹¹

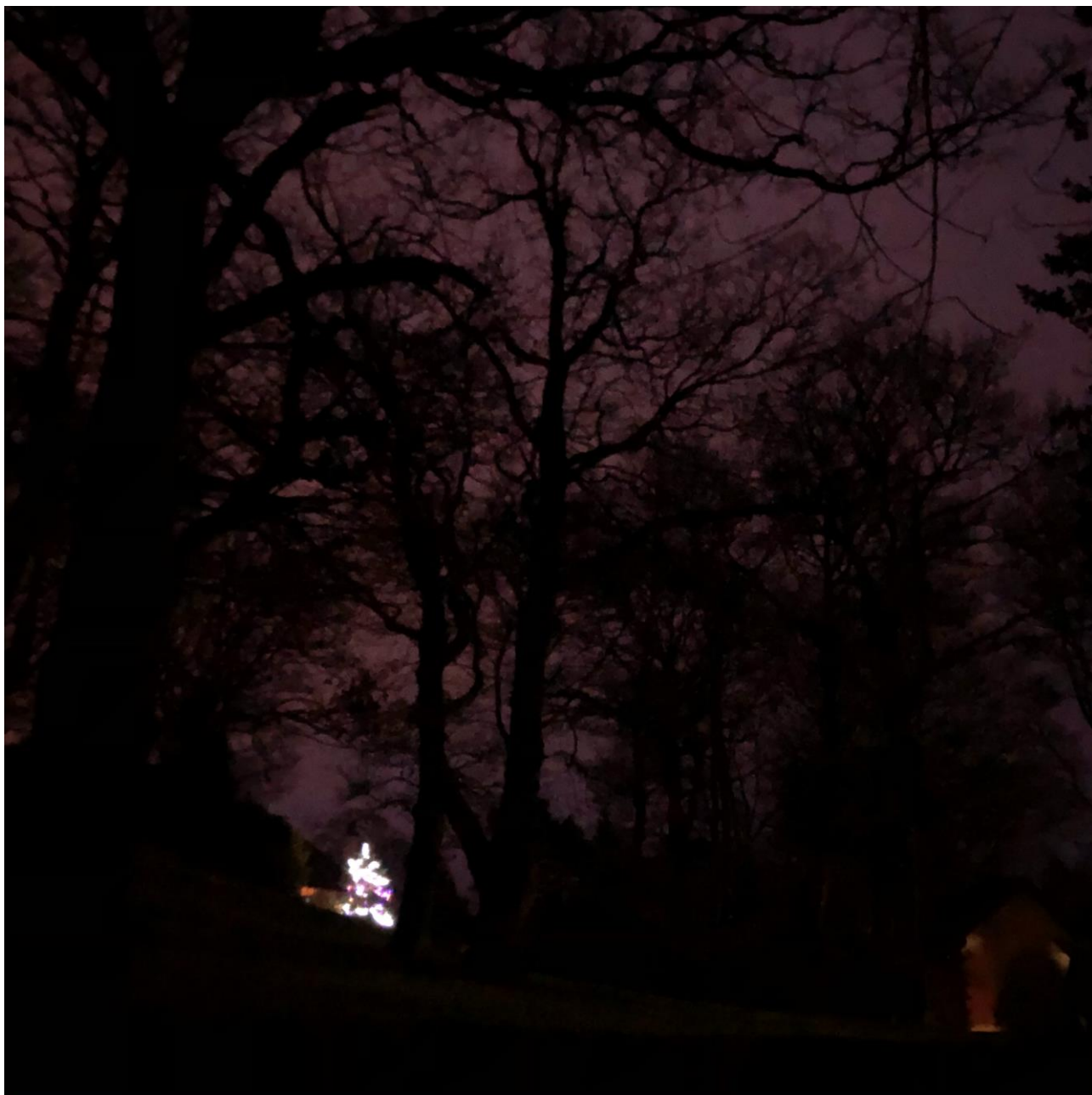
Bachelard writes: '*And this contemplation produces an attitude that is so special, an inner state that is so unlike any other, that the daydream transports the dreamer outside the immediate world to a world that bears the mark of infinity.*' The trajectory of this work is towards these disclosures: inner aspects of being; practices by which we engage with both inner and outer order and disorder; and the ways that we—as *dreamers*—may be transported beyond the immediate: becoming both *ontopoetic*, and *omni-poetic*, as we unfold.

Key words: *Mind; Identity; Trauma; Well-being; Imago; Other-worldly; Non-ordinary Realities; Experimental Practices; Via Arbora; 4th Person Inquiry; Action-Phenomenology.*

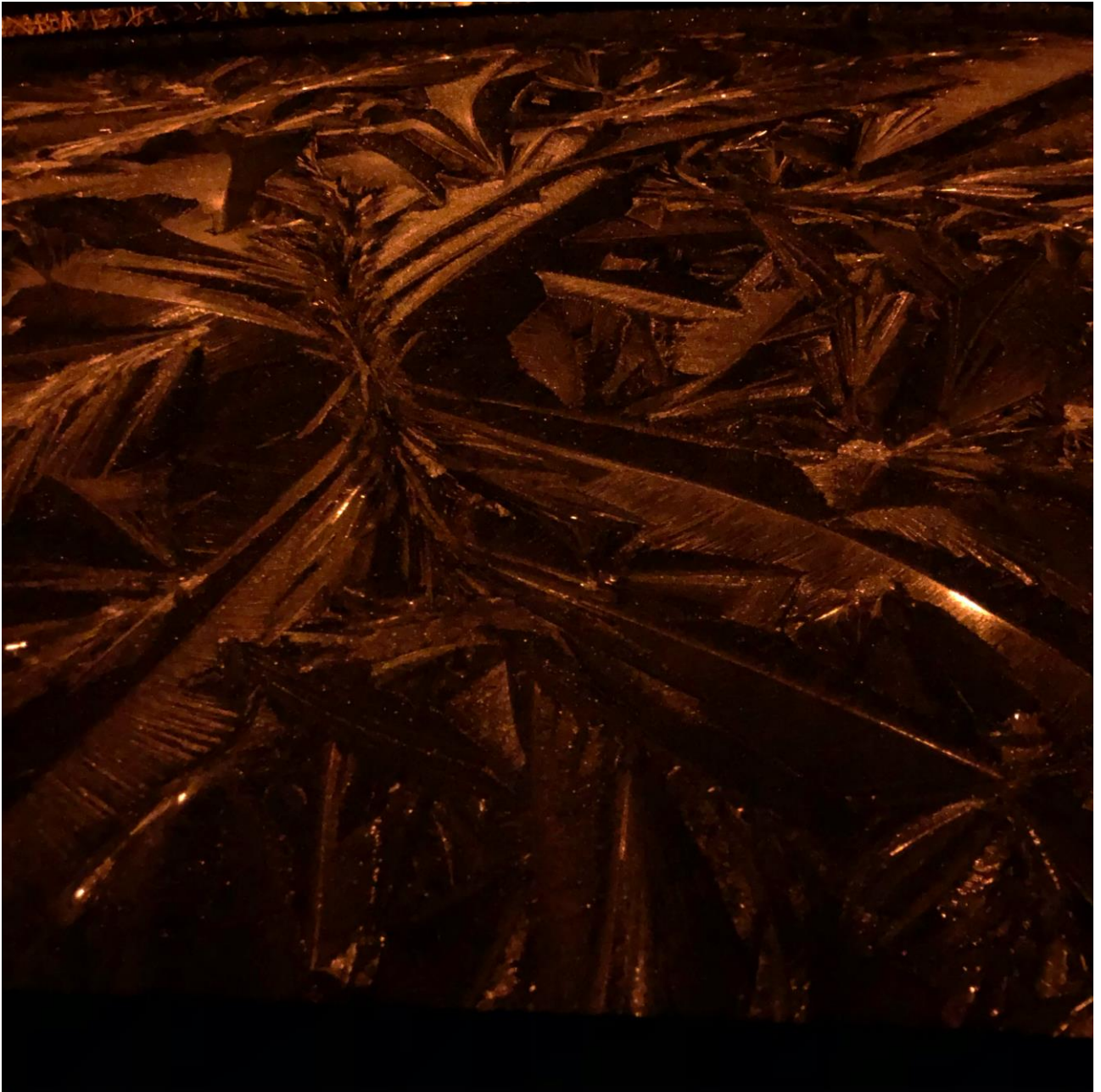
⁹ Persig, R. 1999; 42. Emphasis in original.

¹⁰ Griffiths, J. 2008; 415.

¹¹ Mathews, F. 2010; 11.



Untitled (illuminated tree). Church Stretton, 2020.



Untitled (ice; walk home: 21.18). Church Stretton, 2020.



Untitled (midnight). Wrexham, 2019.



Untitled

(Yosser, Blackthorn). Lingen 2016.

How art as a vehicle for ideas-based ideologies, can facilitate the understanding of climate change and help people explore a speculative and sustainable future

Wenwen Liu , Dr. Robert Burton, Simon McKeown

Climate change is impacting on all aspects of contemporary life. Many artists provide a compelling vision for speculative futures awakening a creative consciousness using imagined worldviews. This paper presents my practice-based research that aims to establish how visual art can engage with issues-based concepts and ideologies through presentation, re-presentation, and interpretation as a framework for engaging with issues of climate change and realigning society to sustainable futures. This paper takes theory and artistic practice as methods means to respond to themes and issues of climate change. In the context of practical research, arts-based approach and art theory research alternate between planning, theoretical research, practical action, reflection, and evaluation. Through digital art, this study creates a discursive space that relates to daily life, where people can deeply understand the interconnecting relationships between humans and the planet; simultaneously, it also shows people an achievable ecological future and encourages people to think and find an existence conducive to all. This existence is not the present, but a possibility for human beings to explore the future through the reshaping and re-imagining of the present.

Keywords: Climate change, digital art, sustainability, speculative future, practice-based research

MERSEY SOUNDS

Pantoums of protest - #MakeAProtestPersonal

Paula Aamli

Paula Aamli, Doctoral Candidate, Ashridge Doctorate in Organisational Change (ADOC6).

“Pantoums of protest” proposes a workshop for the AoMO conference stream Mersey Sounds, to contribute to the stream’s aim to “inspire... protest with poetry (poetics) and to create more and deeper reflections upon the interplay between poetry, poetics and protest”.

Sandra Faulkner writes that “one reason scholars use poetry in their work is the power of poetry as a means to engage a political voice. Poetic inquiry can be an active response to social issues, a political commentary, and a call to action” and “a way to reflection on power inequities, to make their personal experience part of the critique, and to realise the potential power in poetry as political discourse” (Faulkner & Cloud, 2019, p. xi & p. xiii).

Inspired by one of Faulkner’s writing exercises (Faulkner, 2019, p.169), the workshop will be an invitation to use the close repeating form of the pantoum as a structure for exploring how to pour aspects of our lives onto the page in ways that surface and celebrate our social and political concerns, our counter-cultural everyday realities, and our protests.

An example pantoum – fragments of a walk in a park, a doctoral conversation – follows.

Fear and walking: A (free verse) pantoum

A The shriek of the fire alarm spills me out onto the street

B And I drift towards the shelter of the park,

C Deep in conversation about the colours of walking

D And whether poetic notions can ever be made to ‘count’.

B Drifting in circles in the shelter of the park

E I skirt the mud and the wet leaves and what makes me afraid –

D whether personal poetic notions can ever be made to ‘count’

F And are my little walk-u-mentaries of any help in these de-rooted times?

E I skirt the mud and the wet leaves and what makes me afraid,

G Thinking of my denied anxiety about: Do I count? Can I stay? Is it safe?

F My walk-journal seems oddly essential in these de-rooted times;

H The immediate deep connection in a poetic encounter.

G I talk about my Welsh/Irish heritage, my now family – Do we count? Are we safe?

I The rounds and rounds of walking and writing and reflecting on my origins;

H Discovering the deep connection of an empathic poetic encounter;

J Relaxing into being “who I am” at the office.

I From rounds and rounds of walking and writing and reflecting on my origins,

C I drop into animated chat about the colours of walking, and

J Playing with being “who I am” at the office,
A After the shrieking fire alarm pushed me out into the street.

The generative power of grassroots poetry: co-creating inclusive narratives of the future with community partners

Kelemen and Surman

This paper draws on poetic material gathered through participatory research with various community groups in both the UK and overseas. Our community based research covers a broad range of issues such as disaster recovery, food poverty, market place exclusion and community health and has been conducted over a period of more than seven years. Working in partnership with the award winning outreach department of New Vic Theatre, i.e., New Vic Borderlines, we developed an arts-based methodology of knowledge co-production and community engagement entitled 'Cultural Animation' (Kelemen, Surman and Dikomits, 2018). The methodology encourages a multitude of ways of knowing and expression, creating a trusting environment in which academics and community partners can communicate with each other on an equal footing. As such we have run workshops where marginalized individuals such as young offenders, food bank users and asylum seekers engaged in dialogue with university academics, CBOs, local government, policy makers and NGOs with the view to co-produce visions and action plans for a more inclusive future. Cultural Animation workshops were facilitated by theatre practitioners and included a mix of games, art making and installations, poetry, storytelling, dance and song, creative problem solving activities and performances. The mix of these activities varied with the context in which the research was being carried out: for example, in Kenya, participants felt more at ease to express themselves via music and dance, while in Japan storytelling and haikus were more prevalent.

In this paper we report on the role that poetry has played in our various projects, both as a method by which people have expressed, explored, discussed and debated sensitive topics but also as a means through which we, the academics involved in the research, have shared our experiences with wider non-academic audiences. We show how the generative power of poetry makes possible a more democratic dialogue between participants from different social strata of the society, encouraging imagination, solidarity and personal and collective change. We see poetry as both a form of community protest demanding a fairer and more inclusive future that respects difference and otherness, but also as a form of academic protest against the constraints of publishing and dissemination formats sanctioned by the REF.

How does Protest Become Protest (or Something Else) - Going Into and Beyond the Protest Songs of Prefab Sprout

Per Darmer

The purpose of the paper is to discuss how protest songs come to be labelled protest songs, and how they may continue to be so or end up being labelled differently. In order to do so the paper draws theoretically on Stacey's (2011) theory of complex responsive processes and illustrates it with a conversation about the album "Protest Songs" from the band Prefab Sprout. The album is used deliberately because it is named "Protest Songs" and at the same time the album is subdued both in music and lyrics in contrast to many loud and obvious protest songs.

The theory of complex responsive processes (CRP) will be presented and discussed shortly in the paper to show that the idea is that protest emerges out of conversation (just like Stacey (2011) shows that strategy and other concepts do). In the paper it will be the conversation between the protest songs of Prefab Sprout and the CRP theory (and the author as the writer) that present CPR and how it can be applied to protest songs.

The CPR theory will also be illustrated in the paper by drawing upon a conversation between a group of participants that all have listen to Protest Songs by Prefab Sprout and discuss their view on the album, the title and whether or not the title fits or not with the contents of the album. The conversation was very similar to a focus group and bits, and pieces from the conversation will be used in the paper to illustrate, if the protest songs were considered as such or something else, and if and how the protest song stayed protest songs throughout the conversation or not, and if not what they turned into.

The paper in this way shows and discusses how protest songs become protest songs, how they can stop becoming protest songs, and how some might perceive them as protest songs, while others do not (but perceive them as something completely different). The paper highlights how uncertain and complex it might be to decide whether a protest song is a protest song or not, or how and when it is transformed from a protest song into something else. This is very uncertain and complex as it in CRP (Stacey, 2011) might change when there is a shift in the theme of the conversation and (a) new narrative(s) emerges.

Poetry Evaluation as Protest

Per Darmer

The purpose of the paper is to show how poetry can be and has been applied in and even improve evaluation of courses in higher education. The poetry evaluation, which started out as a protest, turned out to be a different and in most cases a better evaluation of the courses

In most higher education evaluation is done at the end of every course and done very traditional with a standardised and formalised form. The evaluation forms are becoming more and more standardised in order to make the same forms for all courses as it is easier, cheaper and make the students more familiar with them. On the other hand, it does not make students more eager to fill out the forms. The standardisation, formalisation digitalisation of the evaluation form means that fewer students fill out the form – or at least that is the experience of this author and a great many other teachers in higher education.

The declining number of evaluations combined with both the demand to have them and an impression that they no longer served the purpose of getting an evaluation of the course, as in most cases only a third of the students to half the students actually filled out the standardised forms, making the value of the evaluations doubtful at best. This experience made the author try out something different: A poetry evaluation. The students were still encouraged to fill out the form, but in some courses the author supplemented the traditional evaluation with a poetry evaluation in the class during the course. The students were asked to do it in class, and it was volunteer to do the poetry evaluation. After a presentation of the poetry evaluation as a protest against the standardised form, what the poetry evaluation meant, and how it was to be done, most students actually did the poetry evaluation.

The evaluation was to be a short poem 5 – 25 lines that conveyed their subjective opinion about what was good, bad, evil or excellent about the course and the way it was taught. After a short time with a little frustration of the unfamiliar form of evaluation. The students, in most cases, found it refreshing to do the evaluation another way, where they anonymously could express their opinion on the course, how it was taught and the teacher. The teacher found the poetry evaluation both refreshing and more informative than the standardised forms. The teacher even responded to the student's poetry evaluation by making the teacher's own evaluation of the course as a poem. A poem which also provided some feedback to the poetry evaluation of the course by telling what changes the poetry evaluation might bring about for the course in the future.

The poetry evaluation from students were very diverse in form and contents, which was encouraged as the students were encouraged to speak their mind the way that suited them best. The poetry evaluations were personal, indeed, and provided the teacher with more and better information (in most cases) compared to the standardised evaluation form, and they were most certainly much more fun to read.

The paper will illustrate with some examples from both the poetry evaluations from the students and the poetry evaluation / feedback to the students. The paper will draw conclusions based upon the experience of the protest of poetry evaluation and discuss if it could and should replace the standardised form of evaluation. It is worth discussing this although it is most likely a phantasy to imagine such a change on a large scale.

Poetry in leadership development

David Weir

The presenter has been teaching leadership and working with leaders and would be leaders for 60 years in Universities, Business Schools, and leadership training institutes. He is also a professional performance poet and for some years Poet in Residence at a leading folk and Irish music venue. He has been a member of a 3 person group The Dithering Wobblies, who enjoyed a Succes D'Estime in a competitive Folkie world as well as working with Generals, Air Vice Marshals and CEOs. Poetry is one of the ways he connects with people and is connected by their poetry.

In this session we shall discuss some of the theories about poetry, from Hafiz to Eliot, and the Persons in Relation philosophy of John Macmurray.

In this session we shall invite participants to declaim and to Explain, to be connected and distant, and to participate in a group discovery of at least one poem that is already in them. The short journey we shall undertake will be participative and optimistic but will create space for both dark and light words to blossom.

From South Street toward protest with a little help from my friend Monsieur Jourdain –
discovering a little protest among a lot of love notes
James Stoner

PURPOSE:

The purpose of this submission is to gain entry to, and perhaps make a small contribution to, a session on protest poetry and protest poeting – a session that I hope is already planned for the program for folks who write, or appreciate, or criticize – or whatever – protest poems and the writing of protest poems. If no such session will happen automatically, then the purpose of this submission is to provoke or inspire such a session for the August program in Liverpool. My goals for being in such a session are to listen generously and curiously to folks who have things to say about their own and others' protest poems and to see if doing so influences any future poems I might choose to write.

BACKSTORY:

The proposed title of the session hints at the stimulus for and intent of the session from my side. I would like to hear the journey stories of folks who have a deep appreciation for protest poetry and perhaps write their own protest poetry.

South Street: The words South Street honors Bill van Buskirk's painfully beautiful poem "Shopping for diamonds on South Street." I first heard it when Bill recited it at an Organizational Behavior Teaching Conference maybe 15 or 20 years ago. That single poem gave me poetry in a way I had not previously experienced it and sent me on to purchase books by Sylvia Plath --and perhaps ironically, Ted Hughes -- and a few others. A few years later my first poem occurred for me when I was walking back to my hotel during an Academy of Management Conference in Vancouver, BC and passed a couple in an open sports car listening to a Beatles song.

toward protest: The words "toward protest" are intended to invite folks in the session to share their own stories about being moved to write their own protest poems and/or to appreciate those written by others. For me those words speak of my own journey that may be slightly different from others' journeys. The words refer first of all to my looking curiously at my own "words strong along the left margin" including my haiku, to see if they contain a note of protest in them and then to begin the process of exploring what does the word "protest" mean to me now and what it might mean to me in my future.

my friend Monsieur Jourdain: Monsieur Jourdain is, of course, the character in Moliere's *Le Bourgeois gentilhomme* who discovers he has been speaking prose all his life. In my case I am discovering that I may accidentally been writing protest poems occasionally without thinking of them in such a way – until recently. And I consider Monsieur Jourdain to be my friend because he

has shown up for me in so many ways throughout my life and keeps pointing out things I did not realize I was doing.

a little help from my friend: The “little help” is also obviously a bit of playful homage to the “little help” from the Beatles’ friends in their song “with a little help from my friends.” Perhaps I have some hope the session will get all of us a little high by sharing our own journeys and insights into our own and others’ poems and poem-making.

discovering a little protest among a lot of love notes: the sub-title of this submission acknowledges that almost all of the poems that have come out of me are romance and love poems taken largely from the unfinished novella, *Five to Five* – a novella that is all that is left of my never to be completed magnum opus *1984 II*. None of the poems occurred to me as protest poems when they happened for me, but now I may be starting to think of them that way.

MY OWN MR. JOURDAIN-INSPIRED MOMENT

As I thought about drafting this submission to AoMO 2022, I looked at the collection of words strong along the left margin (the title of what is targeted to be my first book of poems – self published, of course - with a promised March 1 availability). I classified some as having a hint, or a lot, of protest in them. From a total of approximately 73 poems and haiku, I found 17. They fell out of sections currently titled:

“Black Lives Matter” – 3

“Sustainability” – 3

“Politics” – 6

“Words about Words” – 1

“Wisdom” – 2

“Other Haiku” -2

Hmm, 17 of approximately 73: I am wondering if that proportion might grow in the future if this proposed session happens.

Thank you for considering my submission.

Poetry (Poetics) and Protest: The Poetry of Witness

Rob Cairns

This session concerns the use of poetry in organisations to help them come to grips with their workplace cultures, with a view to improvement. The tactical aim is to stimulate feeling to transform thinking and action. I have had a career as a management and organizational consultant and it is from this perspective that I approach this topic. My colleague was the Executive Director of a client organisation used in case material for this session.

As a sub-set of **Poetry (Poetics) and Protest**, we have chosen the term: **The Poetry of Witness** coined by Caroline Forché¹ with consultant (or researcher) as witness, expressed through the writing of poems, mine and others curated to help to illuminate particular aspects of an organisation's culture / human dynamics. We see the role of the poet-consultant to express how the discovered material (of the work culture) affects the consultant as poet. This **poetry of witness** points to things that *ordinary consciousness lets slide by* (quoted in Hirsh²), including things of importance to people who feel that they do not have a voice. It opens up the reader's imagination and thinking and therefore he / she owns the result. *We only know what we create* (see Symington³) – a crucial enabler of culture change. The poetry does not editorialise. (Ron Pretty⁴: *If you want to do that write an essay*; or a management report).

The case study used a methodology of first discovering and depicting the **animating enterprise spirit**⁵ of the organisation before attending to shadow (Jung) elements. The importance of this will be discussed.

This session will be participative, inviting attendees to discuss the ideas presented, select poems of interest from those on display, and for each individual to read their selection/s and discuss with the group, the feelings, imagery and thoughts evoked.

The case material will focus on short forms including haiku and micro poetry. Using acupuncture as an analogue mental model, these types of poems correspond to the placement of needles in the human body (organisation) that release energy flow (chi) blockages. A neurosis, whether individual or in a work culture is viewed as blocked energy.

NORWEGIAN WOOD

Move Your Body and Paint Your Spirit: Heartful awareness, flow and leadership

Helle Winther

*We were talking, about the love we all could share.
When we find it, to try our best to hold it there, with our love.
With our love we could save the world, if they only knew.*

Try to realize it's all within yourself, no-one else can make you change

(George Harrison / John Lennon / Paul McCartney)

Dance and movement has the ability to open our senses and create an open and loving atmosphere where we can both move and be moved. Together. And in all human relationships, the language of the body is both a socially and personally toned mother tongue, which follows us throughout our lives. Therefore, the language of the body is also of great importance for somatic awareness, presence, communication reading and leadership. Still, the language of the body, and certainly movement, is an often overlooked leadership potential in in present-day society.

In this workshop, we will explore heartful flow and share embodied leadership stories within ourselves. We will also move and improvise together - exploring how grounded, creative and joyful movements can intensify and train our awareness, momentary presence, contactability and leadership skills. Finally, we will paint our "spirits" and workshop experiences - with inspiration from art-based, participatory and activist oriented research methods.

The workshop builds dance, dance movement therapy, heartfulness, and practice and stories and core concepts from several research projects about The Language of the Body in Leadership and Professional Practise. *YOU are welcome! Everybody can participate. You can wear normal clothes.*



Helle Winther

Associate Professor, Ph.D. in Dance and Movement Psychology at the University of Copenhagen. She is also a trained body- and dance psychotherapist, supervisor and Heartfulness practitioner. Her research and teaching focus on Embodiment & leadership, dance, improvisation & performance. Helle has published eight books and numerous international research articles about her work. She has received three teaching prizes from the University of Copenhagen and in 2019 also the Gerlev Prize for her innovative, inclusive and joyful work

“Imagine that!”

Dirk J. Primus

Imagination is an important factor in Design Thinking (DT) and in managerial work, in particular in the management of activism. Contemporary frameworks in DT, such as Beckmann and Barry’s (2007) model, imply the need for imagination at various points in the process. For example, as design thinkers move through the process from observations to frameworks, they need to employ empathy - “walk in the shoes” of the observed - or put in scientific terms, apply reproductive, primary imagination (Liang et al, 2013; Thomson, 2018). Then, as design thinkers move from imperatives to solutions, they are often required to make prototypes and “bring forward that which is not yet present” (Thompson, 2018, p.234), or in scientific terms, apply creative, secondary imagination (Liang et al, 2013; Thompson, 2018). Similarly, managerial work requires creative imagination, for example in “what-if” analyses (Bood and Postma, 1997; Rowland and Spaniol, 2017), as well as reproductive imagination, for example, when managers make decisions that have an impact on the environment of their firm, be it social, organizational or natural. This study finds that imagination is recognized as important in organizational creativity (Thompson, 2018), but surprisingly underrepresented in literature as a co-variant of successful design thinking and managerial decision-making. At the same time this research finds a small collection of scientific and practitioner work from different contexts that discusses how imagination can be promoted in closely related settings. More specifically, recent work by Andy Clark (2016) from the field of the philosophy of the mind suggests that the capacity for deliberate mental simulation – as is required in “what if” analyses – can be enhanced by sensory reduction. In addition, practitioner literature on the Lego Serious Play method discusses how creative imagination can be supported by the making of haptic artefacts (Kristiansen and Rasmussen, 2014). In this study, I present first findings about how imagination should be integrated in contemporary design thinking and managerial decision frameworks. The research is in progress and the findings are generated by asking experienced DT facilitators and managers to include imagination as a factor in known frameworks. In addition, I will present first insights from the application of exercises that promote creative and reproductive imagination in DT workshops.

Cathedrals and Pissiors: Artistic temp-plates for creative management

Sonnenburg and Hindley

Design Thinking (DT) or variations of it are a contemporary *modus operandi* for the creative class (Kelley & Kelley, 2013) and a door opener to creativity and innovation for traditional industries. However, despite its indisputable potential, organizations still struggle with the understanding and implementation of DT and there is little evidence of its positive impact (Carlgren et al., 2016). Nussbaum (2011) and Walters (2011), proponents of DT, complain that DT is sold too much as a magic trick to innovate and it has degenerated to a simple and rational step-by-step process. DT has become too routinized but one cannot expect routines “to work magically and get you into heaven” (Campbell, 2004, p. 97).

Going magically beyond DT, this interactive presentation proposes the idea of artistic temp-plates as portable solutions to approach creativity and innovation in organizational settings. Despite increasingly claiming organizational flexibility and fluidity for boosting the level of creativity and innovation, creative and innovative management practices show that organizations predominantly rely on replicated, tried and tested manuals, and models to manage creativity and innovation with the hope of successful solutions. To resolve this paradox and bring a new twist into DT, we introduce the concept of artistic temp-plates. Inspired by the medieval masons’ templates used in building Gothic cathedrals, the concept of temp-plates is introduced as a possibility to combine replication with experimentation for creativity and innovation management. It appears that the early Gothic cathedrals were the ad hoc accumulation of the work of many with no master plan. The Gothic cathedrals were laboratories and experimental practices where knowledge was coproduced through a process of contingent assemblage (Turnbull, 2000) and organic design (Fitchen 1961). Shelby (1971, p.152) discusses the fact that advice to apprentices (Lechler, 1516 in Shelby, 1971) was not a list of regulations, rules and principles, but rather guidelines which remain flexible and include “considerable freedom to manipulate the possible variations” (p. 153). This clearly shows the transmission of knowledge as far from a list of imperatives but rather a set of guidelines for use in the co-creation of local knowledge through experimentation and adaptation to local circumstances.

Ready made are a further form of an artistic temp-plate. Ready made by Marcel Duchamp, such as the Fountain (1917), a standard urinal purchased from a hardware store and displayed on a pedestal, resting on its side. Ready made give an object a new meaning. In the spirit of the *Objet trouvé*, the French conceptual artist Saâdane Afif has used the Fountain as an artistic temp-plate and has created new, independent works from images of the Fountain. This example shows that re-interpreting is an integral behaviour to expand the portable solution to a creative output.

Our interactive presentation uses art and art practices to elaborate on (1) how artistic temp-plates could reshape methods in creativity and innovation management (2) how the temp-plate thinking could inspire and reshape DT to be a more creative method, and (3) what we could learn from The Beatles.

University as the Enabler of Change: Towards Activist Mindset with Design Thinking

Ranczakowska, Jyrämä & Kiitsak-Prikk

You say you got a real solution

Well, you know

We'd all love to see the plan.

You ask me for a contribution

Well, you know

We're all doing what we can

Revolution Lennon & McCartney

In the context of key cultural, social and environmental challenges facing societies, finding ways to make real and meaningful change happen in our communities can feel like a daunting prospect. How to encourage students to take an active role and see themselves as capable of making a change, seeing themselves as part of the paths towards solutions? Like all wicked puzzles, these social problems are rarely solved through a single, predetermined set of actions. They require diverse competencies and contributions from a wide range of disciplines. We propose that by adopting a design thinking approach in curriculum development at higher education we enable students to develop an activist mindset, reaching towards solutions. We aim to create a mindset that openly browses a wide array of disciplines rather than focus on fixed solutions. Lasting social impact rarely occurs solely at the level of studies and whitepapers, or at the level of grassroots organizing, but most often by bridging the two. Creating a curriculum that enables students to bridge the gap between academic research and the community could allow for that lasting social impact to emerge. Design thinking asks us to understand the process of solving a problem as being inseparable from - and as valuable as - the outcome. Design thinking or HumanCentered Design is a creative approach that seeks to engage communities around problem solving in applied contexts. It is a way for people to get tangible by generating ideas, experimenting, and iterating to help others experience a vision of the future for their community and applying this in practice. At the center of the design thinking lies empathy and connection with another (human) being and (re) establishing that connection is fundamental to the development of the activist mindset. By its definition, "Design Thinking" (Buchanan, 1992; Brown, 2008) refers to a sociopolitical movement for empowering people with the capabilities of professional designers and a rapidly coalescing interdisciplinary academic field, seeking to understand and improve how we do design and how it can have a positive impact on the world. (see i.e. Björklund 2019, Koria et al 2011. Leinonen and Durall 2014) This paper examines the (re)designing and implementation process of MA level studies of Arts Management program that while being transformed from traditional to more contemporary, inclusive and hands-on curriculum, enables interaction between different stakeholders of arts management context, strengthening ownership of the compiling, implementing and learning processes of those stakeholders. The process has been based on design thinking principles. We provide reflection on how to reach our aim of creating a curriculum and practicing (implementing) the curriculum that is a shared experience (of students, staff, community of practice and society at large) and if treated as such has a chance to have greater impact and strengthen students agency and activist mindset. With this self-reflection we also try to identify ways in which creative and artistic practices could be used in the implementation process. The paper contributes to deepening the understanding of design thinking in curriculum development and provides insight for any development work aiming to cultivate an activist mindset. Keywords: Activist mindset, Transformative learning, Design thinking, Curriculum design

OPEN STREAM

Cross-sectoral Partnership for Innovation - creative Industries as an factor for growth

Wojtkiewicz and Klein

At the turn of culture and economics, cultural and creative industries (CCIs) stimulate business, technology and society as well as drive innovations within individual regions as well as on a cross-border level. That makes CCIs and thus culture, creativity and design significant elements of modern, post-industrial and knowledge-based economy.

The purpose of the paper is to outline expectations and needs of entrepreneurs from both creative and traditional sector for future cooperation and implementation of cross-sectoral innovations.

It has been hypothesized that there are no guidelines how to establish a cross-sectorial process for efficient transfer of knowledge for innovation between the two sectors, setting strong platform of international cooperation for innovations in the region.

To obtain information in this area case study of INTERREG project was used as well as qualitative research approach building upon concepts of innovation, strategy, creativity, and research streams, reflected in the context of intercultural, interdisciplinary and heterogeneous environment as the South Baltic Sea Region represents. In the frame of the project as a case study, a series of expert interviews are conducted, and empirical expert observations made in form of qualitative surveys and experts assessments. The presented results are based on summary reports of empirical research activities.

The results of the analysis allowed to determine that the hypothesis was true and both representatives of the traditional and creative sectors lack proven models of cooperation and commercialization of joint innovations.

Perfectly Human: What Drives Perfectionistic Concerns and How Workers Respond

Gardener, Goodwin and Garrett

Purpose and theoretical background. Workers often face intense performance pressures that lead them to exhibit perfectionistic attitudes and behaviors in the workplace. Given its prevalence in organizations and its potentially detrimental consequences for workers' wellbeing (Hill & Curran, 2016) and creativity (Kim et al., 2017), management scholars are increasingly recognizing the significant consequences of perfectionism, defined here as the proclivity toward setting unrealistically high expectations (Frost et al., 1990), often accompanied by overly critical evaluations of the self and others (Hewitt & Flett, 1991). Perfectionism scholars have long recognized that perfectionism comes in different forms: perfectionistic *strivings* and perfectionistic *concerns* (Frost et al., 1993). Perfectionistic strivings are characterized by high expectations of the self. Perfectionistic concerns are characterized by incessant worrying, feelings of inadequacy, and a lack of self-compassion. Absent from the literature is a theoretical explanation for the manifestation of one kind versus the other. We investigate this duality of perfectionistic experience in the context of professional ballet. In our early stages of data analysis, one potential driver of perfectionistic concerns that has emerged is dehumanization, or the "denial of full humanness to others" (Haslam, 2006). As we continue to analyze our data, we will seek to unpack the relationship between dehumanization and perfectionism. We also explore various "rehumanization" practices that dancers employ to cope with their perfectionistic work environment.

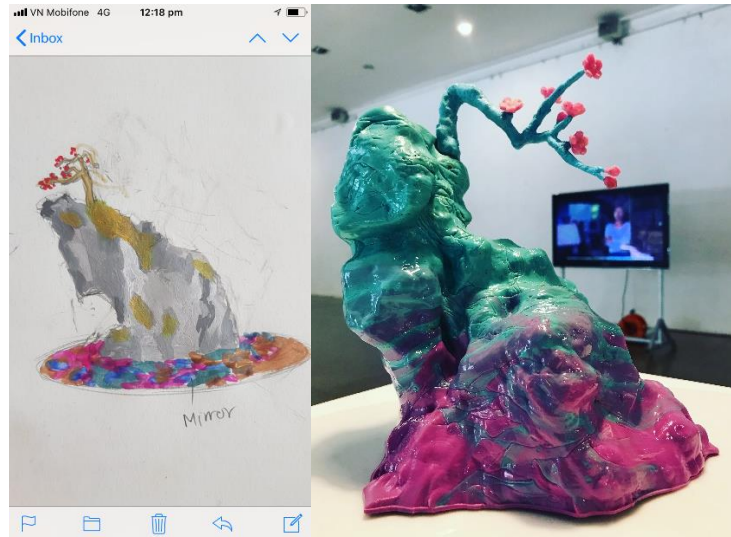
Design/methodology/approach. Given the lack of theory around the influence of context on perfectionism in workers (Ocampo et al., 2020), we adopt an inductive, qualitative approach (Strauss & Corbin, 1990), using semi-structured interviews and observation. Our data include 63 interviews with professional ballet dancers from a variety of companies, along with 15 hours of formal observation. Our analysis of the interviews and formal observations is already underway using standard grounded theorizing approaches (Strauss & Corbin, 1990).

Findings. In our initial analysis of our data, we find that the environment created by ballet companies—marked by high power distance between workers and leaders, a sense of replaceability among workers, and stringent expectations of consistent excellence for workers—contributes to organizational dehumanization. This consists of a denial of dancers' agency, their subjectivity, and their ability to be fallible at work. Dancers then come to internalize this dehumanization, leaving them to feel shame for not measuring up to the inhuman standards they are held to. In an attempt to meet these standards, they engage in perfectionistic concerns behaviors which are rewarded by the organization, thus perpetuating what we call the "perfectionistic concerns cycle."

To break free from this cycle, dancers must undergo a cognitive shift that is brought on by some pivotal event in their career (e.g., burnout, injury, etc.). This cognitive shift entails a recognition that the expectation of perfection is unrealistic and an acceptance of one's own humanity—a self-rehumanization.

Gentle Activism – valuing soft power in situated creative practitioner and manufacturer collaborations

Jane Gavan



Le Giang, *Peach Blossom Land*, 2019 Manufacturing Creativity, Ho Chi Minh City, Heat formed recycled plastic beads. Dimensions Variable Digital Images Le Giang and Jane Gavan

Contemporary Artists around the world in 2019 are engaging in ephemeral interventions and installations that provoke the status quo in societies and conversations on this theme are emerging (Artspace 2019, Lake 2019, Reed 2019, Tate 2019). However, within organisation communities such as manufacturing, and for unitary cultures such as Vietnam, this vehement approach may be counter-productive to achieving social cultural and environmental aims. In this paper creative practice is proposed as a non-instrumental catalyst to potential change around situated issues. The idea of artist practitioner as soft power or cultural diplomacy actor is introduced, suggesting a new frame that has potential to be meaningful and consequently valuable to artists and managers who make decisions on collaborative engagement.

The recent *Manufacturing Creativity* collaborative curatorial research project is presented as a case study to explore this phenomena. This pilot is part of the UNESCO Vietnam Creative Strategy 2018-2019. The project is designed to provide practitioners, private sector partners and educators a matrix of sustainable approaches that can be drawn on to enable fruitful collaboration and potential innovative outcomes related to new audiences, skills and materials for artists, well-being for workers and more efficient use and reuse of material feedstocks. In the project across two cities, Hanoi and Ho Chi Minh City, eight creative designers and artists collaborated through predominately factory-based engagement with seven factory communities over 2018, culminating in an exhibition of the outcomes at the Museum of Ho Chi Minh City, Vietnam in 2019.

How does the creative practitioner encounter and engage with the ethical and relational issues dormant, germinating or live in manufacturing communities? Responses from the data suggest potential ways forward.

Understanding the pragmatism of a practice based approach (Bernstein 2011) are mingled with the understanding of the affective power of creativity as Cultural Democracy (Nye 1990 , Solomon 2014) and the ungrounded and unorthodox position of the situated artist (Deleuze 1987), a kind of aesthetic speculator, demonstrating the potential of creative practice.

The case study suggests how there may be a way to set up the terms of pre-operative gentle action by the artist to allow for quotidian shifts in understanding and experience in these communities (Rayment 2019). Finally, a call for a longitudinal study focused on translating or evaluating the value of the creative outsider through extended collaborations in Vietnam, the well-being of the worker and the use of clean waste feedstocks as creative materials.



Points Of Contact: A Photographic Exploration

Lasse Lychnell

The world is becoming increasingly more connected, but we seldom reflect on the nature of connection in itself. What does it mean to be in connection? How does it feel from inside? What does it look like? In this photographic work, contact improvisation is used to explore the nature of connection as one's ability to embrace another "I", while at the same time being in genuine contact with one's own "I".

Contact improvisation is a contemporary dance form in which two or more people are improvising around a point of contact. As the next move is never known in advance, the dancer can only mindfully experience the dance as it emerges, listening inwards and acting outwards at the same time. In this way, the dancers are participating in a shared co-creation while simultaneously dancing one's own dance. The purpose of this photographic work is to share that experience with people who would not dance themselves.

Whereas connection is fundamental to aesthetic experience, its nature is usually studied from a rational analytical mode. The purpose of this photographic research is to provide an opportunity for the beholder to explore the nature of connection through aesthetic experience. Contact improvisation was chosen as an empirical phenomenon because this contemporary dance form is a concrete and embodied example of a craft that uses connection as its primary medium. In this way, contact improvisation has the potential to substantially inform leadership theory and development. This submission's contribution is threefold: it contributes to the body of research that uses aesthetic experience to explore organizational aesthetics, it sheds light on the nature of connection, and it suggests that contact improvisation may be an empirical phenomenon that could inform relational leadership.

<https://www.youtube.com/watch?v=Y8ldWaClMzg>

The aesthetics of subversion - insights from the fringes of good leadership

Dag Jansson

Leadership theory have been pervaded by prescriptive models that assume the existence of behaviours or actions that are unequivocally effective. To the extent that such behaviours are situational, they have been framed as oversimplified contingencies. Aesthetic and relational approaches have sought to overcome these shortcomings, viewing 'good' leadership as a process characterised by congruence between purpose, leader and followers, what Donna Ladkin called 'leading beautifully'. When we see a delicately balanced leader act, we recognise it. But how do we learn and nurture it? If leadership demands the balancing of competing concerns, how do we identify the balancing points? The premise of this presentation is that in order to understand balance, we must have experienced being off-balance, and the crux of such experience is what it *feels* like.

The musical ensemble leader has an array of tools and interventions available during the rehearsing process, which present a continuous stream of choices. The ideal of a comprehensive behavioural repertoire and a balanced enactment of the leader role is widely recognized. Nonetheless, how balance unfolds in the act has not been a research topic. One reason might be that the notion of balance is not accessible as an event, but rather via the dynamics that drives towards it - away from off-balance. This presentation draws on an experiment with nine choral leaders attending a master programme in choral conducting, who were challenged to create situations what were pedagogic extremes, that is, deliberately 'wrong' by conventional ideals.

A cornerstone of phenomenology is that a phenomenon becomes salient by reduction, that is, by changing aspects of its appearance and study what remains. In this case, the unbalanced situations were intended to elucidate the urge to move away from them and thereby what balance means. To investigate how the leader and the team experience being off-balance, the conductors took part in a one-day seminar where they in turn acted as leader with the other eight as choral ensemble. Each student chose a 'scenario' where they could explore a pedagogic element of a kind they could not easily have done in the course of their regular working practice. Examples include excessive intimacy, total avoidance of verbal language, excessive positive feedback, complete emotional detachment, and attending to musical details only, with no feel for the whole. After each scenario, the participants engaged in collective reflection on what happened. Recordings of the sessions and the subsequent conversations constitute a research material that is being analysed with a hermeneutic-phenomenological methodology, supplemented by participative observation notes. The analysis is positioned within an aesthetic knowledge paradigm, explicitly attending to the sensory and interpretive aspects of knowing in addition to propositional knowing.

The aim of the presentation is to report on work in progress and get ideas on avenues for further inquiry. The presentation will partly refer to findings from the experiment and partly replicate some of the phenomena by involving the audience.