28th STANDING CONFERENCE ON ORGANIZATIONAL SYMBOLISM
LILLE-FRANCE, 7-10th JULY, 2010

THEME: VISION

BOOK OF ABSTRACTS
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SOCIAL DREAMING

Imagining of past, present and future

Hosts: Rose Mersky & Burkhard Sievers

Social Dreaming accesses the creative qualities of the social unconscious. The Social Dreaming Matrix focuses on the knowledge and scientific method contained in the dream narrative. It is not concerned with the character or psyche of the dreamer, which is a private matter for individual analysis. Social Dreaming is conducted with many simultaneously, lasting for an hour. The ‘Matrix’ mirrors, or mimics, in waking life the unconscious thinking while asleep, when the mind is relaxed. The extraordinary fact is that the unconscious mind is able to juxtapose images, and ideas, in new, even surreal ways that could never be imagined in waking life, making novel, serendipitous connections.

Free association is how the images and incidents of the dream can be expanded, to reveal new meanings. Free association is just to say what is passing through one’s mind without censorship. It makes dreams come alive for thinking and thought. The Social Dreaming Matrix, therefore, becomes a place to revel, or play, in the ‘matrix of the undifferentiated unconsciousness’, an opportunity to recognize that the unconscious is infinite.

During the matrix, it is helpful to the dreaming process if participants can, temporarily, relinquish their ego functions, not bother about being ‘correct’ in what they say, allow themselves to expand and amplify the dream stories. As soon as the Matrix ends they can be re-united with their ego functions, having experienced the conge, the ‘holiday’, the respite from daily, conscious pre-occupations.

Social Dreaming as a method has been developed by Gordon Lawrence since the early 1980s. Further details of Social Dreaming can be found at www.socialdreaming.com.

Thursday 8th July till Saturday 10th July

Each morning
of the conference,
Social Dreaming Matrix 8:15 – 9:15, Room 507

Each afternoon,
from 4:15 – 5:15 pm,
in Dream Reflection Dialogues, Room 601
participants will consider the experience of the Matrix,
by asking what is the significance and meanings of the dream narratives.

Each dialogue
will attempt to find the social significance of the dreaming for SCOS,
You are very warmly invited to come and join us for a workshop on Helene Cixous, particularly her paper, ‘The Laugh of the Medusa’. We will use a visual method as a way of approaching the text and we will talk about our work in Bristol as part of the Bluestockings Reading Group.

We were the lucky recipients of a grant from SCOS to run a doll-making workshop to help us approach Cixous’s writing from a new perspective and we will be reporting back on that work and inviting you to participate in our continuing love affair at Bristol with Cixous and her fascinating work. So, if her reputation for being difficult has always put you off reading her, or if you are already a fan, come and join us for a stimulating morning with the luxury of time to engage with her thought. Our contributions will include:

- An account of working with dolls and using writing as inquiry
- Cixous and the use of visual methods
- Some theoretical thoughts about dolls and doll making
- Using these methods as a way of working with emotional responses to the text.

Your contribution will be to read the text in advance – which will be available as a pdf on the SCOS website – and to join us in using visual and writing methodologies as a way of exploring a highly provocative author.

Places are limited.
Please email Mary.Philips@bristol.ac.uk if you would like to join us.
A number of delegates at previous SCOS conferences – usually en route between streams, at lunch or during post-gala dinner dancing and revelry – have expressed an interest in debating and discussing how management and organizational studies/theory and practice could be appraised and re-configured through an application of queer theory and/or an understanding of the workplace experiences of LGBTI employees. This roundtable – open to all - offers delegates an opportunity to do just this!

Work by organizational scholars offers the following parameters for the roundtable discussion:

- Explorations of the links between sex, sexuality and organizational life and organizational theory
- Interpretations of what it means to ‘queer’ management and organizational theory and practice
- De-familiarization of management concepts and practices (e.g., diversity management) using queer theory
- Conceptual frameworks and empirical studies of LGBTI workplace experiences (e.g., focused on identity management at work)
- Homophobia and heterosexism in the workplace
- Critiques of the heteronormative underpinnings of research on gender and organization
- Investigations of the relationship between sexuality and space

There are no formal papers or keynotes in this session. Instead it will be framed by three initial guiding questions and an expectation that roundtable participants will come prepared to discuss and engage.

1. What is the sum of our current knowledge and understanding of management and organization from a queer/LGBTI perspective?
2. What insights and blindspots characterize previous work?
3. What could management and organizational theory/practice become through these different lenses?

ESSENTIAL REQUIREMENTS:
A pre-session reading list is available for interested delegates to consult in advance of the session. An asterisk has been placed beside four pieces that all participants should read. The list is available on the conference website as well as directly from the roundtable organizer: Gavin Jack, La Trobe University, Australia, E: g.jack@latrobe.edu.au
The goal of this roundtable session is to share personal and practical experiences and to spark lively discussion about creating and using film-based audio-visual practices in social science research and teaching. By focusing on documentary film as both social science research and arts-based method, the aim is to explore beyond the ‘merely’ symbolic or other creative use of documentary film as an audio-visual method for collecting and organising research data, or otherwise to illustrate or make sense of some analysis. Instead, a presentational process is unfolded in which the whole of the relations between the film and audience, rather than the contemplation of a ready-made concept, become most important.

Uses of arts-based audiovisual practice in social science research and teaching.

DESIGN
This roundtable involves:
- A short practical and theoretical introduction to arts based audio-visual practices (20');
- the screening of a specific documentary film *Lines of Flight* (25');
- Reflective discussion of how film-based audio-visual practices can advance social science research and teaching (45').

(*) LINES OF FLIGHT This award winning film considers the impact of social, economic and cultural economic transformations, on the landscape and on the minds of individuals in modern society.
As SCOS Chair (Jo) and co-editors of the SCOS journal *Culture and Organization* (Simon and Peter), we are pleased to be able to offer this workshop at our Lille 2010 conference. The really quite awful pun in the title is our attempt to link the event to the conference theme of Vision. In reality though our intentions here are to avoid any more rubbish jokes and instead facilitate a discussion about delivering effective peer review, for journals in particular.

And our sub-objective is, as a result, to increase our reviewing cadre for *Culture and Organization*. C&O is receiving an increasing number of high quality papers, as reflected in our forthcoming transition to five issues a year (from 2011 onwards). We are therefore in genuine need of an equal increase in the number of reviewers we can call on.

The workshop is aimed in particular at doctoral students and early career academics with little or no experience of reviewing themselves, but is obviously open to anyone interested in attending (and who might also be able to share their own experiences of reviewing - and of being reviewed).

We will begin by identifying the wide range of academic activities which involve peer review but, going forward, intend to concentrate on journal reviewing and what we see as its various do’s and don’ts. We will share some of our own experiences of bad reviewing, and will also give an introduction to the system that *Culture and Organization* uses, in the hope that some of you will feel inspired to sign up to review for us at the end of the session.

The event in essence will be a mixture of round robin discussion, fairly traditional information presentation from us as coordinators and questions and comments from attendees. We hope to see you there!
IAE (Institut d’administration des entreprises) of Lille host the 28th Standing Conference On Organizational Symbolism. IAE is the Business School of the state University of Lille. We have a long history, as IAE was founded as late as 1956. More, our building is a very ancient one: it was built at the end of the 18th century (from 1739 to 1846). It was primarily a place for disabled people and youths of poor families, a kind of working house, and later a hospice. But don’t worry, it’s now a very convenient place for studying and for academic meetings!
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ABSTRACTS

Representations and the psychoanalytic study of group dynamics

Saleh Abdelhalim
IAE Lille

« ...You spend too much time looking in your rear-view mirrors, you should spend more time looking forward, broadening your view and expanding your windscreen. Thus spoke the newly appointed CEO of a group of mail order businesses, in front of an audience of top executives. He used what we could name a “car” or “machine” metaphor referring to past vs present in a given situation, to movement, dynamics.

While some researchers have long argued that the study of metaphors and images when dealing with organisations can be of interest for scholars (Morgan, 1997), within (and across) organisations themselves, various actors make use of metaphors also. Be they textual (through speeches, texts, financial statements etc.) or pictorial, images (choice of a logo, definition of a graphical chart for all in-house communication etc.).

These representations often convey paradoxical and ambiguous meanings: on the one hand they are meant to reflect, in a mimetic movement, a truth about a given reality. On the other hand they are meant, by their authors and anyone referring to them to exist for themselves, as a fiction and to somehow become “real”. And finally, they can, through emphasizing their fictional aspect (artistically), bring individuals to experience and maybe understand something about reality itself.

This paradoxical fabric of representations is all the more problematic when we consider that not all individuals interpret a given metaphor or image in the same way. What happens then when a group of individuals is assigned a task within an organisation? how do they discuss, negotiate about what representations of themselves, of the task that was assigned to the group or, of the group itself, they share and which ones are “true”?

While psychoanalytic approaches interested in group study have long emphasized the role of imaginary aspects in group dynamics (Anzieu, 1968, 1981; Kaes 1976), few seem to have taken into account symbolic dimension (recurring references in discourse of group members and the way they are linked to each other, use of symbols such as colours, objects) or of material (real) dimension (status of those objects, artefacts and the way group members locate themselves in a given space or round a given table for instance).

After presenting contributions of some psychoanalytic studies of group dynamics, we will discuss their assumption of the predominant role imaginary aspects play in group dynamics and will try to introduce that maybe the use of a specific type of representations (mathematical objects) can help understand group dynamics in a
different way, coming back to one of Lewin’s first reference about the use of topology to study group dynamics (Lewin, 1939).

The Participant-Guided Tour: A visual-kinaesthetic research method

Vikki Abusidualghoul
University of Leicester

The participant-guided tour is a visual-kinaesthetic research method that has the potential to put the locus of control fully with the participant. For the purposes of this project on organisational efficiency measurement, there were also three interview questions during each visit for extra focus. The tour examples given illustrate how, when ownership is afforded to the interviewee in this visual-kinaesthetic manner, it can produce layers of unique and irreducible data as well as unforeseen chains of significance. In each case, the participant takes the researcher on a voyage around their workplace, brings two-dimensional architectural plans to multi-dimensional life and produces incredibly rich data that can be exploited from numerous perspectives. Used in conjunction with policy document analysis and critical incident review, this visual-kinaesthetic method adds a person-location-centred nature to the study that completely changes the researcher’s view of the fieldwork sites – in terms of their spaces, places, organisation, peopling and practice – and of her own location in the researcher-participant relationship. These changes generate an intense quest for reasons which leads to Anderson, Giddens, Castells and Lefebvre, objectivity, sensory research methods and the seen and unseen social constructions of space.

The Screaming Pope: Images of Leadership in two paintings of the Pope Innocent X by Francis Bacon and Diego Velázquez

Beatriz Acevedo
Anglia Ruskin University

The image of authoritarian figures and leaders inspired many of Francis Bacon’s paintings. Among these, his interpretation of the Portrait of Pope Innocent X (1650) by Velázquez represents an exemplary way of revealing the complex dilemmas incorporated within a leader. However, whereas in Velázquez’s portrait the Pope appeared regal, serene and inquisitive, Bacon’s ‘Screaming Pope’ (1950) seems to explore the isolation conferred by his authority. The obsession of Bacon with this painting may suggest a wider challenge to contemporary organizational mythology – top managers, businessmen, politicians, CEOs, bankers, etc. – experiencing a sort of leadership crisis, in a moment when their public image is being questioned and their social status threatened. Is it, then, possible to visualize how our contemporary images of power may become transfigured, challenged and contorted?

Paper accepted for Leadership (Forthcoming)
Sensory Deprivation? On the body surface as an analytical site in visibility regimes

Kirstie Ball
Open University Business School

This paper explains how an overwhelming fixation on the body surface by particular institutional visibility regimes is an attempt to address the sensory deprivation inherent in the oculocentricity of bureaucracy. Addressing the body surface as the site where the body’s interior/exterior relation becomes visualised reveals the institution’s distantiated and intermediated relationship with the visible subject, and the inherent limitations of the bureaucracy’s foundations of visibility and hierarchy. Drawing on examples from inter/national security regimes, visualising the body surface is seen as a way of accessing ‘authentic identities’ to institutional ends through a fixing of the adaptive character of the interior/exterior relation. The paper develops three analytical turns to establish a body-centred critique of surveillance regimes.

In national security arrangements both within and between nations the body surface has become foregrounded as a racialised indicator of belonging and mobility rights within a territory, and, by extension, a site of suspicion: the surface at which threat to those territories is located. As such power-infused dynamics occur at the inter/national border (Graham 2010) either through the wielding of automated strip-search technologies such as ‘backscatter’(Amoore and Hall 2009); racialized electronic profiling (Gandy 2009) and the politicisation of the public use of photographic equipment. Resistances feature the concealment of racialised identities and the wielding back of camera equipment at a number of contrasting junctures.

The paper uses three key analytical turns to establish the watching institution as sensorily deprived and hence to explain the implementation and reaction to visualising/sensing technologies to maintain security. The first questions how the function of body surface is to be understood. A variety of writers from Levinas ([1978]2001) to Lafrance (2009) establish the body surface as the ‘sensory floor’ of being. Psychoanalytic studies of early infancy particularly emphasise this although these ideas permeate to adulthood but in a way which does not essentialise identity. Throughout these discussion the body surface is seen as a screen and a filter of the outside world, but also as a medium through which interior/exterior can be articulated and read (Connor, 2004).Critically, Massumi (2002) draws on Deleuze’s concept of the ‘haptic’ to establish that vision, whilst the most elevated of the senses, for the human being has a ‘tactile proprioceptive feed’ (p157). In other words, that touch may also be experienced through vision, and that vision can be a surrogate for touch. For the institution, with no ‘sensory floor’, a raft of visual capacities and a series of permeable boundaries getting under the skin of the other is a logical strategy.
The second enquires as to which aspects of the body become surfaced in order that they become ‘sensed through vision’. Previous work by Ball (2009, 2005) establishes that various contemporary surveillance regimes feature a ‘political economy of interiority’ – institutional visual regimes in which the body interior, as it coincides with the body surface, becomes a sought-after object of value. Such regimes depend upon the exposure of different aspects of the interior – the performative, the visceral, the psychoanalytic (among others) – which are then read at the body surface. Exposure is viewed as a default corporeal state, present in proximity as well as in relationality (Harrison 2009). It is important to consider the aspects of the interior are said to ‘coincide’ with the body boundary in this regime, and how exposure occurs (DiDomenico and Ball, forthcoming).

The final analytical turn questions how the inherent adaptibility of the interior-exterior relation is handled by the institution. While Rose (2005) shows how the risk-based security institution has turned towards the exclusion of ‘monstrous others’ through the application of surveillance technologies, the constant ‘folding in’ (Manning 2009) of sensory experience to the body and the multiple ways in which the body is ‘done’ (Mol and Law 2005) highlights how fixing the subject in the visual/sensing field and its re-visualisation/sensation is a tricky and ongoing activity. Blackman (2009), for example, argues that different institutions have a particular view of the interior/exterior relation. As the institutional regime desperately tries to redress its sensual inadequacies, the question remains as to whether Paul Virilio’s nightmare of ‘tactile telepresence at a distance’ (1997:45) results in: ‘an overwhelming sense of the intolerable immediacy and proximity of everything, in which nothing is in fact sufficiently apart from the self or from any other thing…’ for the subject (Connor 2004:70).  

From Individual Blindness to Collective (In)Sight: The Role of Dialogue in Changing Ineffective Resistance into Change

Marcos Barros
HEC Montreal

For some years now, the analysis of resistance has been fundamentally changed by the rise of contemporary forms of control. The focus on more mundane, covert and everyday forms was the response to the new type of systemic power and its production of subjectivity through dominant discourses (Jermier et al., 1994). In that approach, great narratives of emancipation were challenged in favor of a focus upon more localized types of resistance analyzed through the subject’s own particular perspective. However, these ‘routine resistances’, if successful in carving subjective freedom spaces, seemed however incapable of objectively change structures of power and domination (Prasad & Prasad, 1998).

In our paper, we propose an analysis of the possible transformation of fruitless resistance into effective change. Using a framework based on Activity Theory (Engeström, 1987) and its central concept of contradiction, we suggest that effective
transformation depends upon the contextual awareness and solution construction that comes with the existence of a “third space” (Gutiérrez et al., 2000), i.e., a place and time where actors can freely express their opinions and, eventually, challenge the official “reality”. Our proposition is that contradictory elements are constantly surfacing inside organizations however only through unconstrained “reflective communication”, actors can explore these contradictions, understand its historical and cultural sources and creatively engage in its transformation.

In our text, we will examine some of the more successful “tertiary artifacts” (Wartofsky, 1979), i.e., tools for imagining alternatives through collective questioning that were used in organizational research. First, we will analyze Bateson’s contribution to management studies through the idea of Learning III (Bateson, 1972). Next, we will discuss another ‘tertiary artifact’ that has a history of application inside the workplace: Freire’s method (Freire, 1970). Finally, we will specially demonstrate the potential of Activity Theory (Engeström, 1987) as an original and important contribution to the renewed effort in bringing collective praxis into organizations. To support our argument we will give examples from our own research with nonprofit organizations (Barros, 2010) and from other studies (Ashcraft, 2001; Engeström, 1999; Séguié, 1976) that showed the importance of constant collective discussion and reflection by organization members in successfully changing their work conditions.

Through our paper, we hope to contribute to the renewal of the analysis of the role of collective debate in enacting change. We feel that the excessive emphasis on the “demise of grand narratives” by the resistance literature has robbed us of an essential and important research object. In this sense, even if we considered the existence hypersurveillance companies suggested by the current research on resistance (Fleming, 2002), one of the interesting research objects is to examine how individuals can carve a ‘third space’, an institutionalized platform for free expression in this kind of organization and how can this impact organizational change. We suggest that Activity Theory (Engeström, 1987) is an innovative and powerful tool to understand and expand this process.

‘Looks’, Emotions and Team work: The Case of Rugby

Lynne F Baxter & Rob McMurray
University of York

‘There are days like this that many rugby players never experience. It is special.....You will meet each other on a street in thirty year’s time and there will just be a look, and you will know just how special some days in your life are.......We will go for the jugular. Every tackle, every pass and every kick is saying to the ******** Springbok, you are dying. Your hopes of living in this Test Series are going. On that field sometimes today all that will be between you is a look, no words, just a look. It will say everything. The biggest thing it will say is you are special, you are very, very special.
It has been and is a privilege. Go out, enjoy it, remember how you have got here and why, and finish it off. And be special for the rest of your lives....’ Ian McGeechan, Lions Team room, 28th June 1997, Durban, two hours before the 2nd Test (McGeechan, 2009: 230).

The above quote is taken from one of the most iconic motivational speeches in rugby union, where a scratch touring team from each of the four nations of the British Isles (‘The Lions’), which is formed for two months every four years beat the reigning world champions in their own country: South Africa. This feat had only been attained once in the last century.

It can be argued that management theorists adopted the sporting idea of a team to re-label groups in the 1980s, and that sport has itself served as an example for managers in many different contexts. Sociologists of Sport have noted the emotional involvement of spectators, this paper focuses on the emotional connections between players, both past and present and how these are fostered through the use of the ‘look’ or the visual dimension to organising. We think that the emotional aspect to team working is under explored in organisation theory, and this is conveyed through the body and speech.

The paper explores the use of visual metaphors and the visual aspects of being part of a team using textual analysis of the biographies written by some of the players and coaches and visual methods to analyse film of the tour. The analyses covered overlapping, but in some instances different material which is used to label, motivate and instruct players – by coaches and by each other as an integral part of the sport.

The paper uses the case of rugby to show how underplayed the Berger and Luckman concept of ‘reciprocal typification’ is in management theory and practice which fails to capture adequately the emotional connectivity or disconnectivity involved in the practice of organising in teams.

Hamming It Up: Irony, Resistance, and Emotional Labor

Vicente Berdayes
Saint Mary’s College

This paper discusses the use of irony as a form of resistance in settings that require employees to perform emotional labor. The author discusses ironic performances of greeting behaviors among food preparation workers in a neighborhood sandwich shop in the United States.

Workers’ greeting behaviors in this chain of stores have been scripted to insure consistent expression of the emotional tone associated with the franchised brand of the restaurant. Scripts of this type are a contemporary extension of Taylorism and bureaucratic control in that they attempt to rationalize encounters between
customers and workers in terms of standardized, rule-based protocols. Scripts routinize the performance of affective displays, but in doing so they also deanimate social relationships and lead to worker alienation.

One way workers resist this form of control is through the ironic performance of the script. By “hamming it up” workers knowingly draw attention to the theatricality of their performances and the contrived nature of the situation they are implicated in. Hamming allows employees to distance themselves from their scripted role and strengthens informal workplace culture by allowing workers to engage in a limited form of collective burlesque that subverts the refinements of contemporary workplace control.

This paper examines irony as a category of workplace performance and discusses its strengths and limitations as a form of worker resistance. In line with the SCOS conference theme, emphasis will be given to discussing how the visual properties of the setting and script have been designed to communicate a coherent brand identity.

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**Meaning of time in Post-bureaucracies: The new regulation of interplays between work time and out-of-work time – Application to the case of senior employees.**

Dominique Besson  
IAE

Discourses and practices on new forms of management break with the bureaucratic way of management in multiple aspects. Particularly, they re-adjust the relationship between employees and organizations, between life outside work and work activities. In modern organizations work and non-work role are (were) clearly distinct. Among new characteristics of contemporary organizations which we consider post-modern, rises a strong trend of requiring individuals to themselves regulate frontiers between what is professional and what isn’t. A new skill is required: to manage, primarily individually, but also at the autonomous groups level, the aspects of personal life which must be instrumentally used in work. The very meaning of time changes in this new configuration.

This constitutes a shift both culturally and in work setting. The shift directly hurts the representation of work of the generations of people who have known, and trained themselves, in the “modern” forms of management. For youngest employees, the mutation is easier, either materially (in confirmation of personal life with work requisitions) as in their representations of work and professional involvement. It is furthermore very coherent with modalities of perception of this professional implication which rises since many years. At the contrary, older employees have more difficulties to acclimate themselves to these new forms of flexibility, which are a non-sense for them. They are directly in opposition with their meaning of self at work.

We develop this in two times.
First, we propose a synthetic presentation of the emergent characteristics of current organizations. We consider as bureaucracies the taylorist forms of organizations and traditional, other said modern, management. We specify as post-bureaucracies the archetypal form of the current trends in productive organizations. By archetype, we underline that we use a stylized approach: we treat of conceptual models –including implicit theories- and interpretative schemas, and we don’t adopt a positivist approach with testable hypothesizes. Notably, quotations of employees in the article are illustrations, not demonstration.

We then propose an explanatory schema of the “downgrading” (loss of socioeconomic statute) of senior employees by incoherence between their characteristics –both “positives” and “negative” in the managers’ expectations- and those of the post-bureaucracies.

We present and develop five characteristics of post-bureaucracies which directly impact the seniors, and particularly in the time- framing of life in and out work –and more, by the organizationally-lead re-setting of distinctions between work-time and “non-work” time. These are: move from bureaucratic structures toward organic networks; requisition of autonomy and personal involvement in work; works groups working as communities and related “working use” of emotions (and feeling); work pressure through hyper-competition; last but not least, global contestation of the roles distinctions, between personal life roles and work life roles.

These five characteristics construct a new conception of the productive time in organization, that we’ll figure as:

**Bureaucratic Time: Clear Roles Separation**

![Bureaucratic Time Diagram]

**Post-Bureaucratic Time: Recurrent Loop**

![Post-Bureaucratic Time Diagram]
(Re) collecting myself at work

Jan Betts
University of Surrey

This paper examines a specific aspect of the complex relationship between workers and those objects which they see as meaningful in their workplace, namely how do the objects work together as a (psychological) collection rather than as individual pieces to offer their meanings. It uses photographic, interview and Repertory Grid data gathered from an ongoing project using as participants a variety of full time and part time workers, who are asked to identify and photograph meaningful objects in their working spaces. Participants see things literally, in that the objects are subject to photography: however the seeing is also in response to a personal and psychological evaluation, in that they are chosen in response to a particular question. Specifically the paper suggests that such objects may function not only as a separate piece of memorabilia, fantasy, resentment or utility but together as a more structured internal visual collection, which serves to make sense of and give coherence to our every day working lives through the constructs which are built around the objects. Whereas individual pieces may refer to someone’s history or self concept, the overall collection can frame a way of looking at being a worker, for example as someone who is cared for, or someone who is in need of a defensive space; we recollect who we are through our collections.

The study of collecting within the academic field has developed rapidly in the last twenty years, moving from a definition which was narrow and specific and largely concerned with either private collections, (usually in the hands of wealthy people), or museums, to a much broader understanding and exploration of the psychological function of those objects which might more loosely be called a collection. The relationship between the self and a collection has been identified variously by Baudrillard (1996) as offering an extension of the self, creating an object abstracted from its function and thus brought into relationship with the subject, and by Blom (2004) as a means of classifying and ordering the world, as a dramatization of personal and collective pasts, as a way of preserving ourselves and as a reminder of the very reality it has been created to stave off. Larsen (2009) suggests it is a way of mastering the world. Stewart (2006in Pearce) identifies collecting as the making of a hermetic world, a subjective domain. The definition of a collection is still a contested area, but the paper argues that the relationship established between the objects identified offers sufficient coherence to add up to a collection, something that offers an internal or intrinsic relationship between the things gathered and the subjective view of the other. The concept of collecting, particularly using the broad tripartite definition of spectrums of collecting offered by Belk (2006 in Pearce), of conscious/unconscious, vertical/horizontal and structured/unstructured offers a
useful and potentially powerful new way to consider the relationship of self to the visual world.

**Know thyself? Questioning the idea of reflexivity as virtue in cultural learning processes**

Maribel Blasco
Copenhagen Business School

In Western social science, ways of learning, knowing and understanding oneself and others are predominantly expressed in terms of the visual: ‘self‐scrutiny’, ‘soul-searching’, ‘self-contemplation’, ‘introspection’, ‘self‐monitoring’, ‘self‐image’, ‘seeing through’ oneself and others, ‘transparency’, ‘reflexivity’. This visual bias may be found both at the level of individual and organizational learning, where learning is often understood as a reflexive, self‐critical, self‐corrective process.

In this paper I explore some implications of this visual bias in the field of intercultural communication (ICC), with a particular focus on the notion of reflexivity, which appears in ICC both as a key learning method and as an ultimate learning goal. Reflexivity tends to be taken for granted as a virtue, and is often depicted as the pinnacle of cultural awareness learning. However, like in other areas of social science, how the concept of reflexivity should be defined and used in ICC is less clear. There is curiously little reflection on reflection.

In ICC scholarship, the dominant notion of self is a highly self‐conscious, post‐modern being practiced in discerning and transcending its own cultural assumptions. Its metaphors about self‐understanding are primarily visual: one able to engage in self‐scrutiny, turn its gaze back onto itself, and see through itself. This is a self that does not see itself as ‘fixed’ in any way by culture, even though it may have no difficulty in seeing others as so. But it is at the same time routinely considered in much ICC scholarship to be stable enough to function as a point of reference to be consulted in a self‐critical inner dialogue.

In fact, the idea of reflexivity as a route to accessing and understanding one’s mental processes choices and beliefs is not unequivocal, as shown notably in research in the fields of psychology and pedagogy, which has found that many mental processes do not actually appear to be accessible through introspection. This research has also shown that the ways people reason about and legitimise their beliefs, decisions and behavior often closely resemble the ways they think about other people. Moreover, people’s knowledge about the world, and hence the ways in which they understand themselves, are themselves products of the social context in which they have acquired their knowledge. Introspection does not therefore necessarily offer a convincing route to transcending routine beliefs and responses, such as cultural prejudices and stereotypes. Just like in a mirror, the reflected image closely resembles the self that contemplates it.
I use these critiques about the virtues of introspection as a point of departure to discuss some assumptions that underpin the notion of reflexivity as it is used in ICC literature. First, I explore the cultural biases that underpin the notion of the reflexive self in ICC literature. Second, I look into the way that ideas about cultural difference are used in connection with reflexivity and cultural awareness-raising. Finally, I address the implications of these assumptions about reflexivity for the training of cultural awareness and cultural learning processes.

Aesthetic approach in understanding organizational creativity

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Turku School of Economics

Creativity is nowadays seen as a key to success of all kinds of firms and, as a consequence, creativity has become a popular theme in academic management and organizational studies literature and in the popular business press. The traditional approach to creativity has often concentrated on the creative individual and individual creativity (Andriopoulos 2001), whereas organizational studies have focused more on creativity in organizations, in other words on organizational creativity (Sundgren & Styhre 2007). The current research on organizational creativity is dominated by questions on how to manage creativity (Styhre 2006) and how to create an environment that would foster organizational creativity (see e.g. McLean 2005).

Aesthetics, on the other hand, refers to a basic dimension of human being; namely the experiences and knowledge derived from the five senses and the feelings and affects evoked by them (Gagliardi 2006). Aesthetic dimension is constantly present in organizational life even if it has largely been ignored from the mainstream management literature, which tends to have a more limited view on human beings as members of an organization and on organizations as contexts of organizational life, and thus focused on the rational, logical, understandable and manageable side of both human and organizational behavior. (Ropo & Parviainen 2001.)

The aim of this paper is to conduct a literature review focusing on academic journal articles on organizational creativity. The articles are read focusing on how organizational creativity is seen and defined, and a special interest is paid in studying if the aesthetic dimension of human being and organizational behavior is allowed for in organizational creativity studies and to what extent.

Retrospective Case Narration Using Photographs as Memory

Mariana Bogdanova

This paper explores the relationship between researcher-created photographs in the data-gathering stage of qualitative research (multi-method) and the case study construction process. It is an account of how photographs are used to (re)construct
the fieldwork narrative resulting in the writing of four distinct cases and multiple-case analysis. The research is part of a doctoral thesis on learning and knowledge exchanges between partner non-governmental organisations (NGOs).

Photographs of the organisations' people, artefacts and events in four NGOs in South-Eastern Europe were taken during the field research as a supplement to the research diary. Though not initially intended, this interpretivist-framed visual data produced by the researcher gradually became a more central aspect of the data analysis alongside the interview and documentary data. As such it is subject to the concerns voiced on finding the balance between the internal and external narrative of the visual data. This theme is discussed here as:

1. Capturing what is visible, what the researcher sees, and the translation into writing about the organisation – examples of links between specific photographs to types of writing strategies.
2. Case study construction and cross-case comparisons - links to the coding process in grounded theory (Glaser and Strauss 1967)
3. Moving between image/vision, memory, scene and narration

The paper discusses the integration of photographs from field work in the writing process and established specific relationships to the case method and grounded theory approach in structuring, analysis, and interpretation of findings. It illustrates how using photography in different ways has implications for the transparency of the grounded theory method and the case writing process.

Envisioning a Future Without Journal Rankings: Strategies and Tactics of Resistance

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This paper is effectively a call to arms in the effort against the use of journal rankings in management and organisation studies (MOS). The last fifteen years have seen the accumulation of critical academic commentary on the changing nature of academic work – the increasingly global developments that have become known as the coming of the ‘new higher education’ (NHE) (Jary and Parker 1998; Trowler 2001; e.g. Winter 1991). The critics have drawn attention to the way the NHE (effectively an academic embodiment of ‘new managerialism’, ‘new public management’ and the neo-liberal governmentality that rationalises them) has implied the introduction into academia of the increasingly sophisticated technologies of auditing, monitoring and surveillance designed to produce disciplining effects on academic productivity and performance (Shore and Roberts 1995; Shore and Wright 2000, 2001; Slaughter and Leslie 1997, 2001; Slaughter and Rhoades 2004; Strathern 2000). In this new context, selective state investment programmes, research assessment exercises and HE institutional policies around the world (see Castree 2006 for a useful overview of national situations) have coupled research quality and the production of tangible and measurable research outputs such as, ideally, publications in highly-ranked

As hinted above, journal rankings and citation indices have been highly instrumental in bringing about and sustaining these developments, and, in the last few years especially, there has been a growing recognition of their substantial drawbacks as a (key) measure of quality and their harmful effects on MOS research. Both the mechanics of their construction and the dynamics of their use have been subject to questioning, and they have been criticised for serving to reproduce largely US, or at best Anglo-Saxon, White masculine mainstream orthodoxy in management knowledge (Kwok 2007; Legge 2001; Macdonald and Kam 2007; Merilainen et al. 2008; Nkomo 2009; ÖZbilgin 2009). More fundamentally, they have been said to be part of a ‘skewed mindset’ now dominating academic work, whereby the latter is encouraged towards the goals individualistic, careerist self-interest rather than the pursuit of meaningful research and teaching (Giacalone 2009). It is arguably this mindset that results in citation gamesmanship (Macdonald and Kam 2007) and ultimately re-enacts the publish and perish culture, where even allegedly ‘critical’ scholarship remains largely disconnected from pressing societal issues (Dunne et al. 2008).

The extent of current resistance to the ranking game and the ‘skewed mindset’ that informs and co-constructs the NHE ways of assessing academic performance is debatable (e.g. Adler and Harzing 2009; Anderson 2008; Giacalone 2009; Macdonald and Kam 2007; Merilainen et al. 2008; Parker and Jary 1995; Prichard and Willmott 1997 for a variety of perspectives). The position of this paper is that, whilst it is clear that there is some resistance, it is also striking that, just as the failings of the journal rankings get more ‘mainstream’ exposure through dedicated special sections of high-ranking journals like JMS (2007: 44 (4)) and AMLE (2009: 8 (1)), the production and consumption of rankings is carrying on undeterred. In the UK, for example, the Association of Business Schools (ABS) has just produced the 4th version of its highly pervasive and influential Journal Quality Guide (March 2010), which is now becoming embodied into routine departmental processes as part of preparations for the Research Excellence Framework (REF) replacing the old Research Assessment Exercise (RAE) in 2012.

I would like to argue that the time is now ripe to step up resistance to both the production and the consumption of rankings such as the ABS list, as well as to readdress the assessment of academic performance more generally. This paper calls on SCOS members to contribute to the articulation of ways in which this can be achieved, and offers some ideas as a starting point for discussion. It takes up Giacalone’s (2009) argument to suggest that, strategically, we should work towards shifting from the instrumental rationality of the ‘skewed mindset’ to the more substantial rationality of meaningful research and teaching. This would involve developing appropriate academic ethics and effective ways of translating those
ethics into the languages of the wider stakeholders. Tactically, we need more active resistance on both individual and, importantly, collective levels. In the first instance, we need to lobby our departmental heads and deans to stop using journal rankings in individual and departmental objective setting and performance evaluation. We also need to lobby the bodies that produce journal rankings such as ABS to stop making them, and organising a petition could be a useful step in achieving this. Journal editors, editorial board members and reviewers also need to come on board and commit to actively resisting playing the citation game. Whilst all this and more could and should be attempted by individuals, I believe it is crucial to develop some sort of collective infrastructure, perhaps in the form of an EGOS standing working group or a dedicated association that would lend some weight to the resistance as well as provide a standing forum for articulating alternatives to the current practices. The latter could involve, for example, designs for more holistic ways of evaluating the academic role in line with the attempts to straighten out the ‘skewed mindset’ and to bring to life the vision a scholarly future without journal rankings.

Are spiritual ways of seeing things, also ways of not seeing?

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For Zizek, much of the discourse “New Age” spirituality facilitates a sort of blindness to the structural conditions of capitalism, which in Zizek’s mind creates ‘...an inner distance and indifference towards the mad dance of this accelerated progress [of late capitalism]’ (2001: 13). The idea that spirituality as a sort of ostrich-like process which focuses the mind inwards, numbing down, so that “what really matters is the peace of the inner Self to which you know you can always withdraw (Zizek, 2001: 15)” adheres to modernity’s secular ideology which paints spirituality as an inferior “other”. This alterity marked out a claim for a “new” world order based on a critique of passive recourse to guidance by others and exemplified by religious observance, and encouraged the resolve to be guided by one’s own reason. This distinction was a powerful differentiated the “Enlightenment” project from the past and lead to a political struggle against the dominant institutions of the time, specifically, the church and the monarchy. Crucial to this ideological tussle was an attack on the foundational claims of religious knowledge. Modernists pursued what they considered to be the morally higher ground of reason attacking the Church’s historical reliance on faith.

Recently, there has been a renewed interest in things spiritual. Zizek’s launches a neo-marxist critique of this new spiritual thinking, particularly with its the contemporary fascination with oriental spirituality. In order for Capitalism to continue, he argues, it must find new ways to maintain its asymmetric relations and to postpone its collapse. In this regard, its agents use every trick in the book to perpetuate the system, and the latest is to co-opt old forms of domination, vis-à-vis religion or spirituality (the opium of the people). New spirituality can be seen as something like Prozac which keeps the people docile and submissive with the
insidious consequence that they are blind to various forms of domination. In this sense contemporary spirituality is simply a banal distraction from the main game which is about power and the capitalist relations. The yuppie meditates and goes on a retreat to survive another year. This paper will contend that Zizek’s ideological dismissal of the so called “new age” fails to comprehend the broad scope of the modern engagement with Asian religions. It ignores the work of Buddhist scholars, such as David Loy, who advocate a new agenda for society based on ethical engagement, and includes such practices as frugality, and onto-phenomenological reflection. The benefits of meditation and mindfulness do not come at the expense of making its adherents unable to recognize and ultimately challenge their relationship with capital. They are not simply “happy slaves” – who only are looking inward. Rather the core methodology of mindfulness is an enabling skill, which involves the direction of attention away from abstract intellectualization which is the real opiate. Paying attention to what is going on opens the door to a potentially more sustainable perspective on existence and potentially enhances the power and well-being of the individual to resist being caught up in the frantic capitalist game.

Images and the spirit/practice of resistance: the Cuzco’s School of Painting

Ana Maria Carreira

The Spanish colonization in the Sixteenth century produced a radical change in the power structures of indigenous communities and their practices. Amongst many other factors, a new idea of ‘race’ and the influence of Christian thought and imagery changed the way by which ‘indigenous’ and later on ‘mestizos’ think about themselves. Spaniards imposed their views of the world through a new set of images, beliefs and practices. They aimed at destroying indigenous practices or artefacts, by building upon former sacred places and spaces.

The process of colonizing the imagination of indigenous communities is produced, amongst other ways, through the sacralisation of the space and the production of images as devices for cultural and political domination. Those who were dominated—the indigenous population—had to rebuild their identities throughout imitation, simulation while disregarding (at least at the official and discursive level) their own practices, which were labelled as inferior, barbarian or uncivilized. However, while indigenous and mestizos learned how to ‘copy’ images emerged from the West European matrix, they developed at the same time their own identity and language. The case of the indigenous artists who formed the Cusco’s School of Painting during the seventeenth and eighteenth century, represents an interesting example in which the ‘classic’ ways of painting derived into a very original visual language. This paper aims at studying some visual examples of Cusco’s School of Painting by highlighting the process of mestizaje, hybridization and resistance expressed by images and paintings.
‘A full-blown and planet-wide schizophrenia ... now rules: even as all sorts of ecological measures are being taken, even as a strategy for the proper use of the world, for an ideal interaction with the world, is being deployed, there is a simultaneous proliferation of enterprises of destruction, a total unleashing of the performance principle.’ (Baudrillard 1993:119)

In 1987 we published a paper in which we argued the need to develop a deliberate and clearly articulated metatheory of/for management, based on a concept of general social good rooted in Freud’s insistence that there should be a general commitment to the ‘determinate negation of unequivocally identifiable suffering’, as part of the process of ‘providing a rational basis for the precepts of civilisation’. Management, we argued, is inevitably informed by a metatheory that makes sense of its principles and actions, that establishes what shall be regarded as ‘truth’ in the management process – and, we argued, under capitalism, the metatheory, rooted in 18th century political economy, is focused on serving the interests of private (literally or analogously) ownership. The legitimacy of this metatheory, and the interests it serves, is carefully maintained by the assertion that there is close congruity between the general social good and the good of capitalism. This produces a delineation of the management function that, simultaneously, guards and grows the interest of Capital, and provides the goods and services that constitute the ‘wealth’ of the ‘masses’: accumulation for Capital, consumption for everyone else, defined as mutual benefit. This partisan management has been held to be sufficient for owner and consumer alike. The idea that the general social good might not be best served by pursuit of the interests of Capital was, at least, an unnecessary distraction, and, in any case, inadmissible in terms of the metatheory. But the recurring dysfunctions of capitalism, routinely attributed to ‘poor’ management, yet deemed to be containable within the existing economic model once some fine-tuning has taken place, are now giving way to conditions that cannot be so easily finessed. The developing environmental crisis, unlike the current economic one, cannot be addressed by simply increasing rewards for the already rich and increasing consumption for everyone else. And, given the role of organisations in creating global warming, it is inevitably necessary that organisations should engineer the antidote. Unfortunately, under the current metatheory, the truth conditions that are needed for this re-vision of management do not exist. An entirely different conceptualisation of management is needed. The imperative that sanctions management action – the supposedly efficient production of adequate returns to owners – needs to be changed to one that allows the very necessary achievement of an imperative being imposed on us by ‘Nature’: the reduction of human abuse of the planet. The logic of events itself has shown that it is no longer possible to ‘harmonise’ the general social good with the good of Capital. What is required is a **division** between the *desires* of owners of Capital and the *needs* of social good – and
this is urgently required, if the alternative die-vision, the rapid and irreversible destruction of the environment, is to be avoided.

What will symbolise current management theory and practice to future generations? What can we, as management and organisation theorists, contribute here? This paper will argue that we still lack, so far, an understanding of the management process that will enable escape from the worst case scenarios of global warming, and that the unreconstructed metatheory of management itself acts as a significant barrier to a meaningful approach to the problem.

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**Leading through the veil: seeing to the other side of catastrophe**

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&  
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*Abyssus abyssum invocat*  
(Deep calleth unto deep) Psalm 42:7

It is impossible to see the bottom of an abyss; its darkness defies even the imagination: a concept projected into its absorbing opacity is lost, just as a stone cast into its depths sends back no sound. Death is, arguably, such an abyss, at least for the living; most modern approaches to death, based on a one-life view, seek to avert our gaze from its abyss, and to focus instead on a reflexive attentiveness to our own bereavement. Here at least, however awful the pain, we are assured of something to see. (We might be offered a kind of roadmap of grief, reassuringly figured as a curve sweeping us way from hell, towards a supposedly level, sunny and solid normality). But it is hard to be diverted from the haunting question: what do the dying see as they go? Anything? No-thing? And perhaps more pertinently, how do they see?

In this paper we ask this question not of individuals, but of cultures, societies, ways of life. What does it mean for a culture to come to an end, and how do its members see their way through to an inconceivable future? Jonathan Lear addresses this question in Radical Hope: Ethics in the Face of Cultural Devastation (Lear 2006), a close examination of the leadership offered to the Crow Indians by their chief Plenty Coups. In the final chapter, titled ‘A critique of abysmal reasoning’, he concludes his thesis by indicating that when faced with inconceivable change – a present for which they had no concepts – the Crow were guided by certain dream-images, dreamt and interpreted in a manner that provided a reference to relevant virtues of courage and learning. Chief Plenty Coups exemplified these virtues and practised them with signal élan. Lear argues that the psychological function of a virtuous leader in these circumstances is to affirm the fundamental reality of goodness, and thus to stand against despair.
A counter example is drawn from Chinua Achebe’s (1958) novel Things Fall Apart, which recounts the collapse of a way of life in an Igbo village (Nigeria) following the arrival of European missionaries. The central character is Okonkwo, a great man who exemplified the virtues of his society yet was impotent in the face of (for him and the culture) catastrophic change.

We conclude the paper by considering the implications for societies faced by ecosystems collapse (Curry 2006); and question what means, in western Europe, may be employed to enable our equivalent of dream-vision. We draw mainly on ancient Greek and Buddhist accounts of dying to identify virtues and disciplines that may be helpful in this endeavour.

The blind spots of the cultural crystal ball: the invisible consequences of culture in international management research

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Culturalism has been for fourty years the largely predominant approach to international management. It mostly consists in giving (national) culture a prominent and enduring role in the shaping of behaviors and practices in foreign countries or in international interactions. I will consider culturalism as a crystal ball designed for making cultures visible and readable as a set of traits with variable strength (Hofstede-style) or as an overarching logic ruling behaviors and practices (d'Iribarne-style). Whereas it pleads for transparency and neutrality, the culturalistic crystal ball appears to be like an onion with several concealed layers, filtering and coloring what it claims to faithfully represent or mirror. This onion-like crystal ball may be peeled off, in order to uncover the various devices it operates and the underlying assumptions it relies upon. Each of these skins shows the invisible stones which culturalism throws in its own glass house. Returning to the crystal ball metaphor, the crystal appears to be stained by a number of blind spots, whose visualization permits to underline the aporia of culturalism in international management.

First culturalism may be described as a drama in three acts, as it is shown in intercultural management: national cultures are considered as equal (of an equal dignity, thus meriting equal respect) and incommensurable and as summarizing the very nature of societies (act 1); this results in fatal differences which are substantially irreducible and lead to misunderstandings, miscommunication and conflicts (act 2); fortunately, intercultural management which has the power to make differences readable and visible is able to give the key to successful international interactions despite differences (act 3).

Second, a triptych of characteristics is often associated with culturalism, each of which is filled with good intentions (those the road to hell is paved with), humanistic orientations and soft managerial preoccupations. In a covert manner, culturalism first assumes essentialism: culture encapsulates the very essence of a given nation. It
is the major driving force for change and the basic kernel which behaviors and practices result from. Second, it assumes internal homogeneity: differences within a given cultural set are insignificant when compared with differences with other cultural sets. Third it assumes cultural stability and permanence: culture endures through time and history, it constitutes an invariant of societies.

Third, this triptych of characteristics results in another triptych with three more embarrassing consequences: culture is assumed to determine behaviors and practices to a large extent (determinism); culturalism projects a culturally rooted conception of culture (inherited from the Enlightenment and colonialism) which participates from a kind of ethnocentrism or universalism; it pleads for centuries-long traditions and relies upon anthropologically outdated conceptions of culture (traditionalism and conservative past-orientation).

Finally two more features derives from the former ones. First it offers a wide range of opportunities of ad hoc reconstructions: history may be amazingly reinterpreted in terms of culture which appears to be the very source and engine of history. Second under the cover of humanism, culturalism appears to be a powerful device of political legitimization: various forms of domination may be said as stemming from culture. The paper uses a number of visual images (drama, crystal ball, onion, triptych...) in order to explore and exploit the issue under study.

Marketing to the Senses

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Distant are the times when it was widely accepted that “a good product speaks for itself” (Gobé 2001). The contemporary consumer constructs identities and self-concepts, tries out new roles and creates new self-images in collaboration with brand culture. The consumption of signs is a form of aesthetic activity where brands are perceived as symbolic images conveying meanings which create feelings and immersion (Baudrillard 1998; Belk 1985, 1988, Featherstone, 1991; Morling, Strannegard, 2004; Schroeder, 2005; Ahuvia 2005). This shift from tangibles to intangibles is illustrated by Klein (1999) where companies have outsourced their manufacturing so that they can be “free to focus on the real business- creating corporate mythology powerful enough to infuse meaning into these raw objects just by signing its name”.

In marketing, aesthetics refers to the sensual and experiential perception of the brand as opposed to the logico-rational understanding introduced by former brand theory. Schmitt and Simonson (1997) define marketing aesthetics as a sensory experience in brand output that contributes to the formation of its identity. Its central notion is a subtle but integrated synaesthesia where the “marketing message” is communicated via all the 5 senses because only through such a holistic
approach will there be a maximum impact achieved (Lindstrom, 2005). Through the subconscious immersion of positive feelings, the brand aims at tapping into the consumer’s dreams and desires as opposed to satisfying mere needs. Schmitt (1999), borrowing the concept of phantasmagoria from Benjamin (Cohen, 2004) reminds us that “brands are first and fore-most providers of experience”. Consumers want “products, communications and marketing campaigns that dazzle their senses, touch their hearts and stimulate their minds”. Back in 1982, Hirschman & Holbrook discussed that individuals not only respond to multisensory impressions from external stimuli by encoding these inputs, but they also react by generating multisensory images within themselves. By smelling a perfume the consumer will perceive and encode its scent but (s)he will also generate internal imagery containing sights, sounds and tactile sensations, all of which are equally ‘experienced’ (See also Bloch 1995; Veryzer, 1993, 1999).

There is considerable indication that such an approach has the potential of drawing inferences and emotional associations strong enough to create affection between the brand and the consumer, fostering an emotional selling proposition “where products are perceived as different primarily because of an emotional attachment” (Lindstrom, 2005).

This paper discusses the impact of a synergised aesthetic appeal which does not focus on the traditional sight & sound variables. It constitutes a literature review as part of the author’s PhD thesis on the impact of aesthetics in marketing communications for product categories where the consumer is highly-involved. Although aesthetics in marketing is becoming a recognised area of research it mostly focuses on low-involvement product categories, leaving aside the majority of the high-involvement ones and the potential aesthetics can have.

The concept of trust and its effect on discursive practices within Open Source Software projects.

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Drazin, Glynn & Kazanjian (1999:291) argue that creative processes at intra- and inter- organizational levels may emerge form a process of negotiating multiple, often competing, interests and perspectives. The problem is how to integrate people for such actions. One of the answers is linked to the trust concept, which became extremely popular in organization theory, in particular as a prerequisite for successful collaboration (Gambetta, 1988; Hardin, 2002; Lane & Bachmann, 1998/2000) and resource for building social capital (Rothstein, 2007).

This theme is also present in the studies of the commercial IT/software sector as well as of the existence of online communities. Although the problem of trust in the Internet-mediated collaboration has been noticed within a field of the open source software (OSS) projects, it is still a controvert issue. The concepts of the institutional (system) trust or swift trust exist in the open source literature, but not much
empirical evidence of how trust between business and private participants in OSS projects is developed, maintained and broken. Moreover it seems that not only trust issues should be under scrutiny. Behind the popular trust discourse and community-building activities, open source – business collaboration is not free from the exercising of power.

This paper won’t make those issues less controvert but will draw some empirical insights into the trust-power struggle in the Internet-mediated projects. In this paper, I will take a look at two cases of OS collaboration in order to analyze how concept of trust is used. I put special emphasis on how power and control possibilities within the projects affect the trust discourse. Therefore the main theme is not a trust relationship per se, but rather how people use the concept to facilitate work and create illusions, not necessarily creating the trust between them.

By showing how and when project participants use the concept of trust in their online discussions and interpreting them in the context of broader study of two cases, including participation in gatherings, interviews and observations as well as available online materials, I aim at better understanding the power vs. trust game in the creating vision of the OS-business collaboration. The example of the big corporation participation within two specific open source projects gives insight into duality of logics (communal resources of Open Source and profit/market-oriented businesses) at the institutional level and creation of specific hybrid structures in which some kind of trust and credibility is produced. While one of the projects is well-established workspace for OS collaboration, the other serves as a corporate strategic vision for post-purchase customer innovation platform.

Not letting bygones be bygones: on the role of organisational nostalgia in the process of creating group identities

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Drawing on a larger ethnographic study, the paper focuses on nostalgia which is understood as ‘a tender yearning towards [the past]’ (Gabriel, 2000: 174). Following the work of Davis (1979), nostalgia is interpreted not as an outcome of the past, but primarily as a product of the present. The view of nostalgia as principally linked to the present, rather than the past invites regarding nostalgia as a ‘powerful resource of identity’ work (Gabriel, 2000). Nostalgia will be therefore investigated in terms of the role it performs in the processes of creating group identities and meanings, in particular in the context of the larger organisational discourse of change and its hegemonic identity narratives (Humphreys and Brown, 2002). The paper looks at how the organisation’s past is storied in the nostalgic tales by a group of organisation veterans whose feeling of self-worth is challenged by the official discourse which discredits and vilifies the past. In the here discussed case, nostalgia is not a feature of the whole organisation, but a ‘tender yearning’ for the bygone residing on organisational margins (Gabriel, 1995; 2000). In the here discussed case,
the organisational margins breaching the nostalgic fantasies are so small that they can be easily overlooked when the gaze is fixated on the future. It is, however, argued that it is precisely these margins that are particularly insightful for the understanding of the experienced ‘lack and loss’ of the organisational present (Driver, 2009).

From Back to Front: The Role of Architectural Space in Transformation of Organizational Identity and Image

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This paper follows the relocation of a middle sized organization from an old and dilapidated building to a new and tailor designed building. By following how employees act in, interact with, react to and enact the new physical setting of their organization, the paper proposes a framework for how to understand, situate and explain the role of architectural space in transformation of organizational behaviour. Contributing to the renewed interest in the sociology of architecture, the paper advances the idea that architecture performs as hub for endogenous and exogenous processes, entailing an emergence of value potentials in, through and around buildings. Drawing specifically on Goffman’s (1959) notion of front and back stage, the paper illustrates how a spatial designed organization, as either primarily back stage region or front stage region, informs the organization when perceiving and communicating itself as a certain type of organization with certain aspirations. It is suggested that a spatial structure characterized as either back stage or front stage region offers, provides, and furnishes the organization with differing affordances (Gibson, 1986) that either facilitate and support or oppose and constrain the aspiration of the organization to transform its behaviour, identity, and image. As such, architectural space might turn out as a resource and inspiration to organizational members and thus a catalyst in transforming identity and image. However, as this paper also is informed by symbolic interactionism it underlines the importance of interrelatedness between building design and organizational members. For the architectural space to be realized as a resource and inspiration to organizational members, the organizational members need to actively put themselves into relations with the building design – to select and indicate certain characters/symbols in relation to the responses they entail. By the advent of the employees the spatial possibilities are brought into play, and the potential values in, through and around the building are made possible as a quality of the physical building as object (Mead, 1934). I suggest that this interrelation between architecture and user in an organizational perspective may disclose ways of materially constructing identity and image in contrast to the vast majority of strategies that rely on means of mass communication, public relation, and branding discourses. This is illustrated by telling the story of how an organization physically went from back to front stage and how it then realized architectural space as a resource and inspiration.
Visioning Utopia - The perception of altruism and utopia within the performative moment.

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This paper aims to examine perceptions of altruism in the global performance art network. This network is central to linking performance artists together and facilitating the generation and continuation of this inspirational art medium. However, neither the intricacies of the performative moment nor the dynamics of this network have been researched to any extent. Traditionally performance infers the imaginary, the pretend, or surreal. Performance art however is performance that is essentially stripped of façade; with many artists looking to the real and the ritualistic for sources of meaning and connection. Performance art has sought to evade definition and institutionalisation for decades. However, a conceptualisation of performance art may be: real bodies, real action, in real time, in the presence of other real bodies.

Performance artists do not wish to pretend, but instead choose real actions eg. an actor may pretend to bleed; performance artists will literally bleed. Another feature of performance art is the blurring of boundaries between the “artist” and the “audience.” Performances may occur in the street, performers may interact with the audience in very mundane and ordinary ways. However, the experience can be quite moving, even extraordinary, with this opting for the real moment of meeting, the ephemeral contact, allowing space for transformation. Developing this sense of connection requires a certain personal openness and sense of generosity, which forms the basis of my proposal that performance art embodies a sense of the altruistic. I suspect that performance artists are seeking to bring their vision of utopia into real time, and attempt to do so within the performative act.

This paper will offer a brief history of performance art, and of altruism. Qualitative data derived from interviews with artists and will be presented in this paper. This data reflects performative, transformative, moments; the moments of the capturing of a vision, some type of dream of the future. Specifically I will explore perceptions of performance art, including artists’ perceived visions of new worlds playing out in real time in real life in “performance.” I also posit that performance art becomes a platform where ideas are in action, a platform where a moment of ‘utopia’ is a real moment in real time rather than fiction or fantasy. The data indicates that, in performance art, the artist is dragging dreams into reality; the performance moment, being a living moment, allows for a visioning of the world, as it could possibly exist. As well as shining a light on performance art itself, this paper also offers insights into the dynamics of the broader global performance art network and the value that it has for participating artists and audiences, both now and in the future. The paper concludes by outlining plans for future research in this area.
In the eye of the beholder? Biculturalism, professionalism and identity in New Zealand social work

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&
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University of Leicester

This paper starts from the premise that social work in New Zealand is at a very interesting juncture with regard to biculturalism, professionalism and identity. It is nearly four decades since the establishment of the Waitangi Tribunal in 1975, and social work as an occupation now has an explicit commitment to biculturalism in tackling inequality, disenfranchisement and poverty. Further, the more recent coming into force of the Social Workers Registration Act (2003) marks a decided if relatively late attempt to professionalize the occupation. Entrance now usually requires a social work degree, and there is currently voluntary registration of all social workers as well as a mandatory five-yearly competency test, operated by the professional body ANZASW. The competency test also requires social workers to demonstrate, inter alia, that they can work with Maori and other non-Pakeha ethnic groups.

In our small-scale interview–based study of social workers on New Zealand’s North Island, we set out to explore how these men and women (both Maori and Pakeha), first, experience biculturalism in their everyday practice. Of particular significance to the conference theme is the sense in our data that Maori social workers may be visible in counter-productive and stressful ways, as they are often assumed to be the inhouse expert on all matters Maori. Other data indicate, relatedly, that it is all too easy for social workers to render their Maori clients visible in similarly stereotypical ways, pigeonholing them into the ‘Maori box’ and making problematic assumptions about them as a result.

Second, we examine the issue of increasing professionalization, and whether the surveillance this implies is something which these social workers value. The data here suggest that registration and competency appear to be matters of some confusion in the New Zealand social work context, especially as the systems do not dovetail. Respondents indicate that increasing professionalization is of great importance to them, but that this is more about gaining respect – a different kind of visibility – from the public at large and from the other professionals they work with than about accountability for their practice. This opens up a third theme around visibility – of the wider image of social work in New Zealand and the substantial misconceptions which our respondents identify in this regard.

Overall, then, the paper asks the following key questions. As the occupation shifts from its basis in experience, uncertainty and trust in the individual employee towards legitimizing, accountability and competencies in the ‘business’ of social work, what are the discourses of Same and Other around culture and
professionalism in New Zealand social work? Moreover, how are these maintained, resisted and challenged? We intend that the findings will provide a “collaboratively constructed story” (Bishop, 2005: 122) about diverse micro-level experiences of the profession, one which has been co-created by ourselves as academics and our social worker participants. As a result, we hope this ‘story’ will constitute a relevant and useful account of the research site for further discussion by those who are employed within it or have jurisdiction over it – perhaps senior managers and members of governing bodies in particular.
Long sighted vision in a short sighted world – one company’s experience of change

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Fair trade is undergoing a dramatic transformation. The once politically and economically marginal grass-roots movement has been experiencing increasing commercial success and is progressively moving into mainstream markets. Extant marketing literature on this recent phenomenon is mostly concerned with the „mainstreaming“ of fair trade food commodities, with a major focus on coffee. Little attention has been directed towards the fair trade organisations themselves; especially the pioneer alternative trade organisations (ATOs) that are often operating as non-profit entities. How do these early fair trade champions market their products and alternative values in the competitive mainstream setting; and what is their vision for their industry’s future and the futures of the indigenous peoples they are supporting? To address this gap in the literature, this qualitative case study explores how Trade Aid, a New Zealand based fair trade organisation which has been in business for over 30 years, is negotiating the transition from niche to High Street. The research takes a social constructionism perspective in order to discover pertinent issues from the perspectives of those involved. In-depth interviews were conducted with Trade Aid organisational members to explore their view of the past and vision for the future - with additional interviews undertaken with experts on the fair trade market to gain their views of this changing commercial and social environment. The data was collected and analysed according to the core principle of grounded theory methodology. Findings from this case study suggest that the current trend of „mainstreaming fair trade“ is not restricted to only commercial brands and companies. It also offers market opportunities for those fair traders dedicated to the social mission of greater equity in global trade. However, in order to establish and consolidate a position in the mainstream, social enterprises like Trade Aid need to become familiar with commercial realities. Data revealed that a clear positioning as a „mission-driven“ fair trade organisation and a strategic use of marketing concepts are crucial for effective marketing in the mainstream. Moreover, insights gained from this exploration suggest that key brand values and points of differentiation are likely to be deeply rooted in the distinct organisational identity and heritage of a pioneer fair trade organisation. Overall, this study contributes findings to the emerging research area of "mainstreaming fair trade", and provides much needed insights into the conceptualisation of organisational identity and branding within the non-profit context. The lessons here would seem to suggest that keeping one eye on the present, which grounds and contextualises current business, and one eye on the future, where vision and progress can be realised, is only possible if the third eye, that which gives us enlightenment and clarification, is cast towards the past, where authenticity, identity and intention provide the platform for the business’s function and purpose.
Attempts to visualise social networks may be traced back at least seventy five years to the ‘sociograms’ of Moreno (1934). Yet, despite the power of the graphic for presenting relational data, network visualisations have emerged only relatively recently. Klovdahl (1986: 313) attributed the under-utilisation of the network graphic to “the time and tedium involved in producing hand-drawn diagrams” and “the impossibility of manipulating these [diagrams] once they are drawn”. However, advances in specialist software over the last ten to fifteen years, in particular, with regard to the development of social network analysis (SNA) software with a graphical displays (e.g. UCINET, Krackplot, Pajek), have provided the network analyst with the tools to construct, manipulate, analyse and interpret network graphics with ease and speed [see Linton 2000; 2009 for an overview of the diversity of social network visualisation techniques and packages]. Perhaps more importantly, though, has been the crucial role played by such visualisation software in the popularisation of SNA among business consultants and practitioners seeking new ways to improve the innovativeness and efficiency of organisations. Indeed, there is a growing literature that seeks to demonstrate how ‘invisible social networks’ might be leveraged for ‘visible results’ (Krackhardt 1993; Cross, Borgatti, and Parker, 2002; Cross and Parker, 2004; Cross and Thomas, 2009); it would appear that a key ingredient in this process is the graphical mapping of the prevailing social network. An example of such a network map can be seen in Figure 1, extracted from a case study of a construction company where social network analysis and visualisation techniques were employed to determine prevailing communication inefficiencies within and between its various projects and offices.

![Figure 1: Example of a Social Network Map Employed in a Social Network Consultancy Project Within a Construction Company (The Network Roundtable 2006).](image-url)

However, if social network analysis is to be employed by consultants and organisations to make evaluations of the social capital, communication behaviour,
and performance, of individuals, groups, and divisions within organisations, then there first needs to be greater reflection on the raw data that is being employed to construct such networks. After all, as Rogers (1987: 17) has noted, ‘without good data, network analysis is worthless’. Whilst the visualisation of social networks is clearly a powerful tool, it is also seductive, and has the potential to distract attention away from a number of long standing issues in social network analysis. For example, there continues to be an under-emphasis on the flows through the network, with data gathering focused on ‘who-to-whom’ connections, and an over-emphasis on the quantity (rather than ‘quality’ or ‘utility’) of such relationships and interactions. Given the importance of ‘bridges’ and ‘weak-ties’ for the innovativeness of groups and organisations (Granovetter, 1973; Burt, 1992), weaknesses can be seen to persist in data collection techniques that remain focused on respondent recall. Increasingly, data generated by interactions through social software, such as email, are being employed to map social networks. Yet such data is a poor and partial proxy for social network connections; poor because of the way that email distribution lists are typically employed by individuals within organisations, for example, and partial, because they do not capture the plurality of mechanisms through which individuals interact in organisational settings.

Even were we to assume the efficacy of the network data, other problems remain. In constructing the network map from individual dyadic connections and interactions, the network analyst typically builds a single map. In doing so, the network is reified, conflated, and ossified. Yet research has indicated that individual perceptions of a social network by its members – a likely greater influence on network member behaviour than the researcher defined network – varies greatly from such unified visualisations (Krackhardt, 1987). Social networks are also dynamic in nature; their structure fleeting and transitory. Ironically, in attempting to make the ‘invisible’ social structures ‘visible’, the visualisation focuses attention on the network ‘as was’ (i.e. when the snap-shot was taken), rather than ‘as is’ or ‘will be’. McGrath, Krackhardt, and Blythe (2003: 46) also raise concerns about our understanding of the way in which such network visualisations are interpreted by users, arguing ‘To be sure, we can make more programs that seem to us as researchers/programmers to make ‘better’ pictures; but we are relatively ignorant of how general human perception interacts with these fancy new features...’.

This paper will explore the above issues by drawing upon a range of social network studies.

When seeing is disbelieving, or how the experimental study of spiritual mediums shaped the disciplinary practices of modern psychology

J. Martin Corbett
Warwick Business School

Materer (1995) and Sconce (2000) have argued that spiritualism has been repressed in scholarly accounts of modernity. In this presentation it will be argued that
spiritualism, and particularly the well-publicised exploits of spiritual mediums in late nineteenth century Europe and the US, posed a significant challenge to psychology researchers. Indeed an argument can be made that the repeated attempts made by these researchers to understand the ‘supernatural’ powers at play during séances led directly to the development of a materialist psychology based on the principles and methods of natural science – a psychology that still thrives over 100 years later. Although, as the eminent psychologist Hermann Ebbinghaus (1859-91) observed, psychology has a long past but a short history, the relationship between psychology and spiritualism has been almost entirely overlooked in scholarly accounts of the modern history of psychology.

Many commentators argue that 20th century experimental psychology can trace its beginnings back to Wilhelm Wundt’s ‘new’ psychology laboratory established at the University of Leipzig in 1879. What is less well known is Wundt’s involvement in the experimental study of spiritualist mediums such as Harold Slade prior to the establishment of this laboratory. Unable to satisfactorily explain the visual manifestations of the automatic writing and telekinetic exploits of such mediums, Wundt insisted that it was the medium rather than the observer who was in control of the experiment. Convinced that the visual ‘tricks’ of the medium were based on the medium’s mastery of visual misdirection, illusion and deception, Wundt advocated a strict division between experimenter and subject whereby the experimenter took full control of the experimental environment (which often involved deliberately deceiving the subject). At a time when new visual technologies such as the stereoscope were calling into question the objectivity of vision and, by implication, the authority of scientific observation, Wundt’s ‘new’ psychology emphasised the standardisation and formalisation of vision and the construction of a discourse of objectivity through the design and use of statistics and experimental technical apparatus. Such a discourse reconstructed the individual subject as an object of intervention rather than as a subject of experience. Doubts concerning visual veracity were replaced by a distrust of the psychological subject. It was the psychologist, not the subject, who would now supply the categories for classifying psychological phenomena (and individuals) in order to protect the experimental situation, and hence the knowledge gained from it, from ‘contamination’. The experimental study of mediums in late nineteenth century Germany and England regularly involved the physical immobilisation of the subject and in so doing represents us with a peculiar re-enactment of Plato’s Cave in which the experimenter is the puppet master and the subject the prisoner.

The presentation ends with a consideration of the ways such disciplinary practices have informed the development of psychology in general and of work psychology and ergonomics in particular.
[In]visible [in]tangibles: visual portraits of the business elite

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Visual portraits of the business élite are widely disseminated, and form significant sites for communicating messages regarding leadership and associated intellectual, symbolic and social intangibles, yet have been neglected in organizational research. Such visual representations range from the sober parades of seemingly un-contrived passport-style photographs of individual directors in annual reports, to relaxed group poses of boards of directors, formal poses and cartoon depictions, together with flamboyant promotional images. A complex alchemy of image management takes place, as individuals and firms seek to manage impressions about themselves.

The business élite are at the very heart of Bourdieu’s intellectual assets, symbolic assets and social assets (Bourdieu, 1986; Maclean, Harvey & Press, 2006), which are interlinking intangible assets of organizations. The business élite is the mainstay of trust, feared to be lost or disappearing in The Audit Society (Power, 1999): from the medieval system of feudal loyalty to the London Stock Exchange’s longstanding motto “my word is my bond”, the pre-eminence of trust to business life echoes down the ages. Quality of leadership is key to understanding a business’s affairs, and there is longstanding research interest in the relationship between directors and firm performance (Dalton, Daily, Ellstrand & Johnson, 1998); assets like leadership produce superior market value and give investors confidence in future earnings (Ulrich & Smallwood, 2004). At the same time, accounting for intangibles is recognised to be inadequate.

This inter-disciplinary article constructs a framework from art theory to interpret portraits of the business élite and their associated [in]visible [in]tangibles. A framework is constructed of visual portraiture codes: physical (considering identification, physiognomy and stature); dress (providing social and cultural perspectives); interpersonal (considering body language and group portraits); and spatial (making use of props and artefacts and of settings). It is argued that, through each of these visual codes, tangible (physical) and intangible (intellectual, symbolic and social) qualities may be powerfully expressed that are mute in narratives and numbers. The framework is followed by analysis of illustrative portraits of the functioning of these visual codes to construct [in]visible [in]tangibles in portraits of executives in Reuters annual reports and in media images of Richard Branson of the Virgin group.
Relative gazes. Signage and its backstage

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Between 1995 and 2000, the transportation service in Paris have known a vast transformation. Its carrier, the Régie Autonome des Transports Parisiens (RATP), launched a process of 'modernization' that lead to the renovation of different features (organizational, architectural) amongst which the wayfinding system was considered as crucial. An ambitious signage policy was created. It resulted in the installation of numerous standardized signs that profoundly transformed the visual accountability of the subway spaces. The latter became a hybrid surrounding both architectural and textual.

In this communication, we propose to question such a process by showing how it involved mutiple visions not only from the riders, within the network's halls, corridors and platforms, but also backstage, from the workers that had to learn how to take into account the signboards in their activities in order to ensure their day to day maintenance. By underlining the differences between these visions, our aim is to reconsider the way the materiality and the objectivity of graphical objects and visual artifacts are generally discussed within organizational studies, notably in their Actor-Network Theory version.

Our research shows that the material features of artifacts are relative and concern at least two kinds of vision. From the riders' side, the signage establishes a politics of attention. It performs a graphical surrounding that the users have to take into consideration. What counts here are the immutability of the signs and their material stability. On the contrary, from the maintenance workers' side, the graphical objects of signage are seen as non-stable. Immutability and stability are not resources for them, since they are the results of their activities. More, the maintenance workers are asked to look at the subway signs not as immutable objects but as fragile and transforming entities that they have to take care of.

In other words, the installation of a standardized signage within the Parisian subway spaces instituted two relative gazes from which the material qualities of a same object appear opposite. Such a result highlights both the relational nature of vision and the diversity of the material artifacts' ontologies.

Our Penumbras: Dwelling Upon a Presence Outside Thought-Images

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University of Rhode Island
& Brower Hatcher

As members of a contemporary capitalist society we’re victims of its puritanical epistemology especially when we allow ourselves to deny or suppress the imaginary
dimensions of our everyday experiences. Because the imaginary dimension of experience is temporary, it is rarely acknowledged, described or shared with others. Thus, our fleeting images seldom become part of any public or private discourse. In his book, Thought-Images, Gerhard Richter explores the aesthetic ramifications of the literary genre of the Denkbild, or Thought-Image, as it was employed by four major German-Jewish writers and philosophers of the first half of the twentieth century: Theodor W. Adorno, Walter Benjamin, Ernst Bloch, and Siegfried Kracauer. The Denkbild is ‘a poetic mode of writing, a brief snapshot-in-prose that stages the interrelation of literary, philosophical, political, and cultural insights.’ Thought-Images not only reorient our understanding of the Frankfurt School of Critical Theory in important ways but also establishes significant links between these writers and contemporary French thinkers such as Jacques Derrida.

To understand the process of thought-images more fully, in our paper we explore the frontiers that extend from the concreteness of the “here and now” into the ephemeral space-time dimension of the imaginary. We propose that the imaginary dimension of experience is crucial to “rational decision-making,” because, suppressed or not, it impacts identity formation, information sharing and conversation. We propose giving life to the imaginary by thinking of it as the ‘penumbra’ that surrounds individuals in their experiences, perceptions, interactions and interpretations of reality. Penumbra is defined as ‘the partial shaded outer region of the shadow cast by an opaque object.’ Dwelling upon individuals’ penumbras allows us to hold still that which is normally fleeting so that we can more fully understand it’s meaning.

Chimerical in nature, the penumbra insinuates itself into our perceptions and is in constant, reflexive tension with the flow of daily experience (real and imagined). The penumbra, influenced by the content and process of memory, opens up for the individual a horizon on which to create possible futures. We recognize this as potential. One accesses one’s penumbra whenever one forecasts possible futures and illustrates possible scenarios of the realizable before they can be realized.

In this paper we use our own attempts at revealing and sharing our ‘penumbras’ as data that informs our thinking about (a) the way in which people imagine and create their social existences; (b) how people negotiate their past to find a fit or reconcile differences with others; and, (c) how the deeper normative notions and images that underlie people’s expectations influence choice and action. Understanding the dynamic influence and power of the penumbra is important because of its tacit and determining role in our interpretations of perception. We believe that by learning to see, feel and share our penumbras we can make better use of the information stored therein as images and feelings.

In the tradition of Lacan’s text, our paper operationalizes a threefold discursive movement formed through diverse “borrowings” from various theoretical discourses: We use Lacan’s Order of the Real to understand the notion of the penumbra and, using the techniques of ‘rupture’ and ‘image-sharing,’ along with the ‘theory of montage,’ we suggest a way of concretizing our penumbras as a strategy to decipher each other’s intended meaning.
Tunnel Vision: On the Myopia of Seeking Accreditation for Accreditation’s Sake

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Last year’s conference theme was ‘The Bridge’ and this year’s is ‘Vision’ – it is my intention to play with both of these in my presentation. I will return to the topic of my last year’s presentation, AACSB accreditation. Last year I discussed a fictional university (Podunk) and its trials and tribulations in its attempts to achieve accreditation from AACSB (‘A Bridge Too Far?’). Much of that presentation was based upon my experiences of the last six or so years as my own faculty attempted to meet a mandate that it achieve AACSB accreditation. This year, I will take a broader view, (hopefully) having the clarity of vision that will come with perspective of now no longer being a member of the business faculty. Lenses focused at a distance always have a greater depth of field than those focused close-up.

The principle focus of this presentation will be the examination of what appears, at least to me, to be the primary reason for most business schools to seek AACSB accreditation – the right to display the AACSB logo on their websites and brochures. Competitiveness in the ability to recruit students, resources, and ‘consumers for the product’ (that is, future employers for graduates) is seen in terms of the symbolism of being or not being accredited. Little, if any, consideration seems to be given to the costs of accreditation, nor whether these costs will be balanced with actual benefits (in terms of such things as program improvement). ‘Fear’ seems to be a primary motivator.

I will begin my presentation by stepping back an assessing the claims that AACSB makes about the benefits of accreditation. I will look at whether the accreditation process is actually capable of delivering upon those claims. I will also examine other’s critiques of the accreditation process (e.g., Lowrie and Willmott, “Accreditation Sickness”). I will concluded my presentation with an assessment of a likely vision of the future of business school education given a world where more and more schools suffer from tunnel vision and myopic decision making in the pursuit of symbolic competitive advantage (or, at least, not disadvantage).

International imaginaries: a visual study of four MBA programmes’ international representation

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&
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Open University Business School

This paper will explore how international management education is being visually represented through the web pages of four business schools, and will do this against
the backdrop of MBA students’ expectations of, and learning experiences in, these schools. Close examination of the manner in which schools represent their programmes on web pages is long overdue, if only due to their role as the global shop windows of schools’ activities. Web pages have become many students’, particularly international students’, initial point of information about the institution in which they intend to invest significant time and money to develop their knowledge and skills. A more fundamental concern that we pursue in this paper is implications of schools’ visual representations for approaches to pedagogy. Specifically, how is the process of an ‘international’ management education represented? Who, for example, features in photographs and video clips included on web pages? What is the nature of schools’ claims about their ‘internationality’ and how their programmes will develop students’ knowledge, competences and skills as international managers? We will present the different worldviews that we identify from web pages, and those that emerge from ten students’ stories to identify congruence and dissonance between these stakeholders’ (world) views, orientations and assumptions

The paper draws on two main data sources to explore international management education and learning. First, we begin a series of cycles of critical hermeneutic analysis (Thompson, 1981; Alvesson and Sköldberg, 2000), by examining four business schools’ web pages, paying particular attention to how international management learning is represented visually. Our second source of data is 43 qualitative interviews conducted with full-time MBA students studying in these business schools. Given the depth of analysis encouraged, and amount of discussion generated in our application of this approach, for the purposes of this paper we focus specifically on stories generated through ten of these interviews, discussing the different worldviews present in these stories.

To conclude our discussion we will put the data through one more cycle of analysis by turning to Taylor’s (2002; 2004) concept of social imaginaries, which Taylor describes as the way in which ‘people imagine their social existence, how they fit together with others, how things go on between them and their fellows, the expectations that are normally met and the deeper normative notions and images that underlie these expectations’ (2002: 106). We discuss the ways in which the students manifest their positioning in social space in their interactions with others, how they consequently acquire different forms of capital, and the three types of imaginaries that emerge: the Managerial Imaginary; the International Managerial Imaginary, and the Cosmopolitan Imaginary. By bringing the cycles of analysis together in this final cycle we consider how these imaginaries may or may not be represented in business schools’ visual representations of the international MBA experience. We consider the tensions and contradictions which emerge, and point to further issues to be addressed and researched. We argue that a better understanding of both student and institutional imaginaries can help us to better understand ways forward in theorising about the nature, limitations and possibilities of international management education and learning.
Dressing up for Halloween – Creating a Collective Work Identity in a Customer Centre Team in a Finance Company

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SINTEF Technology and Society

By using visual research methods (i.e. photographs) and stories from employees, we will shed light on the following questions and related discourses:

1) What stories can we as researchers generate from photographs taken at the workplace?
2) To what extent do these photographs enable us to tease out the complex and paradoxical nature of control and coping?
3) Relying on workers’ own written stories, especially a particular narrative where they described an incident where they all dressed up and performed their work in Halloween outfits, what does this story tell us about collective identity building?

The data stems from a case study financed by an international insurance company in Norway, 2006-2007. We visited three different teams in three customer centres. We observed organisational and cultural characteristics, and the work practices adopted by the employees. We also took part in team meetings and meetings with management, and interviewed 29 customer service representatives and 7 managers. In order to dedicate attention to the employees’ own experiences and assessment, we added visual research methods (photographs) and written narratives/stories from employees describing a day when the employees felt they were “in the zone”, doing great:

*Photograph: Abundant bowls of biscuits, chocolates and fruits in the rest areas*

This can be seen as a way that management rewards the employees but also a way of promoting effort (“sugar-kick”) in order to boost performance in a job that was strongly monitored. On the other hand, this can also be interpreted as a way of socializing and building rapport between team members, but also how employees seek comfort in a tough and stressful work environment.

*Photograph: Children’s building block as performance indicators*

Various measures such as colourful building blocks were used in the teams in order to display the number of sales. This was an important element in strengthening competition within the team and with other teams. It was also a way of cultivating playfulness and homo ludens at work. However, it also evoked imaged of kindergarten, and this metaphor was repeated by many employees in all the teams when describing the relationship between management and employees.

*Dressing up for Halloween*
The story about “halloweening” at work can be seen as a bottom-up strategy of employing humour to take action, influence the work-day and create fun and strengthen the collective identity. By serving customers in disguise, employees knew something that the customers did not know – that the customers were interacting with witches and devils.

The photographs and the stories enabled us to get additional insight about the organization and tease out multiple stories regarding the double-edged nature of control and coping. In the presentation we will discuss our theoretical point of departure and invite the participants to join us in uncovering new layers of interpretation bases on the photographs and the story.

Gangsters at the business school:
The Wire and the images of organisational ethics

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&
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If bank managers are able to receive formal education that helps them to get their institutions into collapse, but at the same time, convince their stakeholders and shareholders to compensate for doing this, why not should be possible to accept that the character of Stringer Bell (Idris Elba), who is in charge of the business side of the Barksdale drug traffic in The Wire, has attended formal lessons of macroeconomics at the University of Michigan and tried to explain the concepts of “flexibility of demand” to his gangs of drug dealers based on Adam Smith? The fact that non gangsters and gangsters share lectures in business schools is from us one of the ideal frames where The Wire (2002) turns into reality the show, and help us to think that we are not only in front of a fictional show but also watching something that could be real, like a documentary. The different dimensions of the real, including the ethical dimension, are present in front of us in The Wire as the real itself and, as Wilson has suggested, better explained than any academic social science explanation: The Wire’s exploration of sociological themes is truly exceptional. Indeed I do not hesitate to say that it has done more to enhance our understandings of the challenges of urban life and urban inequality than any other media event or scholarly publication including studies by social scientists' (Wilson 2008).

In this paper we explore, firstly, why The Wire is a manifestation of, following Baudrillard (1994), how we have become so reliant on academic explanations that we have lost contact with the real world that preceded the explanations and, secondly, why The Wire seems to help us to re-establish this contact through a disruptive resemblance with the real (Eco 1992; Gaggiotti, M. 2008). Thirdly, through the description of other fictional-non fictional examples of business and ethics dramas (Orson Wells’s Citizen Kane and Donald Trump’s Trump Enterprises; Oliver
Stone’s “Wall Street” and Lawrence McDonald’s Lehman Brothers) we also explain how is common to see in business that usually we are confronted with a precession of simulacra (again following Baudrillard) that are representations that precedes and determines the images that we construct of organisational ethics.

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**Tattooing myself on the World and the World on me**

Elinor Gibson  
Bristol Business School

“I am a masterpiece. The goal of tattooing was never beauty. The goal was change. From the scarified Nubian priests of 2000 BC, to the tattooed acolytes of the Cybele cult of ancient Rome, to the moko scars of the modern Maori, humans have tattooed themselves as a way of offering up their bodies in partial sacrifice. Enduring the physical pain of embellishment and emerging changed beings.” (Brown, D. 2009, p )

Tattooing is a way of claiming control over your own skin, expressing and stating a position and going through a creative transformation. In my own case it was a way of expressing something I was feeling on the inside, a permanent imprint of a feeling, a private revelation of a personal thought. 
For me the skin is something that holds in our innermost thoughts and feelings. They are not something that we always choose to show on the outside, especially when it comes to our emotions. Merleau-Ponty talks in The Intertwining – the Chiasm about the body being not a “thing or an idea” but “the measurement of the things” (Cazeau, 2000, p165)
In our business reality today we are still expected to leave our feelings and emotions at the door so that we can focus on our ‘tasks in hand’. I am concerned by this and exploring this within my research. Pallasmaa talks about how “artists and craftsman are directly engaged with their bodies and their existential experiences” (2005, p12). Is this something that we are missing from our everyday lives? By detaching our selves, actually can we detach ourselves?
My work comes from a reflexive research process, where I began to question what it is that we reveal about ourselves during the research/work process, is it unconscious or deliberate? Do we show on the outside what we are feeling anyway – does this give us away? Metaphor plays an important part in the creation of my images especially when exploring how we (I) show emotions. Can you read what I am feeling? Is it painted all over my face? Do I wear my heart on my sleeve?
Reflexivity is a process of looking inward and in so doing bringing this to the outside. So too is my work about a literally and metaphorically bringing of thoughts and feelings onto the surface. The images that I have created below are the start of a reflexive series that has been organically created alongside my dissertation. They were a necessity a need and as Allen explains “Art is a way of knowing who I am” it is a way of accessing what is missing – Soul. “Where messiness of life is tolerated, where feelings animate the narration of life, where stories exist.” (Allen, 1995, p ix)
Choosing to Reveal – Putting the inside on the outside
It came from with me
What do we leave behind us when we go?
Using Space As A Tool For Symbolic Management

Kaisa Greenlees
University of Jyväskylä

This paper explores the subjective meanings of physical space and symbols in a bookstore, which is part of a large Finnish chain. Bookstore was chosen because it is one of the best known Finnish brands and symbols, such as red color is strongly attached to it.

I was interested in the physical surroundings of bookstore such as space and artifact and joined the notion that by studying them it is possible to reach something essential about socially constructed leadership and organizational culture.

Studying aesthetic experience that is connected to artifacts deals with tacit knowledge that is difficult to describe verbally (Strati 1999). Therefore different kinds of methods collecting empirical data are needed to support the interpretation (Warren 2002). Ethnography was chosen as a methodological approach to study meanings attached to symbols and space in the organizational context. The data gathering was started in autumn 2009 and consists of photos, field diaries, drawings, official documents, brands, logos and interviews of leaders and workers.

I worked as a sales person for two months in autumn 2009. The co-workers knew that I was simultaneously collecting material for the research. Field notes from working two months constitute part of the data. Rather than being very systematic, the field notes consist of descriptions of different situations and the emotion that they evoke and informal conversations. Emotion can be seen as a key to reach the subjective meanings attached to artifacts (Rafaeli & Vilnai-Yavetz 2004). Being a salesperson gave me a permission to spend time in the bookstore and to observe space, symbols, and people so that they did not feel uncomfortable. I did most of the interviews after working for two months, so that being physically present at the bookstore gave me knowledge to construct the base for the interviews. (see eg. Hammersley & Atkinson 2007)

The preliminary findings show that the wanted meanings attached to organizational space and symbols were carefully planned in the managerial level, but got multiple meanings as they met their end users. The preliminary findings also show that workers attached different meanings to different spaces, such as managers and customers spaces. Some of the meanings were subconscious and became visible in everyday action. This preliminary finding strengthens the assumption that understanding the meanings attached to space and symbols requires more data gathering techniques than interviews.

Visualising Research: Looking into the Box

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University of the West of England

The moving finger writes; and,
Having writ, moves on:
Not all your piety and wit
Shall lure it back to cancel half a line
Nor all your tears wash out a word of it.

Rubaiyat of Omar Khayyam

This paper proposes to explore and discuss the ethnographic experience and questions of politics and ethics as they relate to the experience of inquiry based ethnographic research into the RAE/REF using the creation of a poetry box inspired by a quatrain from the Rubaiyat of Omar Khayyam.

The idea to be investigated through this research is that by working ethnographically with the aesthetics of art and poetry, organizations and individuals i) gain fresh insights into the political complexity of relationships that form organizational life and ii) begin, as a result, to identify potential alternative ways of working and of organizing. This paper identifies key themes and develops practices and products using creative approaches to reflective ethnographic inquiry.

Poetry has been used as a tool to reveal hidden aspects of organizational life where the essence of an event or episode opens up an opportunity for greater understanding as well as the potential for change in individuals and organizations. Bringing poetry and art into dynamic combination, through a process of making poetry boxes\(^1\) opens routes into individual and organisational learning by challenging understandings, revealing hidden potential and adding meaning. By adding another dimension, the fusion between verbal (poetry) and visual (decorated box), a unique artifact is created, which holds special meaning for its creator. This provides an exciting opportunity to inquire into understandings of individuals in relation to organizations. The boxes provide information not only about situations but also reflect ways of relating to our surroundings and the circumstances of our lives. They can be used autobiographically for individual reflections on experiences and exploration of understandings. They can also be used collectively, creating the potential for shared individual and organizational insights and understandings, resulting in the emergence of new forms of narrative.

The research methodology draws on autoethnography (Bochner and Ellis, 2002, Ellis 2004, Richardson, 1997). It attempts to reflect something of the individual’s lived experience in relation to the issues that form the focus of the inquiry. As an organizational artifact the Poetry Box is available for others to view and continue commenting on the thoughts, feelings and associations they provoke and inspire – adding to the themes identified. Paying careful attention, or truly noticing, is at the root of the project. The act of making poetry and making art in response to it are part of a necessary slowing-down, of stopping to take notice, of actively pausing. In
our quest for progress, we seem to have forgotten that we ourselves are important mediators between past, present and future and that reflection is a necessary part of maintaining this thread that runs through us. The space in which reflection is invited to occur, such as in the act of engaging with a poem may be viewed a negative space - the experience that is to be found there is not necessarily comfortable, or comforting. The type of knowledge to be found in a poem is empirical rather than theoretical in nature and what this process of thinking through doing clearly demonstrates is the emergence of knowledge that would otherwise remain tacit.

Poetry Box: RAE/REF

1 The idea of poetry boxes is influenced by Joseph Cornell’s (1903-1972) ‘assemblage boxes’.

A Visual Research Method

Hilde Ham
University of Humanistics
This article is my report of research carried out in an organisation. After a period of participatory observation, I used everyday objects as symbols to represent quality instruments. I associated these objects with the 16th century Kunst- und Wunderkammer. Linking the past and the present, I tried to show that organisations are still inhabited by the greatest wonder on earth: human beings. They wander round in uncertainty and experience inexplicable happenings or behaviour but, at the same time, they are constantly in search of certainty, knowledge, control, rules, order, structure, protocols, behavioural stimulus-response behaviour and power, even omnipotence.

Keywords
Kunst- und Wunderkammer, perception, empathy, imagination, resonance, curiosity.

Kunst und Wunderkammer

illus. 1: Cripple. German school after 1550, illus. 2: Museum Ferrante Imperato, in Ferrante oil on canvas, 110 x 135 cm, Imperato, (...) Napels 1599.
Sammlungen Schloss Ambras.

The Kunst- und Wunderkammer demonstrate how rich our natural environment and culture are and how little we actually know and understand them. In 1565, the Flemish doctor and scholar Samuel Quiccheberg (1529-1567) distinguished, in his theoretical work on museums 'Inscriptiones vel tituli theatri' between the Kunstkammer, a room containing art objects and the Wunderkammer, a storage room containing amazing things.

| Artificiosarum rerum conclave | Kunstkammer | Artificialia | Cabinet with art objects or, in a broader sense, with products crafted by humans |
Two points from Quiccheberg’s tract are worth mentioning as relevant for this article.

- Firstly, in Quiccheberg’s time (the 16th century) the roles of King, Head of State and collector were not easily distinguishable. A royal collection could therefore be viewed as a sort of 'government institution'. Viewed thus, a collection is an organisation, and collections and organisations are effective instruments of policy that can be of great significance and benefit to the political and social life of the state.

- A second point refers to the value that Quiccheberg attached to visual material as a source of knowledge in various areas. He believed that images sometimes enrich the memory more than reading many books day in day out does. Paintings, drawings and prints have an informative as well and as artistic value. Collector’s objects, books and illustrations are important bearers of information.

Reframe a contemporary organisation in a Kunst und Wunderkammer

illus. 3: Two research Kunst- und Wunderkammer filled with peculiar treasures.

I conclude with a plea made with an attitude of curiosity, empathy, imagination, openness, sensitivity and resonance: keep meeting with and enquiring about the miraculous 'wonders' that inhabit the world. I also ask organisations to ensure they allow for diversity, that people with independent, flexible and creative minds show solidarity with others and do what they have to do in this constantly changing world.
‘It’s Beginning To Look A Lot Like Christmas’ – Visual Narratives and the Organizational Nexus

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University of Warwick

In this largely empirical paper, I develop my ongoing interest in the organizational nexus that is Christmas though a critical exploration of the visual narratives and iconography that accompany the season.

The Anglo-American Christmas has become a truly ‘global festival’ (Miller 1993: 5). It is also a highly visual event. While rightly associated with a broader conception of the sensorium - in terms of the smells, tastes and sounds of the season - it is frequently through the annual mobilization of a host of visual resources that Christmas first re-enters our collective consciousness, and is re-embedded as a carrier of traditional - albeit it a largely invented tradition - socio-cultural meanings and expectations.

From images of childhood innocence and familial harmony embedded in contrived visual representations of the nativity, through what has become the historical phantasmagoria of pure benevolence that is Santa Claus, to the presentation of the ideal festive home, replete with immaculate (sic) dressings and un tarnished tableware, Christmas offers a range of visualized resources; resources orientated not only towards the valorization of excessive economic transactions, but the organization and reproduction of social solidarities themselves.

The images considered in this paper pertain to three interdependent dimensions of Christmas:

1) *Christmas as organizing* – these images focus on the role played by Christmas as a medium of socio-political normalization and regulation concerned, in large part, with mediating the negative dialectics of industrial modernity.

2) *Christmas as organizational* – here, Christmas imagery entwines the commercial and normative, the corporate and communal in order to minimize if not the visibility of the former categories, their significance as potential sources of renitence or even resistance.

3) *Christmas as organized* – this category pertains to images promoting the formal colonization of the everyday sphere whereby Christmas acts as a carrier of systems values associated with the calculated and prescribed pursuit of efficiency objectives. In particular it relies on the representation of the idealized domestic space in conjunction with associated technical menus and programmatic directives.
The paper concludes with a series of reflections of the role such imagery plays in the making of Christmas, not only as an increasingly ubiquitous global festival, but as a significant (and indeed signifying) organizational response to the vagaries and uncertainties bequeathed by modernity, and which continue to define the contemporary condition.

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**A Positive Approach to Totality: Creative Commerce and Image-Making in North West England's Music Industry**

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Henri Bergson suggested “there is no perception which is not full of memories (2002:27)”, and the mind does not comprehend isolated moments of individual cognition, but overflowing expressions of social and historical embeddedness. In the field of management studies, this awareness of context finds early expression in Edith Penrose (1959/1959). She claimed “history matters” (1995:xiii) as, over time, both the economic, industrial and market conditions any entrepreneur penetrates and the internal management forms and resources a firm has, allow the development of an 'image' by which the world is perceived. Taking this tradition, the paper will suggest the creation of productive opportunities within the music industry is inherently linked to the knowledge, experience and resources of any ‘entrepreneurial’ subject and how these resources create an ‘image’ through which to comprehend economic, industrial and market conditions. Penrose termed this process 'learning'. Entrepreneurs learn when over time they imagine how to better exploit their resources in strict relation to their environment and vice versa. The first part of the paper then uses the development of a radical music collective, aPAtT, to interpret how they learnt to make 'secret music'. In doing so, the paper questions the validity of a commonplace storyline associated with the institutional politics of music making - the notion of 'independence'. In its place, the paper suggests it is this very 'constrained flexibility' (Foss 1998) of depending on environmental conditions in relation to the group of entrepreneurs' history that means aPAtT can develop and represent ‘images’ of different forms of musical entrepreneurship. This introduces the paper's second part, which considers the importance of management for entrepreneurial imagination and creativity. For Penrose management and entrepreneurship inter-penetrate: the former both uses and resembles 'knowledge', makes calculations and actualizes entrepreneurial imagination, whereas the latter imagines how it might better exploit what is being managed. The ‘image’ presented is re-presented anew. Here, the paper suggests musical products developed by aPAtT such as a 'ruse' track which attempt to imitate and question common forms of musical entrepreneurship, help us imagine how management is carried out on an everyday basis. The paper then argues commerce and creativity (and similarly, the commercial interests and procedures of larger record labels and smaller musical firms and musicians) - which are often perceived to be irreconcilable (Stratton 1982; Caves 2000) – are sometimes experienced as co-dependent and necessary aspects to making a living and that it is often only through sensible economic decisions that
more incalculable and imaginative creativity occurs. The paper will then invite entrepreneurship studies to become more attentive to the potential of Penrose herself to frame emerging research agendas. It is, the paper suggests, by understanding Penrose as a process theorist for whom good business was the continual and irreversible creation of arresting images that the oft cited opposition between creativity and commerce dissolves.

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**Gendered Sight: there are none so blind as those who will not see**

Susan Harwood

Contemporary organizations (replete with their gendered structures) are still being created, supported and developed in such ways as to determine what can be seen or what/who is not seen. In this paper I will present a practitioner’s view of a highly visible feminist intervention that enabled men in a densely masculinist organisation to see for the first time the gendered practices of their workplace. The practitioner’s view is underpinned by a feminist participatory action research methodology designed by the writer for her PhD project.

As Acker (1990:142) asserts, “organizations are imbued with a masculine view of the world, a view that obscures any other”: Further, she tells us that “as a relational phenomenon, gender is difficult to see when only the masculine is present”. Clare Burton (1991:10) similarly raises the issue of seeing and visibility by questioning why women are seen as the problem, rather than their workplace:

> Whenever I am told that women are not putting themselves forward for promotion, and this is usually said as if this fact demonstrates their lack of willingness to take on extra responsibilities, or career commitments, or that it is something to do with womanhood, I ask, what are the conditions prevailing in the organisation to make this so?

Calling for a different approach to understanding those prevailing conditions, Burton (1991: 23) suggests that a clearer view is needed of how gender works within organisations as a “central structuring principle”. Such an understanding is critical, Burton argues, if we are to gain a greater insight into the gendered nature of how tasks and roles are allocated.

In this paper I present a case study on a scientific research organisation where an ‘excess of men’ is the norm and where women are largely rendered invisible as they conduct their work out of sight, out of mind. I describe how the application of a “gender lens” to the gendered practices within this densely masculinist workplace provided a clearer view, exposing the differential impact of certain policies and processes on the profile, progress and place of women workers. Further, I show how such a feminist project methodology can provide men with a rare opportunity to engage in a dialogue about the gendered practices of their workplace.
In analyzing some of the project outcomes I focus on the ways in which the men and women who engaged in this dialogue began to develop a better understanding about how to support women in their authoritarian, densely masculinist workplace. To this end, I use some of the data gathered to highlight where and how we included some bold and highly visible ‘critical acts’ (Dahlerup, 1988) to improve the visibility of women.

Finally, I outline some of the traps for feminist interventions by describing some of the resistance plays brought to bear on the data gathering process by those with a vested interest in maintaining the status quo. Through my formal facilitation role in this project I could also position myself as feminist ethnographer, able to see and map, watch and document, developing new ways of seeing what lay beneath the metaphorical practices of this workplace.

1 Researcher Sue Lewis coined this term to describe those workplaces –such as policing, defence, fire and emergency services - where the gender ratio is so skewed towards men as to create a densely masculine demographic profile.

Vision and Blind Spots in Creating a Cultural Capital – the Case of Turku 2011

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Åbo Akademi University

Cities give rise to various feelings, images and ideas. Contemporary discussions regarding metropolitan space emphasize the network side of cities, where the city is seen as “a seamless web of interorganizational networks” (Czarniawska, 2000, 2). As Czarniawska & Solli (2001, 7) put it, “the city, in its variety of metaphors, used to seen above all as a structure, not a process.” Nowadays the focus lies on the continuous process of construction, deconstruction and reconstruction of space, locality and connections (Czarniawska & Solli 2001, 12) taking both physical space and its meanings into account.

This is a study of vision and blind spots in the city of Turku, European Capital of Culture in 2011, a complex multidisciplinary social network setting. The overall vision of the European Capital of Culture, ECOC event, is a beneficial transformation of the chosen city. We aim to examine how vision is understood in ECOC Turku by a) the Turku 2011 Foundation that organizes the ECOC Turku year and b) by six of the projects that will be implemented during the ECOC process.

By this far we have an empirical material consisting of 11 interviews within six of the ECOC projects, concerning the project perspectives of the first phase of the project development. We are interested in the point of views of vision as well as of the blind spots that has accured, e.g. differentiation in understanding the big picture.

Information Technologies in the Light of Hans Jonas’ Phenomenology of the Senses

Sissi Ingman
The paper aims at introducing Hans Jonas’ philosophical biology to the field of organization and information studies, suggesting how his writing on the phenomenology of the senses could be used within organizational research. Jonas’ phenomenological approach to biology is presented and some research questions and methodological implications that appear to a student of organization in the light of these ideas are explored and discussed. Focus is on organizational discourses on information and trust.

A Research Roundtable on Queering/Gay Management and Organization

Gavin Jack
Graduate School of Management, La Trobe University

La vie en rose ... Organizational life through rose-tinted glasses?

Drunk with the glitter* ... a truly SCOS experience?

Glittery organization?

Organizations or organization theory queered?

Masculine leadership ‘walks the talk’ .... How about in high heels?

The random expressions above give some form to a perceived need for SCOS to address in a more structured way the potential of organizational studies/symbolism/theory/analysis to be re-appraised and potentially re-configured through an appreciation of queer theory and/or gay and lesbian studies. It is as issue that a number of SCOS attendees at past conferences have expressed an interest in debating and discussing. There is, of course, work being undertaken on LGBTI and queer issues in organization studies, as well as attempts to apply queer theory to the study of organization (Bowring, 2004; Parker, 2002; Pullen & Thanem, 2010; Rumens, 2008; Tyler & Cohen, 2008). But what might be the sum of our current knowledge and understanding of organization from a queer/LGBTI perspective? What insights and blindspots does it reveal? What could management and organization become through this lens? Needless to say, and as demonstrated in the previous questions, the conference theme of vision – and in particular (though certainly not exclusively) its Foucauldian incarnations via the gaze – is pertinent to this topic. The goal of this roundtable is to bring together colleagues with an interest in this theme and to begin a discussion with the questions in this abstract as a tentative starting point. Who knows where the discussion might take us, but the glitter beckons anyway.
Sustainable development reconceptualised? Imagery reflecting the changing ‘nature’ of our understanding of social and environmental problems

Dr Kumba Jallow
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The concept of sustainable development has been with us – it could be argued – for as long as humans have interacted with their environment. It has been captured in documents such as ‘The Limits to Growth’ and ‘Our Common Future’ and in ‘Silent Spring’ and ‘The Skeptical Environmentalist’. These have all described what sustainability is or should be, and outlined our roles as human beings in making the world a more sustainable place. In this, one of the most important actors has been identified as business – as contributors to environmental destruction by resource exploitation, and as facilitators of community development through better products and services. Business has developed responses loosely labelled as ‘Corporate Social Responsibility’ (CSR) and has written volumes on this subject through individual companies’ CSR reports. The words written in these reports have been dissected, interpreted and reanalysed to form the basis of our reflections on what it means when a business organisation says that it is being responsible, that it is managing its impacts, or that it is acting as a good citizen. From these words we can make assessments about the ways in which businesses are delivering sustainability and can reflect upon what the current priorities in the debate about sustainable development may be.

Whilst we are poring over the reams of text, we flick through the images in the documents almost as though they weren’t there. We may appreciate the aesthetics or we may be cynical about their glossiness, but we often subsume them into the written word, assuming that they are there to support the text and help to reveal the text’s own message. We ignore the power of the image despite our knowledge that ‘a picture paints a thousand words’. However the picture reflects back at us our understanding of the world in a blink of an eye. We carry these images with us often without realising it and their power is increased as we see similar images elsewhere during our daily movements. The images relate to the world as we know and understand it and present us with a means of understanding complex concepts and interlocking ideas – the ideas of how life can be sustained.

The concept(s) of sustainable development has changed as the issues contained therein have been revealed, understood and addressed. Originally ideas of nature and environment were paramount and the images represented this through the depiction of wildlife, landscape and natural resources. As injustices in the human world were revealed to be part of this debate, images representing community and quality of life became more prevalent. Hence there has been a reconceptualization

of sustainability which has been mirrored by the images used by companies in their CSR reports.

The study used in this work concerns the images used by a number of companies across a period of 20 years to outline our reconceptualization of sustainability/sustainable development. By analysing the use of changing images we can see how images both reflect our changing understanding of the concepts and initiate the reconceptualization. This allows us to see how business organisations play a part in determining what sustainability is or may be. The power of the image and the power of the corporation are thus revealed.

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**Blind visionaries: getting out of the conceptual mine**

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&
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According to Cacciari, happiness is being able to see the feast of the gods. Not everyone is able to see this feast. It is usually concealed from normal mortals. Only *theoreins* are able to see what is actually happening on the Olympus. The capacity for happiness requires a willingness to go out of yourself and to open up to the world.

However, the underlying idea of an eye that sees into the world fatally deteriorated into the Platonic inward gaze. In order to find the truth, Plato surmised, we have to close our eyes and look inside ourselves. Nothing less than an entirely new kind of vision is promulgated by Plato: henceforward, real visionaries are not expected to see with their eyes but to see inwards. Another way of putting this is: real visionaries should become blinder and blinder. Seeing loses its value: it is more important to close one's eyes than to see what is really going on. Vision surpasses actual observation. Eyes bow to thought. Experience to plan. And since it is the mind that sees we end up seeing what we want to see rather than seeing with our eyes.

In the spurious and benighted world of contemporary management, there is a lot of babble about vision. Consultants are expected to deliver new strategic visions and their clients wistfully pander to unattainable fantasies about visionary leadership. We claim that this otherworldliness is dangerous and stupid. If the mind outperforms the eye, the sensual world disappears behind a haze of indifference. Whatever is in this world loses it remarkable character. Nothing strikes the visionary anymore. Like Poe’s famous letter, objects are doomed to remain unseen, and as a consequence, banality reigns supreme. The world becomes devoid of things, real things. As the surrealist painter Magritte showed in many of his paintings and writings; we see with our minds rather than with our eyes. So, we lost any sense for the mystery of things. To invoke a rather unsettling idea by Heidegger, the world loses therefore its ‘res-liability’.
This is the essence of what we would like to refer to as ‘managerial idealism’. It haunts people in organizations and it has caused a wide-spread crisis of trust. Planning is what drives this idealism: to make it work the world has to lose its reliability. It must be transformed, according to Heidegger, into something that is merely countable: we transform the world to something at hand, as an object for the planning. If organizations could really see, they would not be able to count because they would rely on things. We know that the police cannot find Poe’s purloined letter, because they have a method, because they look systematically for it. In the paper, we will trace down the consequences of this by analyzing Terry Gilliam’s unsurpassed film Brazil. In this film the bureaucrat Sam Lowry suddenly discovers a bug in the system. He tries to rectify the mistake and leaves the office in order to speak with the victims. He then sees the woman of his dreams and is lost forever. The system turns against him and he becomes a victim. The turning point in the story is the moment he leaves his files and gets into the streets in order to talk to people... The provocative idea that we want to convey is that managers became controllers who slipped down further and further into a kind of conceptual mine. A question that we then need to ask is: what is a mine? In his book, Technics and Civilization, the American philosopher Lewis Mumford claims that the mine is a completely anorganic and shapeless environment where “the day has been abolished and the rhythm of nature has been broken”. All that the miner sees is matter – and matter is either an obstacle to wealth or an opportunity to become wealthy. In such a bleak environment, there is nothing to distract the miner, and hence his work can become focused, even “dogged” and “unremitting”. Mumford suggests that the mine can be seen as a model for the conceptual world that not only scientists but also business people and politicians in a capitalistic society entertain. This completely reductive understanding of value, Mumford adds, became of paramount importance in the world of accountants as well.

In sum, Plato wanted to escape the cave but ended up in a mine. Even though you hardly see anything in this mine, you are deluded by the vision of transparency: there is only one thing that matters and this is the matter that is put into the blinding light of the miner’s lamp. Banality, Baudrillard, taught us, is another definition for this. Perhaps, pornography is an even better word: doggedly and unremittingly do the stars go about what really matters. When there is nothing to see everything can be put in the spotlights.

We will end up toying with some alternative visions on transparency. Can we still conceive of a tender, graceful, or debonair transparency? Perhaps. Transparency, we argue, is not what shows itself shamelessly and continuously, but what retains its invisibility in its visibility. Salome dances for the king and only for the king. Managers and controllers, we claim, pursue the wrong kind of transparency because they are convinced that there is, apart from the matter that matters, nothing to see.

Reviewing March’s Vision
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University College Cork

This paper reviews a remarkable experiment in organisation. At the centre of the story is James G. (Jim) March, one of the most influential scholars in management and organisation studies over the last half century. From 1954 to 1964, March was a leading member of the Graduate School of Administration (GSIA) at the Carnegie Institute of Technology, which was an extraordinary hotbed of ideas and research at that time. The group was led by Herbert Simon, a true polymath who is now recognised as a founding father of many scientific domains.

By 1964, March was already an academic ‘star’ - even though we was just 36 years old - having published the seminal Organizations in 1958 with Simon and the equally seminal A Behavioural Theory of the Firm with Richard Cyert in 1963. In 1964, he was appointed as Dean of the School of Social Sciences in the new Irvine campus of the University of California, which, at that time, had not yet enrolled any students.

This was a period of intense political debate about inter alia, radical societal change, the nature of the University, the organisation of academic work, the Vietnam War, and the direction of American society. In this fluid context, March articulated a clear vision for the new School. First, he wanted it to be interdisciplinary in the tradition of GSIA, Yale’s Institute of Human Relations (which was founded in 1931 on the idea of having physical and social scientists working closely together) and Harvard’s Department of Social Relations (another innovative, inter-disciplinary collaboration between three social science departments, set up in 1946). His colleague, Julian Feldman, put it simply: “He [March] had a vision of this inter-disciplinary organization.” Crucially, he was against the idea of having departments and using disciplinary titles for programmes or positions: “And so we created these fancy titles. I had something like “Associate Professor of Psychology and Economics or something like that” [JF]. And instead of undergraduate programmes in conventional disciplines like sociology or anthropology, there was instead “Program A”, focused on “Formal Models”, and “Program B” focused on “Language and Development” (and a Program C for those who weren’t in favour of the A-B distinction). Second, March incorporated a large amount of mandatory mathematics and statistics in the new undergraduate programmes, on the basis that mathematics provided perhaps the only common language that could span the disciplines. In particular, March advocated the mathematical modelling of social behaviour (here he was influenced by GSIA, a mathematical behavioural science programme in Stanford, and the nearby RAND corporation). As Mike Cole put it, “March’s vision for it was that it would be quantitative social science and inter-disciplinary.” Fourth, in line with the wider interest in contrarianism and anarchy, March’s mantra was that the only rule was that there should be no rules. His vision for the division was that it “conspicuously experimental and innovative”. For example, the School ran a commune - housing up to 75 people - in the middle of the campus and it also pioneered an alternative form of elementary schooling, again housed on campus. In another interview, March recalls that he “had a romantic vision that we would be jointly enthusiastic about doing something about education.”

The paper provides a detailed processual account of the organisational experiment
from the inception of March’s vision to its demise. It draws on interviews with many of the main players - including James March, Jean Lave, Duncan Luce, Arnie Binder, William Schonfeld, Mike Cole, William Sharpe, Charles Lave, Julian Feldman, Michael Cohen, Kim Romney and John Payne - and a detailed analysis of secondary and archival material.

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**The body as an epistemological bridge (or inside, outside and beyond the frame for visualising)**

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The visual is a key tool in the generation of knowledge but its full potential for me needs to be placed within a frame of engagement. In this paper I intend to present a short scenario exploring at least three different positions for a researcher to adopt in conducting empirical research. The first position presents me standing inside a window and looking out, surveying the world. Here, the frame of the window, and the barrier of the transparent glass, constrains my behaviour according to some trusted rules and although inside and away from the event I can still utilise my visual skills in generating knowing. I may be reluctant to leave this position for it is safe one and I do feel secure in its traditions - but I am also aware that if I want to make sense of the world, and in particular the people within it, then I have little choice but to move to the second position.

The second position draws on selected writings of Immanuel Kant and allows me to move my position to outside this same window. Now outside, I am in-the-world and no longer surveying it from afar - here I draw on my other perceptual facilities to support my visual sense in constructing judgments of the events. The richness of this engagement opens up a plethora of understandings, often fragmented - sometimes beyond my visual capabilities - but throughout I am undoubtedly limited by my passivity and being reactive to events.

In introducing the third position perhaps I need to mention, by means of introduction, that Kant was from the age of enlightenment and therefore reluctant to dispense with the sovereignty of the mind and yet at this third position I talk about the body’s role as an epistemological bridge between mind and world.

The capacity of our bodies, their shape and physical attributes but especially their ability to move and thus shift position offers much. The body is neither passive nor neutral [in either appearance or purpose] - rather it is perhaps our most precious tool for knowledge generation. At this position I can no longer claim sovereignty of the mind, nor the status of sole observer or for that matter being only be interested in objective truths - for my being-in-the-world and ability to shift toward and away illustrates the value [or perhaps cost] of proactivity. Movement leads to new movement and throughout I should emphasise that we should not only appreciate this in terms of distance travelled but also by accomplishment. Therefore, purpose,
and as part of this I will include the terms, need and desire, is important for its absence castrates these latter two positions. Yet, its presence provides a focus for being and thus developing forms of knowing that exceeds traditional categories and in the context of organizational life this should be a very good thing!

Visual representations of creativity?
A critical reading of photographs of top musicians

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&
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University of Vaasa

The contemporary discussion of creativity has in recent years tried to move away from a view of creativity as an individual trait and instead focused more on seeing creativity as a social process (Kivinen & Rehn, 2009). Nonetheless the discourse of the individual artistic genius, boy-wonder or star-over-night remain strong, particularly in the field of classical music. Classical music training by nature is about hours of daily practice alone with the primary goal, which only a few achieve, to become a soloist, being the star of the performance.

In this paper we critically examine promotional photographs of 15 Finnish opera singers, conductors and composers. The majority of persons chosen are doing an international career, while a few have been chosen as examples of upcoming ‘stars’. Finnish classical music is internationally renowned and therefore ‘Finnishness’ can be a treat that one might want to emphasise in promotional material. We have chosen Finnish artists as a way of also discussing the interplay between origin and ‘home’ (Kivinen, 2006), and creativity on a global market.

Photographs (see for example the work of Antonio Strati and Sam Warren) are often looked upon as representations of the ‘real’ and ‘authentic’. These photographs of people involved in the making and performing of world class classical music face a challenge where their ‘sound’ if you will needs to be visualised in a way that reflects their quality and individuality (Koivunen & Wennes, 2009). The virtuosity of their music is in different ways transformed to a visual language, aiming to construct an ‘artist’ and a ‘star’.

Portraits or photographs of individuals have a long tradition within art history and the conventions on how people are depicted in them are strong. Classical music is a fairly conservative art form and one can therefore assume that this is also reflected in the ways in which artists are represented. We are concerned, however, that this heroic and idealist image, conveyed through these images and photographs, seriously hides the sometimes not so rosy everyday life of practicing artists. Furthermore, the young students of music may take a long time to realize the true nature of their profession, should they ever make it that far. The promotional
pictures seldom or never portray the crushed and wounded toes of ballerinas, the dislocated shoulders of violinists or the continuously aching necks and shoulders of most string musicians. We think there might be alternative ways of portraying artists in different media and therefore here offer a critical reading of a visual practice of classical music.

In this paper we will critically read the different ways in which creativity is performed in the portraits of artists, primarily focusing on four aspects: How is music and sound visualised? How is the artist individualised? How is artistic leadership performed (in the case of the conductors)? How is gender performed?

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Experiencing the neighbourhood and urban renewal: youth visions

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Many youth who grow up in marginalized neighbourhoods will spend their whole life there. Although they form a large part of the future population of these neighbourhoods, current urban renewal programmes do not pay attention to them. In this study I show how urban youth in Overvecht, a neighbourhood in the middle-sized city of Utrecht, the Netherlands, perceive of their neighbourhood and urban renewal. Their visions of their urban future sometimes overlap but often differentiate from current visions of urban planning of both City Hall and housing corporations.

The ideas of the youth of current urban renewal are twofold. On the one hand they have a positive view of renewal, both in terms of aesthetics (e.g. renovation of degraded public housing) and social status (e.g. single-family dwellings instead of blocks of flats). On the other hand, a negative view of renewal is generated through forced removal in or out of the neighbourhood. What they fear most is the loss of friendship ties in their neighbourhood due to removal. For them, even moving a few streets away may result in big changes in their social network, especially for (Muslim) girls who spend much time in and around their homes.

Also delay and rescheduling of renewal processes generate negative views on urban renewal. The opacity of the procedures and plans lead to uncertainty about the future, as for extended periods youth do not know if or when they have to move and to where, and if they will ever come back.

I argue that for urban planning it is important to understand how youth perceive of their neighbourhood and what visions they hold for the urban future. In this study, I try to connect these visions with the plans and views of City Hall and housing corporations.

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Redistributing the Sensible: Politics, Organization and the ‘Work’ of Art
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For at least the last 10 years, governmental policy documents in the UK have cast artistic production as a source of social benefits. This has led to an expectation that public investment in the arts will contribute to the delivery of policy goals including: social inclusion, mental health, employability, education, crime reduction and community cohesion. This discourse frames art as a conservative political force and puts the artist to work for the state and social reproduction (Böhm and Land, 2008). In such a discourse there is no space for an understanding of artistic work as a force of radical social entrepreneurship, or of the aesthetic event as a source of social and political change (Steyaert and Hjörth, 2007; 2009).

This paper focuses on how the work of Jacques Rancière might allow us to reframe artistic work as existing within, against and also across such conservative discourses, traversing them in a creative movement that can unsettle the common perceptual ground upon which political articulation and social organization depend. Following Rancière (2004), we might ask whether the aesthetic event of a work of art is not always already a political event, insofar as it effects a redistribution of the sensible and enables new perceptions and articulations of organization and new ways of being in common. Central to Rancière’s conception of politics is the idea that the political moment is one in which a claim is made for inclusion in the political sphere from a position outside of that sphere as it is currently constituted, and incomprehensible to those who occupy it (Rancière, 2001). This claim to political participation from those who have no part requires a reorganization of social and political space and participation and a redistribution of the sensible – of what can be seen and what can be said – in order to allow the bodies and voices of the excluded a place within political organization. It is this effectuation of a redistribution of the sensible that, for Rancière, means aesthetics is always political, and conversely that the political event is also aesthetic.

In this paper I will work through the tension between the more traditional ‘critical’ reading of governmental policy discourses as seeking to render artistic labour tame and harness it as a force for (conservative) social reproduction, and Rancière’s alternative conception of the relationship between artistic work and politics. To do this I will draw upon several examples of works by visual artists, including directly ‘political’ – eg anti-capitalist – artists, community artists, and more seemingly conventional artists, concerned with art for art’s sake (rather than consciously political art). It is the argument of the paper that, where artists seek a more consciously political form of art, they often reproduce the grid of intelligibility that underlies social and political organization, rather than radically challenging it, whilst artists more concerned with seemingly less ‘political’, and more avowedly artistic an aesthetic, projects are sometimes more able to disrupt these underlying grids of intelligibility and effect a profoundly political redistribution of the sensible.

Gazing into the stars: astrology and feminine archetypes in management
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AUT University, New Zealand

This paper will combine work from the field of astrology (see for example Davis and Leonard, 1996) and management (Laneyrie & Pringle, 2008) that claim that powerful feminine archetypes need to be re-examined. Writers in the field of astrology are currently developing work around feminine images linked to the moon’s apogee and a set of asteroid bodies named after Greek Goddesses. In reading some of this work we were struck by similarities in current work on women and leadership in the field of management. This paper will draw on the work of Demetra George (1986) whose work on asteroid bodies focuses on the Greek Goddesses Ceres, Pallas Athene, Vesta, and Juno. This work has received considerable attention at astrological conferences in the last few years.

First, the paper will compare George’s work on asteroids with Joyce Fletcher’s work on ‘relational theory’ (2003) in the field of management. Second, the paper will present the findings from new empirical research that compares the positions of asteroid goddesses Ceres, Pallas Athene, Vesta, Juno and Lilith on the natal charts of 30 women who work as academics, and have a particular interest in gender.

This novel approach was inspired by, and builds on previous scholarship by Sylvia Gherardi (1995) and Barbara Poggio (2003) who utilised Jean Bolen’s Greek archetypes (1984) to explore archetypal images of women in management; Andrews (2003) whose insightful analysis of the film Elizabeth outlined how Elizabeth I’s leadership relied on a mask that was based on the Protestant version of Mary; and Telford’s (2003) whose categorisation of feminine archetypes- maiden, mother, mistress, monster- has also extended our understanding of how these images influence how we ‘see’ women leaders. This work turns the gaze on academics themselves, thus ‘seeing’ women in management from a different, but thought provoking perspective.

Hidden in Plain Sight: A psychodynamic perspective on images that change organisational conversations

Dawn Langley  
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In this paper I will explore the interrelationship between the visual and spoken in organisations and how organisational members effectively stop ‘seeing’ certain aspects of their organisations apparently in order to avoid the meanings they may contain. Drawing on the psychodynamic concept of container/contained (Bion 1962) I will argue that attention to the visual during or after change initiatives can change the nature of organisational conversations and surface that which has previously been unspoken; changing the relationship between ‘container and contained’.
I have been working as an organisational development practitioner with a range of arts organisations for many years and have recently been exploring aesthetic approaches to organisational change. As part of a number of change initiatives I have collected a range of self-generated and participant generated images, this paper will exploring a selection of these photographs taking the form of an image-text (Mitchell 1994). That is, both images and written text serve their own purpose with neither taking precedence over the other.

Every time such images were generated during the change intervention they seemed to surface conversations which had otherwise not been held. Like the HR Director who took a photograph of the empty cinema in an arts centre. The rest of the group could only see the rows of red seats fanned out in front of a white screen, she ‘saw’ the pain and anguish of calling all the staff together to announce redundancies during the last major change programme.

It was evident from the responses of the rest of the team that they had no idea how she felt about that space or the image.

Other Images such as a broken bollard, abandoned computer entrails or neglected cacti, which when photographed generated conversations about who takes responsibility within the organisation or why action gets blocked.

Perhaps these things are needed as transitional objects (Winnicott 1951) to hold difficult emotions and as such the ‘seeing’ is deeply embedded, effectively beyond what we may understand as purely ‘sight’.

The objects/spaces captured in these images become a frame within a frame (Schaverien 1999) portraying or containing both inner and outer meanings. In some instances organisational actors effectively ‘stop’ seeing things that are nonetheless within their physical sightlines. Through a process of transference the objects or spaces have become containers for the organisational shadows; bundles of meanings which may be contested, painful or too difficult to see.

I envisage that the presentation will initially be in the form of a photo essay, with minimal captions, I propose showing a series of collected images allowing conference participants time to make their own meaning. I will then talk through the paper in combination with the images and will finish with a further showing of the images alone. Equally, it could be created as a set of looped images with scope for interaction from conference participants in terms of the meanings they draw from
the images. I am very open to exploring the most appropriate form for the conference.

How identity is deconstructed in quantum humanistic management practices. Case study: Acción Fiduciaria (Colombia)

Carlos Largacha-Martínez

This paper focuses on the analysis of an imagined identity in Latin American organizations. This view is supported by a review of of several authors addressing counter-mainstream approaches on the topic of identity, amongst them: Barth’s (1998) idea of the emergence of ethnic distinctiveness & social boundaries; García-Cancini’s (1995) notion of the transculturation process, hibridity & multitemporal heterogeneity; DaMatta’s (1991) approach to polysegmented identities; Martin-Barbero’s (2002) idea of narration and stories to understand culture; Kymlicka’s (2004) idea of multinational state, and Sökefeld (1999) idea of differentiation preceding identity. The foundational idea for a workplace that embraces unique & diverse identities and alterities (Dusserl, year) serves as the basis for the quantum humanistic management approach that will guide this paper. In order to illustrate this topic, this paper will focus on a case study of a Colombian organization called Acción Fiduciaria, which not only transcends the lineal thinking of Modernity and one-identity, but also portrays symbols and semiotics within their offices. Some pictures are presented to highlight their innovative approach toward the role of identities and diversity in the workplace.

Exploring Lunar Aspects of Masculinity: The Stock Exchange as a Context of Middle-aged Men under the Gaze of younger Men

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Inspired by an earlier study of CEOs in listed companies exploring what it is like inside a strategists world I asked a CEO with experiences in listing his company what it was like to be there up on the stage. I was referring to the visibility of a CEO of a listed company metaphorically, based in the increasing attention on top managers, the quarterly information procedures and the interaction with analysts, brokers and business journalists described by the CEOs that I had met. He answered: “It was really warm up there.” I was not prepared for this answer with a literal reference to his own bodily experience so I continued by asking what he meant by this statement. He described how he had been standing on a podium at Café Opera in Stockholm at the time of the listing with a headset under burning spotlights with “a sea of young analysts at his feet and eating from his hand”. He continued by describing how this initial stage (in both the spatial and temporal meaning) of admiration and positive
attention changed after some months when as he put it: “The honeymoon was over and the competition among them took over”.

The concern in this paper is visibility and relationality both of which are expressed as part of the experience of being a CEO of a listed company. The CEOs express how their professional everyday life is changed after the introduction as they subject to the admiring/scrutinizing gazes of analysts, brokers and journalists. Are the CEOs in a position to shield themselves from this gaze from considerably younger men (characterized as 23-year olds with chalk striped suits)? How so and by what means is this forming their managerial work? Inspired by the Jungian concepts of the lunar (relatedness) and life stages this paper elaborates on a form of masculinity as relationality between men in different life stages in clear sight of each other. Let us also continue the lunar metaphor a bit further: what becomes visible if we place a light in the direction of that which takes place between men in the darkness of the night and in the cold reflecting and delicate light of the moon?

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**Aesthetic labour: the visual as a medium of resistance**

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The concept of aesthetic labour suggests an emphasis in the contemporary workplace on managing the visual aspects of ones working self – clothing, grooming, comportment and ‘embodied dispositions.’ (Witz et al, 2003.) In various literatures it is seen either as merely a skill (ibid), an imposition (e.g. Bryman, 2004), a form of sexual commodification (e.g. Adkins, 1995) or a medium for identity construction (e.g. Pettinger, 2005).

This paper is concerned with the lesser explored idea of aesthetic labouring as a medium for workplace resistance. Ackroyd and Crowdy (1990) discuss abattoir workers using the visual imagery of blood on clothing as a defiant marker to the outside world of their tough, dirty and undervalued work. McDowell and Court discuss the use of gendered appearance in the City of London as one of a number of performances which allow women to ‘achieve visibility’ (McDowell and Court, 1994: 245) in a highly masculine environment. Tyler and Taylor (2000) speak about lesbian and gay cabin crew playing with the ‘look’ of an airline and its associated behaviours as a means of distancing their private sexuality from their public ‘heterosexualised’ roles.

In each of these cases, it is through the visual that workers attempt some form of resistance against societal norms, be these of class, gender or sexuality. In the case of the latter two, ideas of resistance through a parodic performance of norms are familiar in the work of Judith Butler (1990). Rather than being static structures, such norms are only sustained by their constant repetition and enactment, and it is in this
need for repetition that there is a potential space for resistance or, as Borgerson (2005: 70) terms it, ‘subversive emergences.’

In a different realm, that of the visual arts, Nicolas Bourriaud also take a processual and emergent view of potential resistance through the visual and the aesthetic. Bourriaud’s (2002) Guattarian commentary on ‘relational aesthetics’ sees art move from static representation to ephemeral actions and events. Art apes and subverts the commonplace structures and routines of capitalist society – it is a ‘social interstice’ again opening the space for subversive emergences against societal norms and structures.

The paper takes both cases of the visual being used for workplace resistance and the potential aesthetic resistances theorised by of Bourriaud and Butler to examine the possibilities for aesthetic labour as a medium of resistance. To what extent are such forms of resistance effective when they rely so much on the structures against which they resist?

‘There are no problems being out because I’m not out.’ Invisible sexualities in elite and grassroots sports

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Nottingham Trent University

Against a backdrop of increasing workplace and social rights based around sexual orientation, one area of society – sport - is notable for its disproportional lack of visible gay and lesbian, and particular gay male participants.

This invisibility occurs both in professional sports (at the 2004 Olympic games, 11 out of 11,000 competitors were openly gay and, at present, no professional male footballers are openly gay) and at a grassroots level. This paper examines the reasons for this invisibility, subsequent organisational and policy responses at elite levels, and organisational issues facing inclusion at the grassroots level.

The limited amount of research into gay men’s lack of participation in sports, and especially team sports, suggests that, whilst outright discrimination and hostility does occur, the main reasons are based around group dynamics and culture. Similar to findings of literature on masculine, heteronormative workplace sexualities (eg McDowell and Court 1994 on the financial institutions of the City of London), so it is in literature on team cultures that descriptions are found of ‘orthodox masculinity’ (Pronger, 1992), an ‘atmosphere of competitiveness, masculinity and aggression’ (Anderson, 2005) or a ‘macho culture’ (Hekma, 1998). These conspire to either exclude gay man from team sports, or for those who do take part their sexuality is effectively rendered invisible by the pressure to keep their sexuality hidden: “There are no problems being out because I’m not out.” (Hekma, 1998)
At an elite level, responses from sports authorities such as the English FA have concentrated on discouraging and penalising homophobic language and actions within stadia, but have not necessarily tackled the cultural issues which contribute to the invisibility of gay men at that level.

At grassroots level, a growing phenomenon is that of sports clubs within gay communities. Such clubs were originally populated by an older demographic – gay men who had previously felt excluded from team sports in their younger years (Hekma, 1998). More recent studies, however, suggest a much more mixed demographic and set of life histories for participants in gay community sports clubs (Jones and McCarthy, 2009), a participation not necessarily in response to exclusion from and invisibility within other teams.

The paper examines some of the organisational issues that managing such a diverse set of participants and expectations creates. Such clubs promote the visibility of sexuality in sports, but this visibility is but one of many competing aims.

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**One Piece: How The Organization and Ethics of Piracy is Visualized in the best-selling Japanese Manga ever**

Thomas Lennerfors  
Meiji University

The aim of this paper is to investigate how organization and ethics is represented in the best-selling manga (comics) ever in Japan - One Piece by Eiichiro Oda. Both the manga (created in 1997) and the animated version of the series (running from 1999) will be analysed.

This paper is a more systematic investigation following the preliminary note I wrote as a regional report from Japan for Notework (Lennerfors 2009), concerning the highly popular manga (comic) and anime (animation) One Piece, created by Eiichiro Oda. One Piece is published in the magazine Weekly Shonen Jump later converted into books. Now there are 56 published volumes. The best-selling manga so far in Japan was Dragon Ball, which since 1984 has sold over 120 million copies (Gravett 2004, p. 15). But in November 2009, it was reported that One Piece, since its first appearance on December 24, 1997 had sold 176 million copies, thus making it the best-selling manga ever (Animenewsnetwork 2009). The series has been adapted into an original video animation (1998) and a full anime series was created by Toei Animation on Fuji Television on October 20, 1999. This series is still running with over 430 episodes.

The protagonist of One Piece is Monkey D. Luffy who in his childhood ate a Devil’s fruit (the gum fruit) giving him the power to stretch his body in inhuman ways. He is determined to find the legendary treasure One Piece and become the king of pirates. For this purpose, he wants to form a pirate crew.
One Piece is mentioned in books on manga (Orr 2008, pp. 36-38), but to my knowledge, only one scholarly work has been done on One Piece, investigating the construction of gender (Harrell 2007). In this paper, I will try to shed more light on the One Piece phenomenon which might soon be the most popular manga of all times. The particular aim of the study is to shed light on the construction of organization and ethics in the context of One Piece. I will draw on earlier studies of representations of organization in "popular culture" (Rhodes & Parker 2008, Matanle et al. 2008, Rehn 2008).

I will suggest that the first key concept to understanding One Piece is to understand the word pirate (海賊) and its relation to non-pirates. A second concept appearing, when reading and looking at One Piece, is dream (夢) or goal (目的): to have a dream and to stick to that dream. A third concept that will be brought up is "nakama" (仲間), which according to Yookoso kanji study tool roughly translates as company, fellow, colleague, associate, comrade, mate, group, circle of friends, partner. In the animated One Piece, this word is not translated to English and it deserves explanation.

Visions of Utility? Deal or No Deal?

Simon Lilley, Geoff Lightfoot
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In Deal or No Deal, a spectacular day time televisual experience, we view members of the public choosing between a number of boxes each of which contains one of a definite range of sums, the precise nature of which sum is in which box being unknown. Possessing just one of these boxes as their own and confronting periodic offers to purchase it from an unseen Banker, our plucky participant may apparently be seen to seek to maximize the utility that they can derive from their 'walk of wealth'. Opportunities for thus viewing such a situation of choice under uncertainty have been gleefully grasped by our brethren in the dismal science as a doppelganger to their long lineage of student participant fuelled experiments, with some even venturing guides intended to deliver the most financially beneficial outcome to the competitor faced by Noel’s blouse, given understanding of the differing utility functions between Banker and (typical) player (Wolstenholme and Haigh, 2006), and others seeking to show how path dependency and reference dependent choice theories can be seen to make sense of the players’ actual and idealized progress through the game (Post et al, 2008).

Though of course of interest in itself - at least for those with a dry, hard eye - this mode of analysis of the phenomena at hand does tend to miss a little something; that little something that enables the experimental set up to parade in its more garrulous garb as entertaining game show. From this perspective the game is interesting not so much for what participants should or do indeed choose to do, but rather for their accounts of the reasons behind their strategies and choices and the
significance they attribute to various boxes through a range of weird and wonderful numerologies. In this sense the game’s open appeal mirrors more that of Eliza, the algorithmic analyst that interested readers can be treated by at http://www-ai.ijs.si/eliza/eliza.html, than any closed, parsimonious pursuit of the one best way.

This foreshortening of analysis of the game to a focus upon a bald utility is itself foreshadowed by the history of the notion of utility in economic thought. Particularly significant here are the ways in which Bernoulli’s insights of the mid-eighteenth century, once consumed by Morgenstern and von Neuman in the mid-twentieth century, are seen to necessitate a subtle re-translation of Bernoulli’s work such that his notion of ‘moral expectation’ becomes that of ‘utility’, via, in at least its more sophisticated forms, the rendering of ‘moral expectation’ as nothing more than a complexified ‘utility’ deprived of its naivety.

Seeing is believing - findings from a beautiful organizational failure within the transnational education business

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In this paper I want to discuss effects of the “real” and the “concrete” on organized action. In particular the investigation will be concerned with how material objects - in this case the visual representation of a brick and mortar university campus – may come to influence and to a certain extent even dominate the understanding and execution of an organization’s strategic projects.

The empirical background for this paper is the findings from a longitudinal in-depth study during 2006-2008 of a Scandinavian university planning to build and operate a technical university for 7000 students on the Indian peninsula. As will be argued, the task of evaluating the strategic and economic pros and cons for such an ambitious endeavor rapidly turned into a substantial tinkering with the concrete. Instead of working with the rather abstract notions of for instance strategic significance and brand impact the project soon became a story of grasping and interpreting the objective through material manifestations such as campus areas, water, iconic “gemstone” buildings and especially the architect’s mock up of the university premises.

Drawing on notions of object centered sociality in relation to the empirical findings of the case mentioned above, the paper more specifically argues that objects can be seen to not only have an affilatative quality for organizing but that objects – such as the brick and mortar campus - may appropriate more broad organizing capacities as well, providing the process with a certain level of direction. As will be discussed, this tendency of material objects to stimulate emergent organization may have a significant (alas not always desired) impact on how a process organizes itself during the course of execution and on management’s perception on what and how things are to be done.
“And above all, have a good time…”: TV chefs and the postwar visualization of French cooking

Stephen Linstead
University of York

&

Garance Marechal
University of Liverpool

This paper uses the contemporary revitalization of the iconic US TV chef Julia Child, as the result of a blog project, to look at the impact of three pioneering TV chefs between the 1950s and 1970s – Child, Fanny Cradock (UK) and Raymond Oliver (France). In different ways, all shared a common objective of introducing traditional French bourgeois cuisine to a postwar world bewildered by the removal of rationing restrictions on the one hand, and the dramatic rise of labour saving convenience cuisine on the other. They all paved the way for the modern celebrity chefs yet aimed their TV work at ordinary “housewives”.

In 365 days, between 2002 and 2003, government agency temp, no-longer-hopeful actress and unoccupied writer Julie Powell conducted a project to cook all the recipes in the classic 1961 book Mastering the Art of French Cooking Vol. 1 (by Julia Child, Louise Bertholle and Simone Beck) . It was an ambitious, even foolhardy, project, and she accompanied her efforts with a blog – The Julie/Julia Project - that caught the imagination of America’s otherwise low-profile foodies. It used modern specialist and convenience stores and took advantage of the wide availability of foodstuffs in New York, and communicated through the twenty-first century blogosphere the sense of urgency that only those accustomed to evaluation against arbitrary and meaningless targets on a daily basis in the audit society can fully appreciate.

But Child saw a chasm between her world and that of the hypersensitive and market aware 21st century whining would-be writer searching for a self in a self-styled “soul-destroying” job. Mastering the Art of French Cooking, was published in 1961 after ten years of development begins with the words “This is a book for the servantless cook....” - a peculiar anachronism from the perspective of the twenty-first century, but revealing of a view widely held outside France of French cuisine at the time: that it was exclusive, the preserve only of those who had the time, the money and the skills available to them to match its imperious rigours. The book itself was an attempt to contribute to changing this perception, and for some writers like A.O. Scott of the New York Times it gained the singular distinction of having “fundamentally altered the way a basic human activity was perceived and pursued”. This was dramatically followed up by her TV series The French Chef with its dynamic visual presentation around Child’s unique personality. A similarly larger than life but very different character, Fanny Cradock, was credited in the UK by the Queen Mother with raising the standard of British catering, and inspired untold millions of
housewives to be brave and adventurous in the kitchen through her TV series *Fanny's Kitchen*. Meanwhile in France 3* Michelin chef Raymond Oliver, a defender of the virtues of traditionally based cuisine, launched his chatty TV series (with Catherine Langeais) *Art et Magie de la Cuisine* which ran for 14 years from 1953.

In this paper we will analyse video clips from commercial and archive footage of the three chefs, compare the visual symbologies in use, and assess the general and specific historical impact of their styles, and their continuing relevance.

**Organizational Culture through a Wider Lens: Is There a Post Post-culture?**

Stephen Linstead  
University of York

As the anthropologist arrives at the gleaming headquarters of a multinational pharmaceutical organization in New Jersey, the imposing governmental offices of the Bank of Japan, the sprawling alternative arts space in an urban ward of Cape Town, the courtrooms of the War Crimes Tribunal in The Hague, the offices of software engineers in Uttar Pradesh, or the research laboratories of the World Health Organization in Hong Kong, he or she is faced with unsettling questions.....” (Holmes and Marcus 2005:1101-20)

In an important sense, we are already in a post- “post” period (Marcus 1994/1998: 383)

**Passing the Post?**

The short image inventory of scenes above is taken from a discussion of contemporary ethnography. All of the scenes depicted are presented as typical sites in which current ethnography is taking place. All of them are equally credible sites for research on organizational culture. Over the past two decades, as anthropologists have moved closer to home, the boundaries between the two fields have dissolved. However, the anthropologist may bring a different conceptual and methodological toolkit to the field, and may be guided by a different moral compass orientated to alternate political landmarks. Does the blurring of boundaries and melding of fields then indicate for both anthropologists and organizational culture researchers that they are past, or “post”, their previous understandings of what the concept of culture represents; its significance for organizations and the significance of organizations for it; and how it must be explored in a changing world order? And if the intellectual developments of the 90s, in adopting and adapting postmodern thought to these respective reflexive fields, could be said to have already moved them into a post-cultural phase, are they now joined in post post-culture?

In organization studies, as long ago as 1987, Marta Calás and Linda Smircich introduced the term “post-culture” to debates about organizational culture, and
asked the question, “Is the organizational culture literature dominant but dead?” The more radical possibilities of the cultural approach had, in the United States at least, been swamped through its cooption into the mainstream, which meant that it effectively turned its back on exciting new approaches, emerging particularly from social anthropology and the engagement with postmodern thought (Clifford and Marcus 1986; Marcus and Clifford 1986).

Whilst these ideas were slowly, and not always so surely, picked up in the organizational field from the late 80s onwards, and more articulate representations of the cultural problematic began to emerge, the critical emphasis remained a minor element in the cultural fugue. Yet in other disciplines this was not the case, such that George Marcus was able to ask as early as 1993 what was to come after the “post” (Marcus 1993)? As a result of a burst of publications throughout the 90s exploring postmodern thinking, by 1999 Calás and Smircich were quietly confident that we were past postmodernism in organization studies, and inevitably if implicitly past post-culture as well (Calás and Smircich 1999). However, Marcus has recently argued that despite the innovations of the 80s, anthropology remains as a discipline stubbornly wedded to traditional methods and approaches. He argues that anthropologists need to move away from analysing culture partly because “the culture concept is no longer viable analytically and it has been appropriated by everyone” (Marcus 2008). He suggests that they should, among other things, drop their comfortable concepts and read widely outside the discipline for new directions. Post-culture here means no culture.

In this paper I consider how these observations might apply to how we view the field of organizational culture - and argue that a broader theoretical and empirical lens is needed. I will look at culture as psychosocial space, considering recent arguments from social anthropology and the work of Deleuze and Guattari on deterritorialization and reterritorialization. Moving on, I will consider the idea of culture as liquid and viral, drawing on the work of Bauman, recent ethnography, and again Deleuze and Guattari. I then reflect on wider aspects of the study of culture as popular culture, including cultural aesthetics and the cultural economy, based on consumption and commodification and deploying the concepts of kitsch and carnival to illuminate the cultural dynamics of organizing, before reflecting on the nature of organizational culture studies in a post post-cultural era being multidisciplinary, multisited, and multiplicitous, as a changed concept or a nest of concepts.

From authority to publicity: the governmental transformation of the art field into “creative industries”

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Building on empirical material from the field of theatre this paper will explore the shift from disciplinary to postdisciplinary forms of power (Foucault 2004, 2008). It
will, however, be argued that the art sector can be seen as a field of work that exemplarily represents several power technologies that are characteristic for the governmentality of the network and control society (Deleuze 1995, Lazzarato 2004). Disciplinary societies were primarily governed by the strategy of “normalization”. Techniques of “dressage” were used to produce the disciplined and docile body. Anyway, the specific principles of inclusion and exclusion were stable and well known by those being the object of power and its exercise (Foucault 1994). By contrast, postdisciplinary societies are characterized through the governmental strategy of continuous “mobilization” since they attempt to produce the flexible, hyper-productive, entrepreneurial and self-responsible subject. Therefor new technologies of power become dynamic, free-floating, adaptable and multiple: the market that is institutionalized as “permanent economic tribunal” (Foucault 2004: 340) of the control society continuously evaluates individuals and their performances. In this regard the paper at hand will assume that it is “the artist” that is considered as “appropriate individual” of this new power regime (McGee 2005, Menger 2006).

The paper will, thus, be structured in the following way:

In the first section it will be analyzed how the art field was transformed into “creative industries” according to economic criteria and the logics and rationalities of the flexible capitalism more generally (Dalton 2001, Virno 2005). This discursive reevaluation began in the nineties, and it is seen as a precondition for the construction of the branch as ideal model of the governmentality of the “fluid modernity” (Bauman 2001). In the empirical part of the paper it will then be illustrated which ambivalences new governmental strategies – like e.g. deregulation, mobilization, individualization, self-responsibilization, marketization and techniques of permanent assessment and competitive (public) scoring – constitute and, furthermore, how the entrepreneurial transformation of the field is perceived and judged by the artists themselves. Finally, it will be shown that the effects of the new governmentality on the self-understanding of artists and on their specific modes of collaborating and organizing are rather weak. However, the paper intends to explain in what way the art field is recently defined as role model of the neoliberal regime of work and its governmental programs that substitute the principle of authority for the principle of publicity. The empirical insights will make evident why the current management discourse (e.g. Leadbeater 2008) praises the artist as new ideal of the autonomous, creative and self-controlled subject of a “liberated world of work”.

Making Space for Space? Exploring Aesthetics and Academic Professional Identity through Reflexive Photo-participation

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Although there is a relatively substantial body of work focusing on the lifeworlds of academics per se (see for example Clarke, 1974; Kogan, 2000; Halsey, 1995; Deem, 2007; Harris, 2005; Lucas, 2006, Baker and Brown, 2007; etc), there is little which relates to their embodiedness in relation to place and space/time. The focus of this
paper is to draw on some of the data generated by a study exploring how academic professional values and identities are articulated through their use (tacit or otherwise) of the physical space(s) in which they work.

More specifically the paper is comprised of three strands. The first will provide a brief discussion on the changing (and changed) nature of academic work and institutions more generally. This is critical as it would be impossible (as well as disingenuous) to try and explore the lifeworlds of academics without setting it in the broader (and narrower) context of the shifting terrain of higher education (HE). The second strand will provide an overview around the notions of space, place and academic work and identity. Specifically I will attempt to draw together the work of Henri Lefèbvre (1974) on the triadic production of space, Thomas Markus (1993) on architecture and power, and the more recent literature around what is termed ‘organisational aesthetics’. Using for example the work of Felsted et al (2004), the concept of organisational aesthetics extends beyond the more orthodox definition around ideas of ‘truth and beauty, values and sensory pleasure’. Rather it takes on a much broader resonance (as well as a subjective valuation and a sensory component), which they argue comprise all social relationships in which values, beliefs, norms and knowledge are communicated through embodied sensual experiences, principally of sight, sound and touch. To this end there are two linked dimensions to aesthetics: 1) the material (buildings, artefacts [technological, décor, furniture, clothing, signage etc] and 2) the non-material [symbolic interactions etc etc]. Hence the aesthetic in this conceptualisation is about how we empirically engage in the world (i.e. identify and interact with objects and subjects of judgement) and the subsequent judgements (valuations) we make of them.

The third strand, will then consider the empirical data generated through the construction of researcher and participant created images in the form of cultural inventories. The study included 15 academics from both the University and IOT sectors who volunteered to take and allow me to take images of their office space. The intention was to use two ostensibly complementary sets of images of the same space(s) to form the basis of a dialogical interaction between researcher and participant. Analysis of the data was approached from two perspectives: firstly via the use of visual semiotic techniques and secondly, the more conventional interview analysis procedures. The data was generated following the School of Education’s ethical guidelines.

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**Return the gaze, re-direct the sight: some thoughts on applying ethnography**

Jun Luo
University of Essex

This paper argues that ethnography is a lens that enables us to look through from both ends. To be precise, this lens enables us to see the things that have been scrutinized, and to come up with a coded reading laden with social and cultural
norms. More importantly, it enables us to return the gaze of this methodology and to scrutinize the scrutinizer; i.e., it seeks to reveal the 'hidden force' that 'construct[s], maintain[s] and communicate[s] reality' (Barley 1983: 395). Therefore two concepts will be discussed respectively in this paper. Firstly, by using ethnography as a lens from one end, it functions as a 'web of meaning' that prevents us from having an unhindered and uninhibited view of the scrutinized group. Secondly, the consequentially partial picture of the scrutinized group reflects the process of normalization, with the help of which the scrutinizing group functions. In short, this paper seeks to bring two things to light – the suffering other and the process of normalization. In other words, ethnography enables us to see the metamorphosed image of the other, as well as the metamorphosed image of ourselves. Both images illustrate another key concept that this paper seeks to lay bare: the madness of normality (Sievers 2006: 108), of barbaric civilization.

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Reconstituting ASB: A Participant Observers Perspective

K. Doreen MacAulay
Saint Mary’s University

The establishment of an organization assumes processes and structures that are multi-layered in nature. The character, however, of the institution helps to mask the activities that constitute and reconstitute the entity (Berger & Luckman, 1984). It is the multitude of activities involved in the constitution and reconstitution of the organization that are of interest in the following piece. This is a journey of uncovering how a seemingly unorganized organization (Yue, Durepos, MacLeod and Mills, 2006) continuously allows for the reconstitution of itself.

Lyotard, considered a champion of the postmodern tradition (Prasad, 2005), strived to embrace notions of heterogeneity and plurality. He argued that the problem with modernity was its fascination with overarching meta-narratives that shadow the “diversity of the local and contradictory narratives” (Prasad, 2005:223). Inspired by such a champion, this piece will explore the narratives forwarded as explanations for the reconstitution of the Atlantic Schools of Business as an organization.

The Atlantic Schools of Business (ASB) is a long standing institution. It was established in 1971 and has held an annual conference every year since. The sense of a permanent, long-term organization has, until recently (Mills, 2005), only been achieved through the institutional work of a different set of official actors each year. Although the ‘the Atlantic Schools of Business,’ had no permanent or standing organization (i.e., no officers, no funding, no members) for much of its history and the institutional character of ASB was generally disrupted each year, the actors were able to reassemble the organization each time.

Applying participant observation and actor network theory, this project explores how this organization continues to be reconstructed in the absence of traditional mechanisms. Whittle and Spicer (2008:618) criticizes ANT for treating “truth claims
of others as relative while representing its own findings as the product of absolute truth”. As an active participant in the conference, I will look to avoid placing a superior view over that of the actors as I will be enrolled in this network not only as the researcher but as a member of the ASB community. I set out to explore how the reconstitution of this organization unfolds through my experience.

Practicing the 3rd Eye: Reflexion on a collective visual harvesting process

Isabelle Mahy
Université du Québec à Montréal

In an interview he gave a few months before he passed away, Francisco Varela stated that the most critical challenge of the XXIst century would be our collective capacity to do something with experience in order to learn collectively, from mistakes, from aspirations and from practice (Scharmer, 2000). Through introspection, phenomenology and contemplative traditions, he explored the core process of becoming aware, from the first, second and third person experience. He questioned current research methodologies that turn knowledge into solid objects where more fragile ontologies would keep a quality to experience that resonates more with the improbable and brittle nature of the way the worlds unfolds. Guillet de Monthoux addressed the same issue by reflecting on his experience: « When I tried to use my [...] experiences as management science or organizational theory, they faded into theoretical constructs and technical jargon; the energy vanished in the process of reducing experience to abstraction. [...] What was so special about this energy? I wondered. » (2004, p.15-16).

Stated as such, this methodological question addresses the need to find modes of access to experience that would bring the quality of the first person experience back, as one would find through introspection, phenomenology or contemplative traditions. Along with it, Varela’s interest for learning to work with such fragile ontologies (Scharmer, 2000) then becomes a door opener for exploring creative approaches susceptible to foster the energy of the collective experience.

With aesthetics as a grounding paradigm, collective learning and sharing of experience (Lévy, 2003) are seen as hosting and harvesting events and processes (Nissen and Corrigan, 2009) and the perspective of social poetics (Shotter and Katz, 1996) is brought in to inspire the development of the methodology, which aim is to create narratives designed to act as a sensitive mirror reflecting moments of emotions, or in other words, able to convey the quality of the first person experience.

To address this, a soft gaze named the 3rd Eye has been developed and applied to multiple research settings. This aesthetics process of harvesting experiential knowledge creates patchworking fragments of experience or soft semiosis. Tapping into multiple media (video, photo, web-based tools, illustrations, poetry, etc.), this
creative harvesting method establishes an aesthetic dialogue between the actors and their experience through collective memory.

This process of evoking the quality of the shared moment transforms desire, energy and emotion into design (Jennings, 2001) by transforming experience into poetic memory.

Initially inspired by Cirque du Soleil creative processes, this 3rd Eye has evolved through prototyping in practice for the last 5 years. A description of the method and different examples of poetic memory artefacts will be presented.

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**Seeing, is it Believing?**

Steve McDonald

This paper addresses relevant questions concerning images and seeing in the organization. It is focused on body images reflected in the context of the workplace. Questions such as: Is our body image the truth about us as a person or a false creation, the truth of who we want to be and or who we want to be seen as being? Are we using the projection of our body image to hide the truth of what we really are; a tool to disguise our gender, our desires and needs? Are we victims of the nurture debate, fighting our own instincts to comply with socially constructed expectations of what a manager should look like? In nature the survival of the fittest is inevitable, the strongest prettiest, the most industriest are the ones to survive and thrive. This paper is part of a PhD research proposal exploring the construction of gay/lesbian identities in the work place. Current legislation in the UK protects people from being discriminated against because of their sexuality. However, discrimination is difficult to prove, especially when the construction of archetypes of managers and leaders is dominated by heterosexual males. The motivation for this research draws from researchers such as: Miller, Eure, Nicols, Day, Schoenrade and Cash, who have been furthering this interesting area for organizational studies. The paper is based on preliminary interviews with some gay/lesbian managers/executives and leaders, and it proposes a methodology including pictures and story telling as the basis for further elaboration on this complex topic. As a work in progress it is expected to provoke some discussion amongst participants and to gain some insights from these discussions.

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**Pictures from the Unsconscious: Using Drawings of Dreams in Organizations**

Rose Mersky

Consultants and researchers interested in the application of psychoanalytic perspectives to organizations are gradually developing more and more methodologies for accessing unconscious processes in the systems they are researching and consulting to.
The earliest studies emphasized the use of countertransferential and projective processes in the consulting team as “information” about the dynamics of client organizations. Early training in this field emphasized (and continues to emphasize) the use of these understandings for greater insights into what lies under the surface of systems.

Gradually methodologies are being developed that attempt to access these dynamics in more “structured” ways. A prime example is Gordon Lawrence’s Social Dreaming Matrix, which is designed, through associations and amplifications to dreams by organizational role holders, to lead to hypotheses and new thinking about the existing system.

Burkard Sievers subsequently has developed the Social Photo-Matrix, which builds on many of Lawrence’s original ideas, and also includes the idea of a matrix (meaning uterus), where participants are encouraged to associate, in this case to photographs taken by organizational role holders.

Since 2003, I have been exploring a further elaboration of these methodologies, by working with drawings from the dream worlds of colleagues and students. Since then, I have held three Social Dream-Drawing workshops in 3 different countries: Netherlands, Germany and Chile, and I am about to start one in the U.K.. Each group has worked with the same question: “What do I risk in my work?”.

Whether one dreams in English, German or Spanish, or whether one dreams in color or not belies the fact that dreams are, essentially (although not completely), visual. Research has shown that drawings of dreams immediately upon awakening reveal details and primitive affective material that is often lost when the dream is elaborated by the subsequent processes of remembering, telling and even writing. It is these primitive “pictures” that I am trying to “capture” and work with in organizations.

For this presentation I would like to show examples of the learnings that have resulted from this developing methodology. Implications and possibilities for deepening their use will be offered, along with developing ideas about designs of methodologies for accessing unconscious processes in organizations.

Taking Dignity On Board: The case of Shipping Ltd

Laura Mitchell
Lancaster University

The quest for dignity is one of increasing concern in contemporary society (Sayer 2007), and one which particularly encapsulates many of the traditional humanist aims of organization studies. As an ideal, a vision, it has continually remained elusive to theoreticians and practitioners alike. The partially obscured word cloud on this document represents just how central the element of visibility is to this discussion,
and yet we must always attempt to see and recognise each other as dignified beings without the advantage of perfect vision.

In this paper, the puzzle of envisioning dignity is presented through a redefined conceptual lens. In a shift away from an orthodox approach which views dignity as an object to be theoretically idealised and empirically identified through the detection of factors which represent the presence of the invisible object (Mitchell 2008), the case presented here instead conceptualises dignity as an ongoing activity with multiple participants. Rather than attempt to perceive dignity in being, the focus instead is to understand it through a conceptual frame of becoming. With this agenda firmly in view, this paper takes a lead from earlier work on dignity in the field of organization studies (Hodson 2001, Bolton 2007, Ackroyd 2007) in presenting an in-depth descriptive empirical case study.

Positing the claim that to be seen, recognised, and granted dignity by others (and to do so in return) is not a simple matter of pay or political correctness in organizations it is suggested that such tangible and visible factors are instead representatives of more complex processes. It is only between and within these processes that the ’doing’ of dignity, or the processes of recognition occur. The activity of dignity may be seen through and within other social phenomena, such as in the everyday social interactions of self presentation (Goffman 1959,1967) and membership (Munro 1999). The ’doing’ of dignity is thus conceptualised in a reflexive way (Scheff 2003).

Through the investigation of everyday interactions in Shipping Ltd, an international, multicultural organization, this paper argues that the activity of seeing diverse others as members, and of granting dignity, is an ongoing process which fundamentally involves collaborative management of perceptions. This then extends to understandings over what actions are seen and not seen, what objects are made visible or invisible. The collaborative endeavour requires recognition of the competence of others to engage in the correct processes of seeing and not-seeing (Williams 2009), and also means by which those others decreed unknowledgeable or incompetent are managed. However these rules of conduct are themselves ephemeral, and subject to doubt and negotiation practices.

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**Sensuous and sensitive senses from observation**

Jean-Luc Moriceau
Telcom école de management

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Isabela Dos Santos Paes
Telcom école de management

&

Laisa Bragança de Moura
Telcom école de management
This presentation will be at mid-distance between communication and performance. Three actors are observing from three different standpoints and engagements to the same field, speaking in the first person. They all reflect from their observations and their strives to make sense.

With observation - supposedly the deepest and most direct access to organizations - sense cannot be derived directly from the seen, as Geertz has convincingly shown. However, his advocating for thicker descriptions and deeper understanding remains purely cognitive; sense being only a matter of significations and symbols.

The three observers are looking at Odin Teatret, a famous Danish theatre troupe; and are observing their observations. Confronted to the theatrical world, they become immersed into overthrowing and burning senses. They will alternately use three glasses in their looking.

Through Jean-Luc Nancy’s glasses, what I see is no longer a matter of signification. My body sees as much as my eyes. Sense, the sensible becomes mixed with sensations, sensitivity, sensuality, sensuousness, sentiments... Looking is no more a distant activity. I have contact with, I touch what I look. The sense has a body. The images have a skin. The thought has a weight. Sense is born in the moment, in this place. Sense is always coming, always imminent. Sense is in the approach. Sense is a sense of presence. There are rules, there are symbols, there is engagement, but how it is that all the participants seem to dance all around, that the atmosphere seems to change with the presence of Eugenio Barba? Looking, seeing, are no more a matter of building a representation, of finding a signification. Sense making is not adding more sense to a readymade sense. Meaning is not only pluri-vocal; sense, here, is a plural singularity, as I am too.

Through Jacques Rancière’s glasses, I manage to see that the distribution of the sensible, the partition of the sensible classically reproduced by Geertz – there are lives there and works here – reveals highly political. As a partition of times and spaces, of the visible and invisible, of voice and noise. I look at the troupe and I see works there, I look at a conference, and I see lives here – I guess and I hope. And in my work, can I think what I see? The real has to be fictionalized in order to be thought. Whatever sense they try to convey to me, I need to add my own poem. I don’t expect them to give the key that illuminates, just that they teach me how to see.

Through Alphonso Lingis’ glasses, I understand that symbols and signs have many other functions than conveying a cognitive meaning, that seeing a performance engages all my body and soul, and that making sense maybe freezing sense, imprisoning possible surge of liveliness.

At the end observation seems far more multi-sensual, multi-vocal, multi-focal, multi-functional, multi-representational that it seems to be.

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**Marginalizing the periphery: enhancing competitive awareness**

*by looking less hard*
Michael Neugarten  
Technion - Israel Institute of Technology

Despite an understandable organizational tendency to over-focus, Competitive Intelligence (CI), which seeks to understand the organization’s external business environment, needs to take a wider perspective. Day & Schoemaker declared it was time for organizations to focus on the periphery; but to really benefit from the periphery, one must resist this temptation and look less hard, and in a less focussed manner. Analogies with human vision show how marginalizing the periphery can actually enhance CI insight.

Much of what passes for modern-day Competitive Intelligence, at least regarding Collection, is akin to looking for one’s keys under the lamp post. This is increasingly common in the Internet era, where the tendency is to seek ever more information (not least because this is now so easy to do), and focus more and more on what one is seeking.

But in a paper, still relevant, although first published almost thirty years ago and having nothing ostensibly to do with CI, Feldman & March observed that while organizations complain about a lack of information, they constantly seek more, and this, while failing to use what they already have. This surely sounds familiar to many current CI practitioners.

This tendency to over-focus leads, when viewing one’s external competitive environment, to neglect of the periphery, even though in human vision this is a key source of weak signals and of what will shortly require our attention [Weick & Sutcliffe, Neugarten].

Some management researchers, such as Day & Schoemaker, realize the importance of the periphery and seek to focus organizational attention on it. But focusing on the periphery negates those very characteristics of peripheral vision which are so important to humans – namely motion detection, the ability to notice small changes, and the ability to process information subconsciously before we are required to consciously attend to it [Zeki, Findlay & Gilchrist]. Focusing on the periphery thus causes the very characteristics that we can usefully exploit from unfocused awareness of the periphery to be lost as the price we pay for yet more focus.

I suggest here that there is utility to be gained in marginalizing the periphery, that is, in keeping it deliberately unfocused. In an earlier paper and in my doctoral thesis I explored the use of optical and visual analogies and metaphors to understand how better to enhance awareness and noticing in the practice of Competitive Intelligence: analogies with human vision show how organizations can make better use of their peripheral vision in trying to make sense of their external competitive environment. We see to make sense of the world around us [Zeki] but conduct CI to make sense of the business world around us [Neugarten, and also Weick, who discusses organizational attempts at sensemaking].
Non-intuitive approaches such as looking less hard, looking for what is not there, focusing less, wandering around in one’s search, and drawing on concepts of peripheral vision, are shown to be effective in enhancing noticing in our individual and organizational CI activities.

‘Worlds to come’: On projects and utopia

Dr Manuela Nocker
University of Essex

This paper represents an attempt to reflect on a contested concept. The term utopia refers to the impossible. It contains a paradox aiming to attain a ‘good life’ or an ideal while, simultaneously, not-being or at least not-yet-being. Utopia is thus very much a product of ‘seeing’ as a form of passionate imagination for fashioning the future, projects, and human endeavours. The Merriam-Webster Online Dictionary (2009) explains utopia’s Greek etymology referring to a triad combining the words: good (eu), non or not (ou), and place (topos). Hence, the good is tied to non-existence. Despite such difficulty of realisation, people have been inspired by utopias throughout history. The paper thus contends that human projects and desire have an utopic dimension that should not be neglected. Including it into our theorisations helps us to understand the richness of human desire. This paper particularly contributes to shed light on motivations for undertaking projects with a broader scope than conventionally understood.

The definition of utopia is undoubtedly associated with a specific history of concepts. The classic utopias of Sir Thomas More’s (1516) imaginary island of an ideal socio-political and legal order or Tommaso Campanella’s theocratic view for the City of The Sun (1602) are the first coming into mind. Utopian ideas have been exploited later to produce both concrete and fictional worlds. The stress on the search for perfection has been much criticised as it could bring about totalitarianism. It is so understandable that utopia has mainly been interpreted negatively or at least with strong suspicion. In my view, it might also be due to holding an incompatible view when stressing ‘the end’ (e.g. Fukujama, 1992) rather than beginnings.

This paper argues that it is important to recover the concept of utopia in general, but especially for understanding today’s projects and the meaning we may attach to them. Whilst an exhaustive review of the concept is not the aim here, the effort is to free up space for a view of utopia beyond ideology. My take leans towards Karl Mannheim’s (1992) stress on its transformative role and Ernst Bloch’s (1986; 2000) elaboration on its essential spirit as a carrier of hope for human longings. To substantiate my argument, I will illustrate the case of a contemporary and ongoing project – the “Longplayer” (2009) –, reconstructed mainly from secondary data, which embodies utopia and its not-yet extinguished role for individuals and society. Longplayer is a one thousand year long musical composition playing non-stop on 234 Tibetan singing bowls (a kind of standing bell) since 1999.
My take on utopia is seeing it as a “flexible vehicle of desire” (Levitas, 2003). It acknowledges that we no longer live thinking of a fixed place elsewhere in the future where to find happiness and hope but rather search for them in different moments here and now (Bauman, 2003). This questions a project’s complex interrelationships with different spheres of action as well as with personal and collective life. It thus becomes interesting to reflect upon different forms of utopia. In this sense, I invite to engage with our personal sense of utopia and shared space of imagination.

Transforming The Picture Albums Of Organizations:
The Visualization Of Organization Forms
Claus Noppeney
Grenoble Ecole de Management & Bern University of the Arts

Organization charts are a fascinating visual representation of an organization. Henry Fayol regards the charts as one of the most useful methods used in organizations. Henry Mintzberg refers to organization charts as the picture albums of organizations. Karl Weick encourages us to rechart our organizational charts. And Gareth Morgan emphasizes the immense symbolic value of the organization chart for communicating a sense of order. Apparently, the world of organizations would be different without the organization chart. And exactly this iconic status of the organization chart brings about a paradox. On the one hand, the fundamental change and increasing complexities characterizing the organizational landscape strengthen the need for a visualization of the new organization forms that can easily be communicated. Thus, one would expect an increasing use of organization charts. On the other hand, one cannot but realize a crisis of the organization chart. Case studies of postbureaucratic organizations show that the first thing to go is the formal organization chart with its specialized positions and hierarchical relationships. In other words, despite an increasing need and despite the more and more visualized organization the most established visual format seems to be discredited. Accordingly, the rise of new visualizations coincides with the loss of a highly esteemed form.

The paper focuses on this paradox. Building on a historical analysis of the rise and fall of the organization chart and its resonances in organization theory the paper reflects on the current situation from an image theory point of view. Thus, the organization chart seems to be directly linked with classical organization forms. The organization chart is not only a visual representation of a certain organizational design. Instead, the organization chart seems to represent in itself an outdated organization form. However, this iconic status of the organization chart provides an opportunity for managerial iconoclasm that generates the organizational energy for transforming organizations and might finally lead to the transformation of the picture album itself.

The Visionary Leader – a keen user of illusions, magic, smoke and mirrors?
Visionary leaders are said to be the builders of a new dawn, risk takers working with imagination, insight, and boldness. They often present a challenge or task that calls forth the best in people and brings them together around a shared sense of purpose. Their eyes are usually laid on the horizon, not just on the near at hand. Basically, they are social innovators and change agents, bearing in mind the big picture and thinking strategically.

But what is it that these with vision can “see” that less gifted individuals cannot? For this is what the cornerstone of true visionary leadership is, the ability to see the future. This said there is a clear difference between a visionary and a visionary leader.

What is it that makes a visionary become a visionary leader? A visionary might dream wonderful visions of the future and communicate them with great inspiration. A visionary is good with words. But a visionary leader must be good with actions as well as words, and so can bring his/her vision into being real. More than words are needed for a vision to take form in today’s world. It requires leadership and heartfelt commitment. But as Foucault said: visibility is also a trap. If you are looking at something you cannot be looking at/for something else at the same time – thus vision is also illusion. An aspect that the visionary leaders will not/cannot leave disregarded in his/her quest for fame and glory.

In this study, I will look at a number of leaders, who all claim to be visionary leaders. Based on observations of their behaviour, way of speaking etc my aim is to answer questions like:
- What are the qualities and abilities of true visionary leaders compared to those of visionaries?
- What is the mysterious inner process within leaders that enables them to work their magic and radiate the charisma that mobilizes others for a higher purpose?
- If vision is also an illusion, how does this show?

I believe that visionary leadership is based on a balanced expression of aspects as the spiritual, mental, emotional and physical dimensions. It requires core values, clear vision, empowering relationships, innovative action, and maybe even a fair amount of illusions, magic, smoke and mirrors?

Invisible images: a visual inquiry into ethics and change in a business school

Margaret Page, Hugo Gaggiotti
University of the West of England

In this paper we explore the methodological challenges of doing visual research, in the context of teaching undergraduate students in a South West of England business school. Our research takes up the conference theme of ‘visioning’ with undergraduate students who are researching what it might mean to adopt an ethical approach to managing change. Our analysis is focused on student presentations of ‘electronic posters’, and the discussions that these provoked. We are interested in how students engaged with the visual as a lens of inquiry and how this contributed to their development of a critical approach to the concept of ethics in relation to managing change.

‘Managing Change’ is a module where we have been evolving a more student and research led pedagogy with five successive cohorts (2004-2009) of undergraduate students. This process has been driven on the one hand by tutor desire to ‘change’ the subject and rules of engagement in teaching and learning - and on the other by students who have engaged willingly or not with an approach less familiar to them than the didactic approaches that are more commonly practiced (Levy, 2008; Page and Gaggiotti, 2009). For tutors this inquiry based approach has also been a means to introduce students to constructivist, interpretive approaches to learning about change in organisations, in contrast to the managerial and rather uncritical approaches found in many business texts and to provoke a reflection in students and tutors about what some authors have described as “bureaucratization of the imagination” (Case, P., Gaggiotti, H. 2008).

In the current year we have introduced a focus on visual images as an explicit dimension to support development of student led inquiry. Students visited the Black Sea Files video shorts exhibit by Ursula Biemann (Biemann, 2009), and made a visual presentation using their own photographs and found images to convey thoughts and feelings about ethics in business. The exhibit offers a visual essay on how a variety of local people are engaging with BPs construction of the oil pipe line and vividly evokes the conflicting interests and ambiguities of impact on local environments and lives and the complexity that emerges in the ambiguous and shifting relationship between ethics and jobs, ethics and business and ethics and mobility. The experience is unusual for our students few of whom have visited an art gallery, or been invited to consider how art, following Barthes, is a legitimate text that might be relevant to study business (Barthes, 1977). We invited students to analyse their visual presentations, drawing from the audience response and on the basis of the meanings and content that they intended to convey. Following this, students have been asked to consider how what for them counts as quality within their visual inquiries.

In a paper presented at SCOS 2009, we noticed that opportunities for collective reflection on photographs taken by students as part of their inquiry offered students a medium for accessing dimensions of knowing that were not available through academic texts, and that dwelling in the aesthetic experience offered a space from which to explore in'/congruence between propositional and presentational knowing
and from which critical re-engagement with these texts might be possible (Seeley and Reason, 2009; Sievers, 2008; Taylor and Ladkin, 2009). The invitation to make visual representations- first through photographs and then through posters - seemed to access a dimension of the lived experience of change and of being in transition that had not previously been available for thinking.

In this current research and paper we are interested in what is provoked in students by their visit to the video essay, how they represent this visually in their electronic posters, and how this is viewed by the audience to whom they present. We also consider how students and tutors engaged with the visual and the aesthetic as a medium for viewing ethical dilemmas, and how this may contribute- or not- to ‘reading’ the visual more critically, in order to ‘see’ paradoxes and contradictions in the notion of ethical approaches to change that usually are “invisible” in other texts (Strati and Hopfl, 2000).

Gender, leadership, and a lack of ‘vision’ from the ‘perspective’ of Deleuze and Guattari

Mollie Painter Morland
De Paul University

In a report on the status of women in their organization, PricewaterhouseCoopers’ Gender Advisory Council replaced the metaphor of the “glass ceiling” with that of a “leaking pipeline”. This report makes it clear that despite active attempts to eliminate invisible barriers (glass ceilings) that prevent women from occupying leadership positions, there still seems to be a variety of “leaks” through which female talent disappears. The “leaks” are however no more visible... they seem to refer to a range of tacit, multidirectional influences on women in organizations. These influences create and perpetuate important gender prejudices. One such a prejudice is that women lack “vision”. In fact, studies have shown that women out-perform men on all the leadership attributes considered important by respondents, except when it comes to envisioning. Another metaphor that has also been proposed to describe the challenges that women leaders encounter is that of the “labyrinth of leadership” in organizations. Here again, the metaphor seems to make reference to a certain lack of sight, clarity or direction.

The first question I will ask is whether the idea of “visionary leadership” is indeed appropriate in contemporary organizations. The paper departs from the standpoint that organizations operate as complex adaptive systems, within which a variety of emergent properties characterize the cultural landscape. Mark Bonta and John Protevi have argued that Deleuze and Guattari offer us the philosophical vocabulary for understanding the functioning of such complex adaptive systems. This is a possibility worth exploring. I will also contend that Deleuze and Guattari assist us in dismantling the “identity” constructs that underpin gender stereotypes and its essentialist assumptions. By exploring Deleuze and Guattari’s description of desiring-production, as well as their later use of concepts like assemblage and agencement, I hope to develop alternatives to idea of the “visionary leader”. Instead, “leading” will
be described as a systemic capacity distributed through the organization, which create possibilities for agencing (the verb-form of agency). It will also be argued that if the preoccupation with the identity of a leader is replaced with an acceptance of the fluidity and multiplicity that characterize leading, both men and women may be able explore multiple leadership styles.

Movies, Myths and Organizational Heroes

Alexia Panayiotou
University of Cyprus.

Our lives are lived in the way that stories are often told. In the West there is a story that has been told over and over again, in many ways, through various media, since the earliest of times: it is the story of the lone ranger, the myth of man against beast or evil, the individual against the unknown. From Odysseus to Beowulf, Saint George to Robinson Crusoe, Luke Skywalker to Superman, John Wayne to James Bond, the story is always similar: a hero has come to save the day. In fact, this story has been told so many times that we have come to believe that what it says about the world is true.

Interestingly, as several writers have noted (Campbell, 1949/1993; Hourihan, 1997; Vogler, 2007) this hero is typically white, male, young, heterosexual— but with a male companion— who leaves the safety and comfort of his home to venture off into wilderness in pursuit of his goal, a goal that usually amounts to self reward, a beautiful woman, and saving humankind from evil. The wilderness may be a forest, another land or another planet, the mean streets of New York, or in the modern version of the myth, a corporation.

This paper combines two theoretical approaches: the hegemony of visual culture in our everyday lives and the power of myth-making in the organizational world. To this effect, the paper takes a hermeneutic approach to the study of several popular Hollywood films, arguing (1) that Hollywood cinema often defines our organizational experiences through the perpetuation of dominant masculinist ideologies about what is “real,” “genuine” and “worthy” in organizations and (2) that moviemaking, as the contemporary form of mythmaking (Voytilla, 1999), can offer valuable insights into the world of organizations. If myths can be seen as metaphors, “comparisons by which we hope to gain some useful insight into our condition and our place in the cosmos” (Vogler, 2007: 45) then the visual version of these myths is ever more powerful.

From Mulvey (1975) to Berger (1972), it has been extensively argued that cinema offers a particular way of seeing. Organizational scholars have also focused on the power of films in studying management and organizations (Bell, 2008; Hassard and Holliday, 1998; Knights and Willmott, 1999; Rhodes and Westwood, 2008). This paper situates itself in this line of work and seeks to understand how films create a
particular *myth* about organizations and a particular way of seeing organizations, while at the same time offering a powerful *resistant* image—the organizational hero.

Following the work of Campbell (1949), the paper analyzes first the mythic structure of several popular films and focuses especially on the construct of the *organizational hero* as he arises from these stories. A synthesis of the dominant images reveals that these plots are in essence old morality tales that tell us what is real and what is not, including a lesson on what is the “real self.”

At the same time, the paper takes another step. Using the work of Czarniawska and Rhodes (2006) on “strong plots,” I argue that films may actually serve two on-the-surface-conflicting roles: while on the one hand they portray the corporation as “evil” and perpetuate certain images of management and organizing, at the same time they serve as critical of these images and are even oppositional to management through the strong image of the lone rider or hero who will save us all from the evil wrongdoings of the capitalist regime. In this respect and upon closer inspection, mainstream cinema can be seen as offering a site of resistance to popular ideas of management. The power of the visual is then in this context, interestingly subversive.

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**Communicating Innovation: Visualizing Tacit Knowledge to Nourish Innovations in Organizations**

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This paper examines ways of sharing knowledge by using textual, visual and performative communication in the context of innovation systems in organizations. An organization’s innovation system is understood as a social infrastructure that consists of various networks with different kinds of social relationships and social ties (Granovetter, 2005; Burt, 2004; Harmaakorpi & Melkas, 2005). By identifying the communicative acts of everyday life in an organization and by stimulating various reactions, behaviours, habits and emotions, we may enrich organizations’ social innovation infrastructure and create platforms for enriching interaction among individuals.

The paper presents the findings from a recent interpretative learning process in two case companies. Through an action research process we describe how textual narration, visual imaginaries and theatrical performances were used for disseminating aesthetic experience and the outcomes of an innovation process.

The first learning process emerged in an industrial company’s development project
where organization members and customers constructed practices together. The second learning process emerged in a public organization's social network where customers were involved in an innovation process. Case studies illustrate a methodological approach in which story-telling, applied theater and visualization methods are utilized to involve employees of organizations and networks in development work.

The main goal of the paper is to identify and characterize the crucial elements of communication that are related to organizational innovation process. Acknowledging that sharing and creating common knowing has interpretative, embodied and social dimension, allows us to apply a wide range of means and methods for revealing tacit knowledge and study innovation. According to Nonaka et al. (2001) knowledge is context-specific and relational, and it is dynamically created in social interactions between individuals. Knowledge is considered a human process with human actions and emotions (Nonaka et al. 2001, 493). In our study we focus on two ba’s from the SECI- model; originating ba and dialoguing ba in a context of communication. We approach the Nonaka et al. conceptions with the help of Schechner’s definition of ”to perform” as 1) being, 2) doing, 3) showing doing and 4) explaining “showing doing” (Schechner 2002, 28).

As a contribution, we suggest that knowledge creation in a context of performative elements is about sense making as well as sense breaking. We illustrate how dialogue and reflection are constructed and how individuals share their mental modes and interpret them at the same time. Through visual and performative communication they reflect and analyze present ways of communication, and create new insights and models so that in the end novel seeing emerges. In addition, we describe the common features that nourish the soil of innovation processes and impacts on specific ways into socio-cultural knowledge creation. We conclude that tacit knowledge, enriched and revealed by visual and performative communication, changes interaction between organization members, and in the long term also forms a cultural climate to nourish collective activity, enthusiasm and creative presence. Finally, we present novel conceptual views concerning communication within the innovation process.

"Who's afraid of red, yellow and blue" – towards an Aesthetics of Risk

Peter Pelzer

It is not only since the global financial crisis that risk had become a bad press. By separating risk from products, hedging risks to remove them from the balance sheet into the markets they virtually seemed to have been disappeared. At least for some time. With the realisation of the risks at different places than their origin it became clear that risks don’t vanish, they are realised or not. Explanations like absent regulation, greed, misled business concepts, neo-liberal ideology and others which all have some value in producing insight into the reasons of the disaster nevertheless seem to need additional insight from different perspectives. The present paper
intends to look at the scene from an aesthetic perspective. Risk is fascinating. At least a certain kind of people are drawn into risky behaviour. The assumption is that risk has an aesthetic value, that parts of its fascination can be interpreted by the aesthetical concept of the sublime.

Barnett Newmann created the painting the title of this paper refers to in 1966/67. Besides his well known paintings he also took part in the theoretical discussion of art and aesthetics. In his writings on aesthetics Jean-François Lyotard also uses Newman's theoretical work to describe the character of the sublime. These two works are the foundation on which an elaboration of the sublime in the realm of risk takes place. Already Burke and Kant laid the foundation of the concept, emphasizing the subjective part. Perceptions of horror call upon the feeling of the sublime, but the threat implied is contained by a distancing from the threat, e.g. by art. The change from horror to relief in the experience gives the sublime its positive touch. Risk, so is the assumption here, will never fade away as a motivation, because of its sublime character. As long as this is the case, the rational dealing (what a nice ambivalence of the term) of risk will always be overruled by the sublime dealing with risk.

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**Vision and heterotopias in The Big Lebowski**

**Walter Sobchack and The Dude taking care of business**

Luc Peters

Vision can be a very misleading phenomenon. We cannot however avoid it. In our cloudy, game-world of organization we need some directions which we can cling to. This implies that vision never comes alone. It is always accompanied by other, mostly contradicting, visions. This is never a singular and linear process, but always multifaceted, multilayered and consists of various time-frames. It is influenced by chance and luck. Still we have to make some sense of it in order to make the unavoidable choice. We can boldly state that this choice is subject to rationality,
simplicity or even bullying. This would be no problem if the game-world of organization would be knowable and make-able. It is however not. What can we do?

Through a visual reading of *The Big Lebowski* I will try to paint a picture through which the game of the creation of vision can become clearer. For this I will use protagonists Walter Sobchack and The Dude. I will look in what way their vision is composed within their rhizomatic framework of relations. To do so, I will choose two spaces in which this happens, namely the bowling alley and the car. These are two spaces which can be regarded as heterotopias (Sloterdijk, 2009, Foucault, 1967). Spaces in which we have a potency to dream or to chance and which offer a possibility to step out of the regular and practice your skills. We can also see organizations as heterotopia. To get a vision of this we have to explain what the term means and what that has to offer for organization. The architect Lebbeus Woods sees heterotopias as places where spontaneous combinations and networks can occur and where traditions can be put to the test. It is a cybernetic circus in which parasitical activities can challenge the old and liquidize molded rules. In unison with the ideas of Mark Taylor and Michel Serres, the parasite becomes a desirable phenomenon which can vitalize organization and which can dismantle the utopian idea of rules held in high esteem by characters like Walter Sochack.

Through these readings we will learn that vision is a highly ephemeral appearance triggered by luck. *The Big Lebowski* and especially its main characters Dude and Walter inform us that vision is subject to chance fed by a distorted view on reality caused by white russians and the occasional acid flashback. Which puts those two in a totally different perspective which might offer the possibility of vision after all.

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*Images of “War against Terrorism”*

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&  
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Norwegian Defence Institute

Terrorism is provoking fear, death and grief. In the awake of 9/11 2001 attack on Pentagon and twin Towers, war on terrorism has become a global goal for most western countries. They have initiated new security rules and anti terror measures, they have invaded Iraq and they are sending more soldiers to stop years of war in Afghanistan. In this paper we would like to elaborate on the images, understanding and visions on War against terrorism. We would especially focus on ideas, motifs and measures that has been taken by this countries but also emphasis on what has developed in to a representation of a “war against an invisible enemy”.

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&
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Women’s entrepreneurship is a popular topic in scholarly works on entrepreneurship, particularly in an Anglo-Saxon context (Ahl, 2006; Bird et Brush, 2002; Carrier, Julien et Menvielle, 2006; Fielden et Davidson, 2005; Stevenson, 1990). However, if we focus our attention on the French context, we should notice that we count few recent studies on this subject (De Beaufort, 2006; Duchêneaut and Orhan, 2000). Though, according to INSEE (the French National Statistical Institute), we currently count more and more women who create their own business. In 1986, only 9% of entrepreneurs were women; in 2006 women represent 30% of the new entrepreneurs.

In this communication, we will present the first results of our ongoing research on French women entrepreneurs. We are conducting 40 interviews with women who have created their own companies. The business areas are various such as professional training, manufacturing industry, or fair trade etc.

In our presentation, we will detail in what extent these women develop an original vision of business which differs from the traditional masculine stereotypes on entrepreneurship. Indeed, contrary to the classical model which stresses the importance of financial aspects in the creation value process (Ronstad, 1984), our women entrepreneurs develop a different vision of success in business which is not exclusively limited to the quest for profit. We can also note in their responses that their contributions to jobs creation are a major element in their vision of what should be a competitive company. So to some extent, these women entrepreneurs question the common representation / image of women in our occidental society.

Moreover, their conception implies a larger view of business which accommodates their managerial and personal responsibilities. Their discourses highlight their entrepreneurship vision where the notion of life project is central. According to our data, we can suppose that these women build their identity through a rich interaction between the different roles of their professional and personal life. This enrichment between work and personal life is not always easy to live in the daily life. Indeed, as they said “I am the boss at the job and at home”. If they cope successfully with this situation, they cannot control the regard of others on them.

We follow a qualitative method through semi structured interviews. Our sample is not statistically representative, but our objective is to illustrate the various situations of women entrepreneurs. We want to avoid the traditional temptation to gather women entrepreneurs in only one category. Furthermore, concerning our way to explore this subject, we will be particularly aware on our own vision and we will be cautious to avoid the trap of the traditional masculine gaze on entrepreneurship (Ahl, 2006).
With this paper, we aim to contribute to a better comprehension of the women entrepreneurship in France, and more precisely to question masculine stereotypes concerning entrepreneurship and women entrepreneur professional identity and self image.

Rendering the invisible visible

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“You cannot work with development without rendering the invisible visible in the sense of finding the forces that creates the situation, and these will often be attitudes and values that in themselves are invisible.” (Handbook for school leadership from a Danish Municipality)

Over the last few decades, the Danish public school sector has been subject to reform strategies that aim at facilitating the self-management of institutions and employees. While such strategies have resulted in a higher degree of independent authority for the schools, they have also been followed with new governing strategies. In the literature these have for instance been conceptualized as metagovernance (Torfing 2008) or as supervising forms of governing (Wilke 1997; 1993). According to Wilke, supervision can be seen as attempts to educate the decision-making actors to reflect critically upon their own actions and ways of decision-making (Wilke 1993:2).

Many of the management concepts applied to facilitate reflection and self-management can be understood in relation to the post-modern control problem which is directed towards a ‘normative control’, i.e. steering on employees’ cognitive efforts rather than the bureaucracy’s rule-based civil servant (Kunda 1992; du Gay 2000). These ideals aim at managing employees’ feelings and attitudes. To this end, management concepts such as appreciative inquiry and coaching offer a way to govern the emotions and attitudes of school leaders and teachers.

While supervision through such concepts has been seen as a solution to perform action at a distance, having the feelings and attitudes of employees as object of management poses particular challenges to modern organizations. Attitudes and feelings seem rather elusive, ephemeral and difficult to observe. The art of managing such phenomena thus involves the art of making them observable in order to act upon them. The question is how such phenomena are made visible in organizational practice today. Which social techniques and arrangements make it possible for organizations to observe feelings, attitude and atmosphere? Needless to say, organizational techniques of seeing its employees do not innocently reveal what was already there. Rather such techniques are productive and transformative forces with their own constitutive consequences.

Using empirical examples from observations of how supervision takes place between local authority and school leaders as well as between school leaders and teachers, we argue that interaction becomes a space for making visible attitudes, feelings and self-reflection. Through supervision conversations the organizations seek to reveal
emotional forces within the employee and bring it into the organizational space. In face-to-face interaction management can tune in to the emotional frequency of employees and thus render visible the needs, emotions and struggles that shape their present performance. Ironically, then, one of the most advanced technologies of action at a distance is dependent on, not absence, but presence in order to make feelings and attitude visible. We follow analytically how relations between local authorities, school leaders and teachers are put at stake when leadership depends on visibility through intense moments of interaction.

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Reflections On Audio-Visual Presentation Of Research Findings

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In this paper I assess the benefits of presenting research findings in an audio-visual mode. My focus is on an ethnodrama, “The Spin-off” (Rajamäki & Rajamäki 2009), which was produced in a form of Second Life Machinima.

“The Spin-off” is based on a 14 month participant observation of a multidisciplinary team creating a university spin-off. It shows how the team creates shared understanding of a business opportunity in the field of biotechnology.

The majority of previous research on biotechnology business is survey based and conducted with an outsider approach suggesting that scientist-managers are incompetent and lacking business skills (Eriksson & Rajamäki 2009). The purpose of “The Spin-off” was to explore and examine, through audio-visual devices, the creation of a new biotechnology business venture from the insider perspective. The aim of presenting the findings in an audio-visual mode was to make the findings both understandable and accessible to a diverse audience, such as practitioners, policy makers, biotechnology scientists as well as business scholars, on equal basis (Morgan et al. 2001, Leavy 2008, Mienczakowski 2001).

The “Spin-off” was presented on several occasions to a diverse audience including scientists, entrepreneurs, practitioners, business scholars and policy makers. The presentations were followed by discussion sessions where the audience had a chance to express the feelings, thoughts and memories evoked by “The Spin-off”.

Based on the experiences from presentations and discussion sessions afterwards, my purpose in this paper is to examine what the audio-visual mode of presentation of research findings can really offer? In what way can audio-visual presentation contribute to better understanding of the insider perspective? What is its value compared to other more traditional presentation modes?

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‘I can tell by the way you smell’: Exploring the Osmaticism of Working Lives
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&
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Increasing scholarly attention to vision has opened up a vista to locate other senses within an organizational domain. However, whilst we continue to build a rich tapestry of thinking surrounding the body at work, how we translate this into our research interactions continues to present a number of methodological challenges (Warren 2007). In this paper, we seek to develop a space for empirically exploring the sensual dimensions of working experience, drawing on initial findings from a recent study of smell in the workplace.

Whilst the role of the senses has been widely acknowledged within anthropology and cultural studies (e.g. Classen et al., 1994; Howes, 2005; Drobnick, 2006), organization studies has somewhat lagged behind what is happening in the corporate world of smell. Attention to the sensorium has captured the imagination of newly christened ‘sensory marketers’, where a multi-trillion dollar industry has emerged through the pervasive abilities of smell to seduce consumers by tapping into our most ‘basic instincts’ (Brumfield, 2008), manipulating memories, or creating pleasurable smellscapes that influence our behaviours. This ability of odour and aroma to influence on a subliminal level has not escaped the attention of internal organizational practices, where the espoused link between smells and employee productivity has resulted in odours such as peppermint and aroma being ‘pumped’ into workplaces to improve productivity, ‘multisensory’ travel agent call centres using scent triggers to inspire the agent to sell more holidays.

However, we would argue that the underlying logic of physiological determinism adopted in the narratives surrounding the sensory workplace has marginalised the importance of the experiential and bodily or sensually mundane dimensions of working in organizations where the odours of bodies, objects and spaces play a key role in the way we make sense of our working lives. Developing Crossley’s phenomenological notion of ‘carnel sociology’ as a means of bringing together the physiological and experiential dimensions of the body with the symbolic and social discourses which surround the body, we present findings of an in-depth study of 12 professionals which seeks to explore the experience of smell within an organizational context, and how using sensory methodologies may illuminate new ways of exploring organizational life.

Market-Liberal Advocacy Think Tanks in Sweden and the Netherlands as Part of a Social Movement

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Since World War II and particularly since the 1970s, market-liberal “advocacy think tanks” have emerged in the US and in the UK particularly. Advocacy tanks combine a strong policy, partisan or ideological bent with aggressive salesmanship and an effort to influence current policy debates. Advocacy tanks synthesize and put a distinctive “spin” on existing research rather than carrying out original research. What may be lacking in scholarship is made up for in their accessibility to policymakers. (Weaver, 1989:567)

Market-liberal advocacy tanks advocate market solutions over government or state involvement, as well as policies which aim at deregulation and liberalization of markets, privatization or reduction of government services, or more generally policies which are perceived as “business-friendly” and as reducing “collectivism”. (Girkinger, 2007) They recognize the importance of exchange of views and ideas, of knowledge production and distribution.

Market-liberal advocacy tanks are critical actors in the global neoliberal social movement which gained strength in the 1970s and turned neoliberalism into the globally dominant ideology from the 1980s onwards. (Cf. Walpen, 2004; Plehwe et al., 2006; Plehwe & Walpen, 1999; Miller & Dinan, 2008; Cockett, 1995) This movement in turn can be seen as an opposing movement to Keynesianism (the dominant ideology from World War II until the 1970s), and as “an organized endeavor to build up a ‘counter-establishment’ against the Keynesian welfare state” (Plehwe & Walpen 2006: 40).

For many advocacy think tanks, the most important aim is not to influence particular policy decisions, although that is also considered to be important. Rather, the aim is to “win the battle of ideas”, to influence the fundamental terms of debates. (Cf. Koch, 1999)

During the last decades, market-liberal advocacy tanks have become more common in a number of European countries. There is a growing body of research on the situation in different countries. Two examples on which up-to-date, comprehensive study is missing are Sweden and the Netherlands.

In Sweden, beginning in the late 1960s and early 1970s, the Swedish Employers’ Association (SAF) built up a strong and diverse network of advocacy organizations, the most well-known of which is probably Timbro, founded in 1978. (Koch, 1999; Boréus, 1997) In the Netherlands, on the other hand, to the knowledge of the author, market-liberal advocacy think tanks have not been very successful. The Burke Foundation, founded in 2000, is currently not active any more. The Bastiat Foundation has, to the knowledge of the author, never been really active.

This paper argues that the landscapes of market-liberal think tanks in different countries must be studied in depth if the transnational neoliberal movement is to be understood. The paper outlines a research project to study the historical development and the current situation of such tanks in Sweden and the Netherlands, the causes of their emergence, and the consequences of their work.

1 There is no generally accepted, exact definition of what a think tank is and does, and according to Denham and Garnett (1998:24) such a definition might be “ultimately elusive” (see also Stone, 1996). An Anglo-American notion of think tank would typically require independence or autonomy from the state. (Stone & Garnett, 1998)
Portraiture and the politics of vision: Depicting Anita Roddick

Ann Rippin
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In this paper I want to ask some methodological questions about using visual methods.

Those of us who frequently use visual methods often claim that they add elements to our research which cannot be gained in any other way. This case study will aim to investigate such claims, which I have made to myself, often in the spirit of a credo rather than proceeding from any particular evidence.

For some months I have been engaged on a major study of the Body Shop International and my relationship with it and its charismatic founder, Anita Roddick. Several years ago I worked as a participant observer/action researcher on a large project funded by the Ford Foundation at the company. Part of my current project is revisiting that experience. While I was doing this research I was struck by two things: the way people adored Anita to the point of veneration, and what a flawed human being she was. In conversations I had offsite back at home I was again struck by the parallels between her organisation and the court of Elizabeth I. The combination of these elements allows me to present a case study which asks interesting methodological questions.

The first is whether ethnography always has to be a betrayal. In order to be critical do we always have to be damning? People are extremely protective of Roddick’s memory and legacy, and yet will tell off the record stories of her faults. How can this respectfully be reflected in the research account? How can portraiture help in presenting a rounded research account? What are the links between portraiture and critical biography?

The second is how the use of visual methods can help in the problem of being critical and sensitive and respective and incisive. I will use Benjamin’s notion of montage as a possible way out of this dilemma. I will suggest that this is an example of how only using a visual, arts-based methodology can represent research ‘findings’.

Finally, I will consider the ethics of this approach. Is it empowering, or does it merely dodge the issue?

The presentation will include the use of artifacts as well as a standard presentation.
Workplace diversity – how different can you be?

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This papers starts with discussing definitions of diversity and what implications this may have for employees as well as the employers. In the literature there exist a range of differences from defining what categories are understood as being diverse, for example gender, ethnicity and religion (Loden & Rosener, 1991) to very broad definitions where diversity is understood as any way an individual perceives he or she is different (Friday & Friday, 2003). Very broadly one could claim that there are two types of definitions of diversity, one that takes it base in anti-discrimination, where certain categories are pointed out. The other takes it base in liberalism, that all differences are attributed to the individual and not to a specific group. The former focuses to a great extent on minority groups that have historically been discriminated against while the latter is often brought forward by scholars promoting the business case for diversity.

With the different definitions as a starting point I will also continue to discuss aspects of accepting employee differences in workplaces. Say for example that one takes Friday and Friday’s definition at face value and understand workplace diversity as in all ways we are different. Then one would need to ask oneself if it actually is possible to let each employee express his or her perceived differences. If we consider that diversity management is something that takes place in an organization working for a certain purpose (being it profit or to serve citizens or any other purpose) it is maybe not possible to let people express all their differences at the workplace. But where should one set the limit? Should one go as far as a Levinas’ view of the other and speak for a total managerial responsibility towards the other as Bevan and Corvellec (2007) propose? Or, should one in organizations merely focus on those differences that have historically been disadvantages in the workplace as Konrad, Prasad and Pringle (2006) suggest. Or, should one only allow those differences that can build a business case for the organization as some business consultants suggest. These different aspects of diversity will be discussed in relation to the context of workplace diversity, the organization.

Mediatisation and the role of the visual: The case of the elite Scottish bankers

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Introduction
In this paper we look at how visual images of elite banking leaders are used in British popular journalistic genres to mediatise the field of elite banking leadership. We focus on three main themes, namely, mediatisation (Kerr & Robinson 2009), spectacle (Debord, 1967), and ‘messianic fixation’ (Rose, 1993) and address the following questions: in what ways can visual and textual (multimodal) mediatisations of elite leaders be considered symptoms of wider socio-cultural (crisis) phenomena? And what role(s) do these mediatisations play in representing and normalising crisis?

Methodology and data
Building on recent work on the visual in organisation studies, e.g., Guthey and Jackson (2005), Davison (2009) and Guthey et al. (2009), we draw on theories and methodologies from art history (see Turner, 2001; Hamilton, 2006) to understand the role of the visual in the construction of the field of elite banking leadership. We draw in particular on Panofsky (1957) and on Bourdieu’s postscript to his translation of Panofsky, 1957: see Bourdieu, 1967) in order to interpret multimodal data from a corpus of visual images and stories in the contemporary UK press. In this context, emblematic stories of the banker’s rise and fall are considered as genres and symbolic forms homologous to the mediaeval and baroque emblem books (Cassirer; Panofsky, 1957; Holly, 1984; Bourdieu, 1967; Moretti, 2005).

Discussion
We focus in particular on the case of Fred Goodwin, CEO of the Royal Bank of Scotland (RBS) from 2001 until 2009. Goodwin is first mediatised as an emblem of power/success, a representative of finance capital, of the symbolic violence of ‘cost cutting’ and ‘integration’. In these examples of the emblematic genre, the leader is visible but depicted as alone, associated visually only with other banking leaders. These visual depictions of the solitude and pathos of the leader suggest a pervasive socio-cultural ‘messianic fixation’ (Rose, 1993).

Goodwin’s trajectory, his ‘rise and fall’, is then translated into a popular morality tale. Goodwin is presented as an emblematic and exemplary figure (Daly, 1979): from Forbes magazine’s businessman of the year in 2001 to a ‘shamed’, ‘disgraced banker’, ‘disgraced bank chief’, and ‘the world’s worst banker’ (2009) (see, e.g., Figure 1).
This allegory of the ‘fall of the great man’ presents an exemplary spectacle to the populace. As in the mediaeval Christian model of tragedy, the wheel of Fortuna turns (e.g., Lydgate’s ‘Fall of princes’), with mediatised celebrities as moral types, emblems in this case of greed (greedy bankers’) or avarice (an exemplar of the Deadly Sins). Alternatively there is the Greek model (hubris/nemesis), a vision of the leader as allegory of overweening power (‘Bankers considered Goodwin a deity’= hubris) destroyed by the gods (nemesis)

Conclusions
Our analytical framework allows us to connect the individual example to the pervasive socio-cultural *mentality*. If elite banking leadership is considered as a social field (Kerr & Robinson, 2009), then the business TV channels and the business and popular press can be seen as abstracting images of exemplary individuals from the field and reflecting images and stories of the elite leaders back into the field, positioning the leaders as emblematic figures for the public (as ‘businessman of the year’ and so on).

In the case of Goodwin, this process is part of the normalisation of crisis. In times of crisis when the ‘city’ is threatened, the mediatised celebrity (Goodwin) is the necessary public scapegoat, the *bouc emissaire* that is sacrificed so that nothing fundamental will change. That is, the individual celebrity personifies ‘greed’ that
must be punished, but the system itself (capitalism) is not challenged (the press is itself of course complicit in the cultural modalities of neoliberal capitalism).

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**Finnish Leadership Images Across Time**

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Vision and leadership have been closely associated since the early leadership studies. Not only has the vision of great leaders been in focus, but also the way leaders and leadership are visualized in photos and other corporate images. Nowadays, corporate managers have increasingly become media celebrities, and as such, visual images of leadership. However, visuality of leadership has not become known only through modern media or visionary leadership theory. Leaders and leadership are constructed through photos and other visual advice also in other contexts, such as national identity building. For example in Finland, folklore, politics, literature, and the arts have had a major role in how Finnish leaders and leadership were perceived at the time of the European-wide nation building movement in the 1850s and onwards. The representational role of the leader as a figurehead calls for discussion on the practices, cultural norms and identities that are attached to the pictures and photos of leaders. When the visual dimension of leadership is put under scrutiny, we soon become aware of its cultural and historical sensitivity, on the one hand, and its global constructions, on the other.

We wish to point out in this paper that visualizing leadership is a powerful way of constructing leadership. We look at the images of Finnish corporate managers and other types of leaders as visual narratives. Empirically, we use two types of data: we analyze photos in a major Finnish business magazine covers in 1988-2009. In addition, we analyze iconic leadership figures in the Finnish folklore, politics, and the arts. We analyze the leadership images by using Goffman’s (1979) idea of framing. We use a narrative method to verbalize the visual leadership experience. Our research questions are as follows: Is there a grand narrative of Finnish leadership, and if yes, how does it look like? How has it changed across time? Are there also small stories to be told?

We look at the pictures of Finnish leaders in a number of ways: Are the pictures close-ups or taken from the distance? Do they display the leader’s manager’s face or the full body? What kind of a feeling does the picture evoke in the viewer, and why? What are the facial expression and the bodily posture of the leader? How does the picture convey the status of the leader? Where is the picture taken? What is the shooting angle? Is the leader alone or with some other people and how do they relate to each other? What colors are used? What is the size of the picture and its proportions?

We wish to contribute to an aesthetic and bodily perspective of leadership by pointing out the importance of visuality and the visual sense, in addition to the cognitive, factual and textual knowledge (Guthey & Jackson, 2005; Hansen, Ropo & Sauer, 2007; Ropo, & Sauer, 2008; Sinclair, 2005).
Creating visual illusions
A study of animation work

Eerika Saaristo
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Most of us have drawn pictures in the corner of books. Pictures that are slightly different from one page to the other. Pictures that come to life when flipping through them with your thumb. This is what can be seen as the key idea in animation: the process of linking a series of slightly different drawings together to simulate movement. In this sense, animation can be described as making things move or creating an illusion of continuous motion. In other words, animation brings inanimate things into life.

From a simple hand made flip-book to the latest 3D computer-animation films, animation implies intensive work – numerous hours of thinking, planning and meticulous labour - and organisation of that work. Interesting questions are: what is animation all about, and what is produced through the interaction between various technologies, objects, ideas and people. The purpose of this paper is to examine animation work through looking at how different people working with and in animation describe their work and the process of creating an illusion of life. The analysis is based on interviews with people working in animation. These interviews form are at the core of a doctoral study on working practices in animation.

Animation has never been so widely used as today – and it has never been as powerful. The power of animation lies in is unlimited potential in representing both the real and the unreal, what we can and cannot see. Animation spreads today from the traditional animated short films to industrial modelling, from computer games to accident simulations, from artistic expressions to animation projects in social networks. It occurs in other words in many different contexts, formats and disciplines. This paper aims to contribute new insights into the study of animation and the creation of the visual through exploring what is being produced by in animation other that the technologies and products themselves.

Vision

Loek Schönbeck

Organization is an interesting phenomenon, yet, vision continues to be a spectacle, namely anarchist. Thus, vision withdraws from organization.

Vision has a sharp character, but leans on a sharp mind. That human mind may thus pose a problem, since it may fall for ingenious and bizarre forms of mental
corruption, i.e., by organized opposition.

Maybe it is a bit the way secrets are: the best kept secret is the unknown secret. A vision one does not know it exists is a top performance of its own. Thus, an obfuscation organization may be set on to hack your mind. It is as if one has a mirror in front of one’s eyes, then, conveying the impression there is nothing to be seen. Conveying is an interesting phenomenon, too, but it is to suckers to walk right into it.

The ailment consists in no longer realizing there is something to be seen. Then, you need a maieutic outsider to revive the question. This maieutic outsider needs so much as trust; without it, he is ‘just’ fired again. Thus, one may wonder what is more ‘just’: an actuality of vision or its failing.

Failing vision is not an incurable disease. Realizing that there is something to be seen might be the first stage of recovery. However, it raises opposition, an organization of opposition, not just from the side of the obfuscation organizers, but from the side of the spectator himself as well, who either has to recognize abashed that he never saw what he had to see or has to play dumb. Thus, the process of raising is an interesting phenomenon itself, next to a moral dilemma, which is exactly the kind of dilemma organizations cannot handle. That is, disguising this kind of dilemmas belongs to their expertise. It makes the snake bite its own tail again.

Yet, vision unrealized may be measured. Once I examined and listed situations, in which things went wrong and one flaw could quite clearly be pointed out as the main culprit. Out of the fifteen situations which I observed, not one time the—definitely visible—flaw was pointed out as the main culprit, although it was mentioned once as a secondary culprit. One did curse a lot, however, and express vigorous frustration. It is easier not to see evils than to see.

Strange, frustration one might have in one’s own hands by seeing the flaw. Why had or took no-one control? Because such a person would have to regard himself as a frustrator, then? If so, it would show another moral dilemma: is one prepared to envisage one’s share in frustration, thus confronting oneself with a potential danger of impotence?

Organization continues to be an interesting phenomenon.

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**Coaching: Between creating visions and impairing vision**

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University of St. Gallen

In this contribution I will argue that coaching, as an organizational intervention, stands in the tension between enabling reflective space, thus allowing the creation of visions, and enforcing dominant narratives, thus impairing vision by focusing solemnly on performance issues.
As a growing number of organizational members and coaching practitioners are enthusiastically "doing coaching", it seems high time to discuss coaching from a critical/dialogical approach (Bakhtin, 1982). Using a processual narrative framework my point of departure will be that both individual and organizational identities are constructed around narratives (Weick & Quinn, 1999). Narratives help interpret and structure events and help make coherent sense of an otherwise chaotic world (Boje, 2008; Rhodes & Brown, 2005). Coaching can then be understood as "narratives in action" (Gergen & Gergen, 2006) which interprets, de- and re-constructs individual and organizational narratives in order to enable change.

From a dialogical position focusing on change (White & Epston, 1990) we can conceptualize how coaching may foster a process of reflection, in the course of which a narrowed vision may be widened by allowing other perspectives to be integrated. Following the narrative process theory of change we can theorize how this search for new vision(s) is co-constructed within the coaching process. It is argued that coaching offers a space of reflection in which "Innovative Moments" (Goncalves, Matos, & Santos, 2009) can emerge. Innovative Moments can be understood as micro-exceptions in the stream of a dominant narrative pattern, which indicate the overcoming of a fixation. Out of such an Innovative Moment, a new interpretation of events can grow, leading to the telling of the world in a polyvocality of voices rather than merely one (Schein, 2003; Shotter, 2008). As different forms of reflexivity are associated with different forms of Innovative Moments, these will be illustrated using real-life case examples.

Moreover, we should consider how the co-constructed coaching process is subject to organizational politics and power issues which influence the way events are interpreted (Clegg, 1989; Czarniawska, 1998). Coaching may not only challenge existing organizational discourses, but reproduce and internalize existing organizational logics by means of psychotherapeutic skills. In this scenario organizational visions are made to become individual visions - which are often reproductions of an un-inspirational thrive for performance. Taking this perspective to a logical end we may speculate in how far coaching becomes a technique of the self which implements new forms of emotional labor. In the light of organizational dynamics, coaching is tempted to take the edges of political power play out of daily routine by making individuals deal with their frustrations and resistance in the coziness of a confidential space. In consequence, organizational problems are individualized and coaching augments the organizational denial of political dynamics, turning 'blind sport' into 'dark sport'.

Using session transcripts from real-life executive coachings the above stated critical-dialogical considerations will be illustrated and discussed. I conclude by proposing that coaching should not only address individual change, but try to understand how a potential reflective space can be used to challenge dominant organizational narrations.
Organizing visualizations of time, space, and power in social relations

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Accompanied by their stories, this paper analyses two visualizations: a diagram and a time chart – produced by a set of French engineers who had were ‘on the scene’ continuously since the ‘start-up’ of a Japanese subsidiary in rural France, and some seven years before my ethnographic research at the site began. Applying engineering technique to reflections on social relations that were stimulated by our interactions, their visualizations of an evolving social architecture of office space poignantly accounts for their organizational past, while anticipating their organizational future. Indeed, in the intervening years since its start-up these French engineers had gradually become alienated from core responsibilities over the firm’s mass production activities. Understanding the layout of their large office area as an expression across several years of shifting organizational cum cross-cultural/social dynamics, their visual and oral accounts drive home the point that arena we take to formally ‘structure’ human action reveal in themselves socially-active negotiations over an extended time frame. As they expose power in organizations, making such matters ‘visible’ hones our appreciation of human volition over perceptions of, and the work of authority over, spacing and timing.

Significantly, the events recounted through the French engineers’ visualizations all occurred before my arrival for 18 months of ethnographic fieldwork. Their extremely rich ‘data’ and imagery was different from and perhaps more analytically clarifying than any I could generate through my own extensive real-time participant-observations. It is especially suggestive with regard to the subtleties of how information is organized and communicated among engineers and, so, important to ethnographic analysis of industrial organizations and other spaces witnessing profound elaborations by technologists. As a cue, then, to rethinking who is ‘the ethnographer’, who ‘an informant’, and what constitutes, and validates, data and interpretation, in this paper I am particularly interested their visualizations as exposures through which our jointly organized understandings of time, space, and power in social relations in their formal organization was collaboratively produced.

Seeing what’s active in the material: exposing the contribution of documents to the production of organizational action

Viviane Sergi
KTH – Royal Institute of Technology, Sweden

Everybody would recognize without much debate that texts and documents render content visible. By putting words, figures, tables, diagrams and images on the surface of paper or on the screen, documents offer something to the eye. But do documents make information visible simply because they constitute this plane on which these elements have been put? What do and can they show? How do they
achieve this action? And can they accomplish other actions? Those are the questions that my paper aims to provide answers to. In this paper, I will show that it is only through a careful and detailed examination of the concept of textual agency (Latour, 1987; Cooren, 2004; Sergi, 2009), that the full contribution of these pervasive objects can be seen – that is exposed, revealed and understood.

For many, documents are just plain paperwork. But this mundane and passive image changes when one realizes that documents, as objects, are deeply involved in organizational processes. From a socioconstructionist viewpoint, objects are seen as being of socio-technical nature, as triggering mediation processes and as participating in social dynamics (Akrich, 1990; Lacoste, 2000). More specifically, as a category of objects, documents have distinct properties. They can be seen as memory extenders and because their content exhibits a form of fixity (Levy, 2003), it is possible to move them with ease (Winsor, 1998): they are, as Latour (1986) labeled them, immutable mobiles. Documents also structure, organize and coordinate work, management and relationships between individuals (Henderson, 1991; Fraenkel, 2001; Callon, 2002; Prior, 2003); they influence and shape work practices (Sellen and Harper, 2001); they create order and provide meaning (Levy, 2003; Brown and Duguid, 2000; Latour, 1986) and they support the understanding of the reality in which individuals are evolving. They can be used to make others act (Winsor, 2006). Overall, all these studies show that documents exert a stabilizing power over the collective (Brown and Duguid, 2000; Geisler, 2001; Levy, 2003; Winsor, 2006).

If most of these studies do not attribute a clear agency to documents, I contend that it is only when considered as actors that the contribution of documents can be finely understood. Only Henderson (1991) and Cooren (2004) directly acknowledge such an agency. Adopting the ideas of Latour on the agency of objects, Cooren clearly proposes that they perform actions and thus “make a difference” in organizations. Building on the work I have started elsewhere (Sergi, 2009), this paper has the objective to explore and extend the notion of textual agency. In order to explore this concept, I conducted an ethnographic case study of a project in a high tech company, where documents were abundant and their production, mandatory. This empirical work led me to identify five distinct categories of actions that the documents posed in the context under study, categories based on properties of documents. Further analysis shows how consequential these actions were for the accomplishment and completion of the project.

Given how ubiquitous documents still are in organizations, it is vital that we do not overlook their contribution to action and to organizing. Through my inquiry on the intimate life of documents, I also offer one illustration on how we can see and consider better materiality, a topic still neglected in organization studies. If, as in the words of Orlikowski (2007), “sociomateriality is constitutive, shaping the contours and possibilities of everyday organizing”, then we should sharpen our eye to its discrete yet significant workings.
The Organization Scene:  
*the Good, the Bad and the Unseen*

Sudi Sharifi  
Salford University  
&  
Mike Bonsall  
&  
Yolanda Aranda Gonzalvo

“...just as genuine and counterfeit currency can circulate simultaneously, so truth and falsehood can co-exist...”  
(Rumi II 258-93- Van de Weyer 1998)

This paper attempts to explore self interest, choice, altruistic act in relation to organizing and organizations. It argues that different images of people; ‘plastic man’ or ‘autonomous individual’ portray- or give an illusion of- social organizations as rational, coherent and purposeful entities. The debates around self interest and altruism is a minefield that we are treading here- in politics, economics, psychology, biology selfish behaviour is assumed as norm. ‘”We are one in all and all in one, There are no men but the great WE, One, indivisible and forever,” ...we repeat this to ourselves and it helps us not...’ Rand (1995:19) laments.

Jackson and Carter (1985) passionately present the duality of human nature through examples and highlight the human desire for control and to be controlled, the selfishness and selflessness- the questions of having a choice and being trapped by desire, the actor’s intentionality and serendipity are lightly touched. In this paper we straddle over the issue as we see ourselves just like the individuals in organizations entrapped in the ‘prisoner’s dilemma’-  

We attempt to explore our puzzles about the self interested nature of human action- which may be seen initially as a Hobbsian explanation-each person pursues his/her self interest- by looking at our selected films and plays.

“no actions can be virtuous, or morally good unless there is in human nature some motives to produce it...”  
(Hume 1978)

Self interest is the means for and the outcome of survival. It is shaped by social interest and interest for others, the interest of the ‘collective’. How do we differentiate between selfish and selfless acts? How do we judge and become aware of the real and illusory? Rand (1995:105) ends her ‘Anthem’: “and here, over the portals of my fort, I shall cut in stone the word...which will not die...on this earth...it is the heart of it...and the scared word is EGO...”

Organization- the movie- is acted by humans, and is the outcome of human actions and their interest and motives (Silverman 1970) yet it is the product of serendipity.
In this paper we aim to immerse ourselves into ways of seeing by further drawing on our personal stories. In the film the illusion is made, the story is told- the scenes, the script, the non-verbals are produced. How is this story different from the one we tell others and ourselves-? Is wanting pleasure for others the complementary side of self interest? And a friend asked us why did the Samaritan cross the Road?

Spaces in our peripheral vision:
Hiding in the corners of a hair salon

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When researching work space it is often the desks and chairs of corporate life that attract attention from researchers (Elsbach, 2004, Elsbach and Pratt, 2007, Warren, 2006, Halford, 2004). However, in my recent research I consider the work spaces of those who predominantly share work space with others, those who have a ‘fragmented’ work space and those with little autonomy over where they work; hairdressers and their hair salons. I ask: what types of work spaces are important to these workers and what meanings do they hold?

Based on findings from my current PhD, this paper presents some of the photographs the hairdressers captured when they were asked to take their own snapshots of the spaces that were most meaningful to them at work. I will discuss the somewhat unexpected spaces pictured in these respondent-produced images, as well as the subjective meanings the hairdressers construct in relation to these spaces. It seems that for these workers, that spend their daily working lives in shared and fragmented work spaces, it is the spaces ‘in-between’ that matter most. Many of the images depict dirty, dusty and often hairy corners, cupboards and toilets within the salons.

Therefore, in this paper I highlight that some of the most important and meaningful spaces for hairdressers are ‘liminal’ spaces. These are not the shiny, clean and glamorous ‘dominant’ spaces within the salons, they are instead the ‘uncertain’, rather fluid spaces, since their borders, boundaries and uses are somewhat unclear.
Indeed, these spaces share common traits with Dale and Burrell’s ‘lifts’ as liminal spaces in organisations; ‘a semi-private space within the organisation for snatched moments of private business or intimacy’ (2008, p.283).

Furthermore, these liminal spaces hold significant and subjective meanings for the hairdressers. These corners and cupboards are regularly used for brief moments of hiding and escaping, where secrets are told, gossip is shared, jokes are played, and tears are shed. These corners are for moments of solitude and reflection as well as hang-outs for groups of friends. Consequently, the liminal spaces within a hair salon become important territories for the hairdressers and form much of what they may call their own in an otherwise shared and rather ‘public’ work space.

Thus, this paper offers an alternative view of work spaces and how they are subjectively experienced by those that work within them. I suggest that when researching work spaces, the ‘dominant’ spaces that we may initially be attracted by (as researchers), are perhaps not always the most significant. It seems that the researcher’s notion of ‘meaningful’ space can be, to some extent, removed from what is actually the most significant to those that work within these spaces. Indeed, it is my intention here to highlight and draw attention to the spaces we may often neglect; when researching organisational space we must not only be alert to those spaces at the centre of our gaze, but those in our ‘peripheral’ vision and the spaces we might see out of the corner of our eye.

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**Conflicting Visions of Tech Revolutionaries — Ethics and politics of post-industrial entrepreneurial venturing**

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In the book *Infinitely Demanding: Ethics of Commitment, Politics of Resistance* (2007), Simon Critchley suggests that a prevalent feature of contemporary society is a feeling of disappointment and disbelief. To the extent that such disappointment is of a religious nature, manifested through feelings of meaninglessness, Critchley proposes that two ethical positions offer themselves to the doubting subject: that of either passive or active nihilism. The first involves narcissistic withdrawal from the world and from action aimed at its transformation. The second position, that of active nihilism, manifests itself through violent, destructive action aimed at overthrowing reigning orders. To the extent that the disappointment is of a political sort, the quandaries being concerned with issues of justice and power, yet another ethical position offers itself to the subject, namely that of commitment to ethical experience. This is also the subject position defended and promoted throughout the book, as it also implies a politics of resistance.

Guided by Critchley’s notes on ethics, this paper sets out to explore the dynamics of value production in an economy that circles around a web-based venture that develops and provides a music distribution platform and community service. This is an online system that is directed towards musicians, and that enables professionals
as well as amateurs to share, distribute and otherwise make available their musical works to different user groups and audiences, to collaborating parties, and to record labels. Stemming from a team of devoted web developers and musicians, the initiative is one that has grown out of passionate involvement in the subcultural domains that it itself targets. As such, the venture is clearly one that belongs to a technology movement envisioning itself as constituting a radical revolutionary force in contemporary society – one that thrives on a disbelief of current economic, technological and political orders, and that perceives itself to possess a potential to radically transform the conditions for value generation in the online economy. Set on violent overturning of reigning economical and technological orders, and driven by commitment to a cause concerned with democratising musical creation, the paper explores the seemingly conflicting visions guiding this technology start-up. As such, the case study provides the starting point for a project exploring the ethics and politics of entrepreneurial venturing in a post-industrial economy.

VISION: the art of representing the invisible

Giovanna Sonda
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The paper addresses the theme of vision considering it as the ‘art of making things real’. Forcing the meaning we should say that vision is an act of faith since it operates as future was actual or as if immaterial entities were concrete. In this version the concept of vision combines a common meaning with a metaphorical one. The term vision, in fact, evokes, at the same time, the sense of sight and the mental exercise of imagining, forecasting, representing. These functions are metaphorical because they transfer the meaning beyond the description thus producing multiple interpretations. The core of this study is precisely the analysis of the performative nature of vision in different organizational domains. Four meanings of vision are discussed: representing, forecasting, normalizing, organizing. The investigation draws on organizational studies, philosophy of language, STS, urban sociology and human geography, and combines literature with case studies.

Vision and Sight: Thoughts on Arts and Business Research

Anke Strauß
University of Essex

Artists are often granted to be visionary with regard to their ability to create something new - in fact, newness is considered as one of art’s main characteristics (Eldridge, 2003: 111) – and as the constant stream of newness proves to be highly
successful, not just within the art discourse but also in economic terms, art and artists have become very interesting for business practitioners and management scholars. However, arts and business is still a relatively new topic and to date one can find a high amount of theoretical texts but little empirical research.

In September 2009 a workshop was held by the WZB (Wissenschaftszentrum Berlin für Sozialforschung) in order to work on questions regarding the character of research that might assess the effects of artistic interventions. Over the course of three days different constellations of stakeholders (artists, people from organizations in which artists had engaged in projects, people from institutions that help place artists in organizations, and researchers) came together to share their experiences with artistic interventions in organizations. Yet, during the workshop different incidents made me think about how researchers perceive arts and business projects and gave rise to the idea that our ways of seeing might obstruct the view on new situations.

I will conceptualize seeing as a form of selective perception. This means that we single out certain aspects and leave out others. We apply a distinction that distinguishes between the aspects we see and 'everything else'. Seeing also implies that we fall back on acquired knowledge in order to single out particular information. We expect certain results and 'scan' a situation with regard to experiences made in the past. In other words, we apply a distinction similar to one applied in the past to 'see', which in a way contaminates this kind of perception with regard to newness.

Thus the question regarding any other way of seeing that would allow for perceiving newness. The English philosopher Gilbert Ryle (1949 in Soltis, 1966) distinguishes seeing as achievement from seeing as a process (that I call looking) and states that even though both types are intertwined, we usually strive for achievement. Yet, I suggest that it is looking that might enable researchers to perceive newness and thus should be further developed for empirical studies. I do so by inviting the conference participants to look at a fine art work - to look from different angles, to look at different forms, to look for different ways of understanding.

However, focusing on looking does not fully abandon seeing, as seeing has a crucial integrating function and thus is important to link the perceived newness back to existing frames/discourses. Nevertheless, it is not difficult to notice that a form of seeing that consciously falls back on looking to perceive newness and to reflect differs from the above-introduced notion of seeing. Diminishing the primacy of seeing (as achievement) over looking (as process) might make seeing...visionary?!
The family business always appears to have endearing and enduring solidity to it. Particularly in Japan developing a family business brought special recognition and power to the owner families. Families have put considerable efforts into keep this facade. Hiding as well as showing can be seen as forms of image building and maintaining. In this paper, I will explore this cost of maintaining the facade by exploring what is hidden and shown, and the conflicts that arise from deciding what can and cannot be seen. I will also explore reasons why a family business leader chose to hide or show important information that could cause directional changes for his/her family business. According to Miller & Rice, ‘family involvement in the business is what makes family business different’ from non-family business (1967). Family business is surely a business unit yet its business dynamics are heavily intertwined with the owner family’s life cycle and relational dynamics. Because of this, applying Family systems theory (FST) to family business offers potential insight in the organizational dynamics. Matheny and Zimmerman have said ‘for decades, therapists with expertise in FST have found their skills to be effective not only in helping families, but also organizations’ (2001). To understand hiding and showing dynamics, I will apply FST to an autoethnographic description of family business. ‘Venders, clients, and all employees did not know anything about my father (CEO)’s cancer until they received the funeral invitations. My father chose the silence because he was afraid of economic damage...’ Portrayed here is an example of hiding within the organizational dynamics of family business. With expanded autoethnography, the paper explores further in depth the connection between hiding dynamics and family dynamics. ‘My mother asked me to burn incense at my father’s funeral and bow, even though it goes against my personal convictions. In Buddhism, burning incense means showing respect. I am not Buddhist...’ This example depicts the clash between family and business requirements. I was asked to show and project an image publically at my father’s funeral, because showing good family relationships was important for business. FST assumes that a system seeks equilibrium. To keep equilibrium, systems exchange inputs, outputs, throughputs and resources amongst different systems and their subsystems. In the hiding example, one explanation about my father’s decision to hide his cancer battle in and outside of his company was because he looked at his cancer situation as a change in the system that he was in. He chose to hide the crucial information about his life status as a way of keeping the system’s equilibrium. In the showing example, trying to maintain equilibrium in business dynamics causes imbalance in the family dynamics, while maintaining equilibrium in the family dynamics causes imbalance in business dynamics. Exploring hiding and showing in family business can provide a revealing look at the interplay between family dynamics and business dynamics. Analysis will be done by breaking up the autoethnography by events, systems and subsystems and by examining how equilibrium is kept.
Institutions and the Exploration of Organisational Processes

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Nottingham Business School

In the last few centuries institutions such as the school, the factory, and the hospital have become central features in Western societies. They also seem to make constant demands on individuals asking them to adjust to and comply with their internal procedures in the names, for instance, of efficiency and improved service.

Institutions are also constantly studied by those in government positions. Large financial and human resources are devoted to their ‘improvement’ through the identification and transfer of certain discourses, relationships, and identities. In this sense, business concepts such as targets, the customer/client, and quality have been transferred from the factory to the school and the hospital. Some of these discourses, relationships, and identities are created within institutions; others are instead imported from other areas of human experience.

This paper illustrates how Foucault’s ideas on institutions, and the importance of institutions in his study of wider social processes, can contribute to the understanding of certain organisational processes.

Scanning a way of relating to the world

Robert Van Boeschoten
University For Humanistics

Our culture is well adjusted to the impact of reading and writing. If we make sense to others we explain ourselves by as if we are inscribing ourselves in different contexts. We understand by reading into forms of expression by others. We look for relationships in maps in order to understand our position. There is an order into what we have to read. Positions are made clear in organizations by outlining the functions in forms of relationships to others. This scheme is not self explanatory but needs good reading to find out what the possibilities for interaction are.

In academia we position ourselves in text by writing and reading other texts and referring to these texts as if it is a map. Interpreting the map is by reading. In contemporary culture where we are familiar with informing ourselves through the internet, relationships are no longer build on only texts but pictures and images are put in to make an overall sense of what seems important. This form of reading screens is not so much reading but scanning information. It started out with the use of the TV where our eyes made a whole image based on information scanned on the screen and nowadays more often by scanning internet pages. The sense made out of the information in these pages is not by careful reading but by looking for relationships in the variety of information presented in these pages. They are designed to have a look and feel relationship.
The linear relationship with the text whereby a chronological form of understanding is given automatically is being frustrated by the image in which all sorts of relationships are made possible. There is no order or causal relationship given. History is postponed and only after an interpretation of the image is given (by making a text) a new form of history or linearity is created. The imagination of images, if transposed, becomes a text as storyline. The issue is how do we make up these stories, how well are they connected to our imagination. This paper is trying to shed light on the impact of scanning on our understanding of the world.

Sport as two-edged sword

Michel van Slobbe
Utrecht University

Social Vision can be approached with a harmony or a conflict perspective. Sports provide an interesting domain because it gives place and space for both perspectives. Within sports discourses (governmental, sport associations and academic) the harmony perspective is dominant. The Dutch public vision “sports brings people with different backgrounds together” is becoming a myth. Sport clubs are simply seen as locations where ‘the other’ can be encountered and the rules of the game are defined in the spirit of fair play. For authorities and welfare organizations in The Netherlands the 28.000 voluntary sport clubs and their more than one million volunteers are a window of opportunity for the burden integration issue. Since 2003 substantial State-aided programmes are launched to support and stimulate local sport clubs, especially those located in multi-ethnic disadvantaged urban neighbourhoods. The sport myth functions here as a ‘damper for the discomfort with social inequalities’ (Lévi- Strauss, 1964). Sports eminently features processes of inclusion and exclusion.

My PhD research, a single case study at a local football club in a disadvantaged neighborhood in Utrecht, shows dilemma’s and contradictions related to the encounters of Dutch Moroccan (the majority) and Dutch ‘native’ (founding) members. ‘Together’ in every day life interactions at the football club involves serious and long lasting conflicts. At a local management level member are not (yet) able to cope with complex issues of layered diversity.

In my paper I will critically explore, empirically and theoretically, symbolic interactions (Goffman, 1959/1967; Collins, 2009; Hallet, 2009) by members of the football club in their daily encounters at trainings, internal and external meetings, social events and of course, football matches.

Piercing the Veil

Jeroen Veldman
Piercing the veil is a concept in legal scholarship that is used to designate the act of looking ‘into’ the corporate structure for the attribution of agency and liability. This is an interesting concept for two reasons. First, it assumes that this ‘veil’ is present. This assumption produces an image of a representation of the organization that ‘veils’. We can therefore ask what this representation is, how it is produced and maintained in legal scholarship and how exactly it comes to be reified in such a way that it defies methodological individualism. Beyond these questions, we can ask what is produced by ‘veiling’ and what political role it fulfills.

Second, it assumes that something is veiled, presumably the organization and the individuals with their agency. We can therefore ask how the veil and the act of veiling influence the image of the organization and their agency. Finally, we can ask whether the act of ‘piercing the veil’ is the same as having no veil at all?

In this presentation, I will argue that the use of this concept is the result of a number of ways in which incorporation hides its theoretical assumptions about the agency of legal individuals and governance. The corporate ‘veil’ then appears as more than a metaphorical concept. It becomes a political instrument to ‘veil’ the access to corporate agency and ownership and the use of particular versions of governance rather than others.

Seen in this way, representation has everything to do with vision.

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Vision that blinds. About messy buildings and new skylines, glossy plans and confusing texts

Dr Jeroen Vermeulen,
Utrecht University

The paper I will present is about the managerial practice of a Dutch public organization, a (Protestans-Christian) school for higher vocational education. The school is an exponent of a ‘pillarized’ Dutch society, i.e. the organization of society and its public institutions along denominational dividing lines (socalled ‘pillars’) – Protestant Christian, Roman Catholic and liberal/public.

The management of the school tries to re-envision its position in the changing landscape of a “depillarized” Dutch society and, of major institutional changes in higher education and trends of new public management and service delivery.

In order to create a new vision - that would (re) define its organizational identity - throughout the organization meetings are being held, strategic plans are being written and new buildings are being build.

In my paper I will describe and analyze these processes of vision making not from the perspective of broad horizons and ‘foresight’ only, but also from the perspective of
the blind who gropingly are trying to find their way in the organization. Management vision turns out to be made out of confusing texts, stuttering people and messy interiors juxtaposed to glossy strategic plans, directive leaders and a campus skyline of fine new buildings. The confrontation of these different orders sheds an interesting light on tensions and dilemmas underlying the management practices at hand and, at the same time, on the mythical nature of the organization’s espoused vision.

From Organizational Envision to Organizational Division: Identity Construction within an Intentional Community

Tom Vine
Essex Business School, University of Essex

Brief overview:

The intentional community which is today known as the Findhorn Foundation began in 1962 by unemployed couple Peter and Eileen Caddy. They settled on a plot of wasteland adjacent to the nearby village of Findhorn along the Morayshire coast in north east Scotland. Although modest in its conception (a single caravan and vegetable garden), over the years it has grown steadily. Today the community is spread over two main ‘campuses’ (including the original site) and two smaller island outposts located off the west coast of Scotland. It has 300 residents, most of who work for the community either directly or in the form of related business ventures providing products and services for the thousands of visitors to the Foundation each year. It has undoubtedly bucked the trend of the vast majority of short-lived communes which emerged in the 1960s and 1970s. Over the past six months I have spent a total five weeks living and working within the community in an ethnographic capacity. The proposed paper is based on this experience.

The proposed paper:

The community founders cultivated a vision which - though subject to some contestation over the years - retains a central theme. This theme is life premised on a synergetic combination of spiritual and ecological sensitivity. This vision has, it seems, attracted many others. Through my research it has become clear that involvement in this vision affords participants with a shared - organizational - identity. Though already impressive, the Foundation has ambitions beyond its current - relatively modest - geographical coverage. On their website (http://www.findhorn.org/whatwedo/vision/vision.php) there is a clear emphasis on global inclusivity. Words such as 'humanity' and 'planetary' are used liberally on both their website and throughout the literature published by the Foundation. Over the course of my ethnography, it appears that these global ambitions, however, are brought into question by the constraints of identity construction. Paradoxically, it seems the prescribed inclusivity of the Findhorn Foundation and its overarching vision is wholly dependent on the maintenance of division. This is based on two
observations. First, there is a clear demarcation between those who have the economic means to participate in Foundation life and those who don’t. The success of the Foundation is premised entirely on its ready embrace of capitalistic ideals. Visitors wishing to work for the community pay for the privilege. Typically a week’s residential course – much of which involves work - costs £595 per person. Even taking into consideration the concessionary discounts offered to students and the unemployed, a working week at the Foundation is still twice as expensive as the equivalent package holiday in the Mediterranean. The prices of local property (both in terms of real estate value, but especially in terms of rental yields), are much higher than villages elsewhere along the Morayshire coast and are more readily comparable to prices 600 miles away in London. Second, there is significant evidence of antagonistic separation between Foundation members and local people. I liken this division to the ‘town/gown’ tensions that characterise many university towns.

Building on the analytical currency afforded by a metaphorical understanding of vision/division, the proposal herewith, will contribute to two separate bodies of literature. First, it endeavours to contribute to the discourse which explores the significance of difference and otherness in respect of identity construction. Second, it seeks to contribute to the growing body of literature on community studies and communitarianism. Specifically, the case study here presented helps distinguish between the rhetoric of community living and the lived ‘realities’.

Vision in a post-dramatic world of freedom

Mario Vötsch
University of Innsbruck

“The age of the drama now has come to an end”, declared the German dramatist Heiner Müller after the fall of the Berlin wall in 1989, and he goes on, “from now on there will be an age of the epic” (Müller, 1990). While Müller predicted a new era for the theatre, whose characteristics would be the absence of ideological enmity as well as of any clear antagonism, we can transfer this appraisal to our present worlds of work and to the conditions of exercising freedom within their post-bureaucratic modes of organization (Maravelias, 2009).

The way the exercise of power is organized is decisive for the way freedom is being configured (see Rose, 1999). If freedom is celebrated as an omnipresent potential, can we reasonably think about visions – in the sense of utopian thinking (see Knights & Willmott, 2002) – anymore, since the unknown, unknowable and impossible seem to be implicit expectations of the exercise of freedom. This argument follows a paradoxical logic, referring to criticisms of “late capitalism” and their conclusions of an all-embracing logic of capitalist integration, „where everything is henceforth systemic the very notion of a system seems to lose its reason for being” (Jameson, 1991, p. 405). Can the same conclusion be drawn on the notion of the vision? If nowadays work increasingly is being organized without explicit repressions, constraints or limitations, if management defines itself as “liberation management” (Peters, 1992), work is increasingly “de-limited” and creativity is a demand, what is
at stake is the very category of delimitation for which the vision should stand in the first place. What, then, can the political powers of a vision be, if appeals for release and liberation do not confront any concrete resistance but are seen as the conditions of the present modes of production? One theoretical consequence might be that the free development of the individual can no longer be seen as a legitimate vision of critique and emancipation, because it is already implemented as a governmental strategy. If self-fulfilment is the very programme and imperative of post-bureaucratic society, vision cannot represent rebellion or resistance against convention, order or law, because this rebellion and resistance has become an essential requirement of permanent self-optimization. And, as it goes, if we should fail within these post-dramatic conditions, we cannot delegate the responsibility to any external power or hostile system; rather we have to personalize the failure as our own deficit or defect. Failure in this sense means our own downfall; there is no system to be blamed, no “boss” to be execrated. If the potentials of freedom are thus internalized, there seems no space of utopia left at the outside, which we could transgress by visionary thinking. These, of course, are dramatic conditions.

In my paper I want to unfold this theoretical line of argument and, following Müller, discuss its consequences for an epic age of visionary thinking. If we have to look for the narratives of the self (Czarniawska-Joerges, 1994), what kinds of vision can we hold on? Personalized visions, privatized visions? Can a vision create lines of escape, if the relation between ideal and reality is diminished and refers to a personal conflict rather than to a political or organizational order? Can a vision be an act of subversion, if it is opportunism rather than resistance, positive freedom rather than negative freedom, integration rather than distance, which structure modes of experience within post-bureaucratic society? Can a vision hold for any exclusivity, while dominant forms of subjectivity follow an including logic, where not only competences, skills and behaviours are being asked for (as excluding criteria of professionalism), but where choices and interests, dreams, wishes and visions should be integrated in productive and efficient modes of work, thus effecting an active and enterprising spirit in all actions and practices (Scott & Weiskopf, 2008)? Finally, what language, what practices and what strategies can we claim for being visionary, if it is not heteronomy, hierarchy and command, which nowadays structure (work) organizations, but rather modes of self-government, self-organization and self-creation, which, in turn, generate new paradigms of discipline and control (de Certeau, 2004; Foucault, 1995)?

In my paper these questions will be discussed in theoretical respect and be complemented by empirical insights generated from examples and case studies of the realm of cultural work.

How to Envision Decisions? Decision making as a practice between invvisulisation and symbolizing

Victoria von Groddeck, Katharina Mayr & Jasmin Siri
Ludwig-Maximilians-Universität (LMU)

Organisations, e.g. hospitals, firms, governmental departments or university, are
unavoidably involved in decision processes: Doctors decide about medications, managers about suspension of staff, public officers about the allocation of budgets and professors about how to handle research projects. It seems that decisions determine the organizational practice by directing action. It is therefore not surprising that research about decision-making focuses on finding criteria for right and rational decision-making. By concentration on guidelines for making better decision, research and management cherishes the illusion that decisions are distinct observable actions: “In essence, decision, like so many other concepts in organization theory, can sometimes turn out to be an artificial construct” (Mintzberg et al. 1990: 5). But the empirical case is very often that decisions or the emergence of decisions are somehow invisible until they turn up in organizational communication as a factum that has to be considered in the daily work.

In this conference contribution we therefore raise the question where the empirical locations of decisions are and how these locations can be conceptualized theoretically – or to rephrase it: How is it possible in organizational practice to envision decisions? To answer these questions we will suggest a very simple term of decision. We basically perceive decision as a communication that refers to a decision. We will argue that decisions are always symbolisations within a concrete communication practice.

In the first part of the paper we will show that the academic and organizational discourse makes huge efforts on how to construct decisions as observable strategic choices. In the second part we will outline a different theoretical understanding of decision which stems form a system theoretical perspective (Luhmann 1996). This understanding of decision solves the problem of how to envision decisions by perceiving decision as communications. Instead of concentrating on the question how better decisions can be realized, this conception of decision focuses on the fact that every decision bears the contingency that the decision also could have been decided differently (Luhmann 2005). The communication of decisions is therefore always paradoxical. Form a system theoretical perspective the empirical analysis focuses therefore on observing how this paradox is invisualized. We will argue that the invisualisation of the paradox of decision-making can only be achieved by symbolizing decisions in concrete organizational practices. In the third part we will illustrate our perspective on observing decision making by referring to empirical material from three different research projects.

Looking the Part: Choice, Change and Control in Contemporary Policing

Julie Wolfram Cox & Jennifer Jones-Ellis
Deakin University
&
Jan Schapper
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In workplaces where uniforms are worn, the extent to which one’s choice of dress can become an identity claim and a means for impression management is, arguably, relatively contained. However, in professionalizing workplaces (e.g., health services, policing and security), changing requirements about whether, how and by whom uniforms are worn are important organizational symbols. We examine one such setting, contemporary policing, and discuss the uniform code in the Australian state of Victoria by Victoria Police’s Chief Commissioner of Police, Christine Nixon, who held office from 2001 to 2009 and who famously marched (in uniform) to lead a contingent of police officers in a local Gay Pride March. Drawing in part on semi-structured interview data from our recent research into governance and accountability at Victoria Police, we review particular changes in uniform requirements introduced early in Nixon’s tenure; including removal of fixed dates after which only ‘winter’ or ‘summer’ uniforms could be worn, introduction of baseball caps as an alternative to traditional police hats, polar fleeces as an alternative to tunics, and more comfortable boots. Male officers were no longer precluded from growing moustaches or beards and height restrictions were removed in favour of more general fitness and strength requirements for new recruits. Some senior officers (including the Chief Commissioner of police) no longer wore uniform to all events, reducing the visual distinction between ‘sworn’ and ‘unsworn’/administrative staff. The notion that pride in ‘the uniform’ symbolized pride in the institution itself was thereby complicated and, for some, either softened or corroded as the uniform was no longer a clear source of self-esteem or extension of a singular identity. Reviewing references to the uniform changes in the public press and in previous research on Victoria Police during this period, we consider different positions on the uniform changes and the extent to which they symbolized both organizational change and the limits to such change, including the retention of a rank-based militaristic hierarchy and a strongly hetero-masculine culture. Whether changes to the uniform reflected a more ‘adult’ relationship between police command and ‘the troops’ was a moot point and we examine the ways in which police uniform is not only a symbol but also a recurrent motif or point of nostalgic comparison and a common (unsolicited) entry point into more general discussions of policing identity. Looking the part, we argue, has a role not only in constituting and controlling contemporary policing identity but also in articulating points of difference, opening up more general or controversial discussions on organizational change and articulating what is ‘right’ and ‘wrong’ in the organization

Taking Deleuze into the Field: Arts-practice Based Organisation Research

Martin Wood
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&
Sally Brown
Wolfson Research Institute
“[Management researchers] must no longer accept concepts as a gift, nor merely purify and polish them, but first *make* and *create* them, present them and make them *convincing.*”


Philosophers from Kant, through, Husserl, Heidegger, Bergson and Whitehead, have given us signals about how to make critical judgements about, or else how to grasp actively and immanently, our relations to the world. Expressing the world as perceptual judgement or pure, subject-less feeling, draws our attention to the concept of experience and to seeing things with the mind’s eye, face to face and ‘in the moment’.

Here, we use the arts-practice based methodology of a ca. **20-minute documentary film** to explore the ‘radical empirical’ experience as a moment of imaginative empathy or intellectual sympathy. The gist of what we hope to achieve is a *filmic affect* that can produce an encounter that is *felt*, felt directly; really felt by those who view it. In other words, following Nietzsche (1968), we want to actively explore how a film *itself* can create, produce and deliver a conceptual unity of sensation and feeling experienced and understood from *within*; one that possess us and makes our breath stop – i.e. one that goes beyond the ‘merely’ symbolic or other creative methods for collecting and organising research data or to illustrate, or otherwise make sense of some analysis.

The context for our filmic experiment is an engagement with the transformations of work and life in ‘reflexive’ modernity (Bauman, 1992; Beck, 1992; Giddens, 1991) and the visual and cultural impact these have had on the social, economic and cultural landscape and on individual minds, in the Pennines region of northern England (the geographical area contained by the traditional industrial cities of Leeds, Nottingham, Manchester and Sheffield). Inspired by the unusual, captivating and even disturbing sensations of free solo rock climbing, we directly immerse ourselves (and you) in several sensuous ‘lines of flight’ (Deleuze and Guattari, 1983; 1987), each of which offers a provocative challenge and contemporary response to the current social, economic and cultural experience of our ‘go-faster’ world. We contribute a rich, engaging, lively and colourful argument, using a visually stimulating presentation, to the ongoing discussion about the quality of life that is possible in modern society.

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**The Myth of the Mission**

Nevan Wright

AUT University

In management text books and teaching in Business Schools Vision and Mission are shown as pre-requisites for determining Objectives, Strategy and Tactics (VMOST). From a survey of Management staff from 500 organisations (world wide) it was found Vision and Mission statements in 80% of organisations are not considered in
tactical planning and day to day operations management. The reason being that few if any organisations publish Mission Statements that reflect reality. In general they are myths which might give senior management a nice warm feeling but for middle management and below they are no more meaningful than the tooth ferry. The word Vision suggests almost a mystical occurrence (Joan of Arc), or an ideal (such as expressed by Martin Luther King, "I have a dream"). Like wise most religions began with some body having a Vision. If the Visionary had enough charisma missionaries would be sent out with the Mission of converting the unbelievers to the “true faith” as envisioned by the visionary. The same connotation is found when looking at a Vision in the organisational context. It is said that a leader with a vision is a leader with a passion for an ideal. Nanus (1992) says that 'the right vision is so energising that it in effect jump starts the future by calling forth the skill, talents, and resources to make it happen', p.8. El-Namaki (1992) also stresses ‘future reality’ p.25. In this he follows Polak (1961) who says vision is where tomorrow begins, for it expresses what you and others who share the same vision will be working hard to create. Polak uses great visionaries such as Moses, Plato, and Karl Marx to illustrate his point. ‘Themselves under the influence of what they had envisioned, they transformed the non existent into the existent, and shattered the reality of their own time with their imaginary images of the future. Thus the future always operates in the present, shaping itself in advance through these image makers and their images’, p.124. Polak defines vision as a ‘concept for a new and desirable future reality that can be communicated throughout the organisation’ p.124. But unless the vision can happen, it will be nothing more than a dream. As Langeler (1992) observes ‘grand, abstract visions may be too inspirational. The company may wind up making more poetry than product’, p.46. As Stacey (1993) says ‘The ultimate test of a vision is if it happens’, p.234. The survey found that 90% of Vision and Mission statements focus on customer service, provision of world class quality and in many cases to be an employer of choice. All of this would be fine management published Visions and Missions that actually happened. The finding of the survey is that the true Vision is driven by ego and the needs of investors and shareholders and that the true Mission is to be the biggest and to have high profit returns. Achieving accounting ratios and return on investment are the true drivers not the desire for customer service, and/or to be an employer of choice.

Through the Looking Glass: Claude Mirrors, Reflections and Organization Studies

Anthony R. Yue
Mount Saint Vincent University
&
Luc Peters

Over the past few years we have become increasingly interested in how the shifting, contested, and taken for granted idea of mirrors intersects with aspects of organization and organizing. Our explorations have lead us to examine how representations of DJ’s on large video screens relate to (mirror) processes which example mimetic collapsing of production/consumption (Yue & Peters, 2008) and
how caution is advised when trusting the rearview mirror of hindsight in the case of management gurus (Peters & Yue, 2008). Through much of this work we have asked ourselves what the organizational and sociological functions of mirrors might be, as well as what multiple and unintended meanings, implications, and consequences of the reflections of such devices might reveal. Our work to date has highlighted how mirrors are untrustworthy partners and their use fraught with unintended consequences.

In this paper we extend our ideas further, and suggest that there are cases where the user of a mirror is not only aware of the distortion which the looking glass invokes, but that this distortion is both revealing and concealing at the same time. In doing so we move our work from being focused upon specific interesting situations and aspects of organizational life, to offering a mirror-based heuristic to understand organization and perhaps organizational studies itself. To accomplish this, we describe the purposive and mimetic use of Claude Mirrors as being situated in an aesthetic distribution of the sensible (Ranciere, 2006), with desired distortions offering certain advantages over a real-time firsthand worldview.

The Claude Mirror (also known as a black mirror or Lorrain glass) was essentially a “virtual reality device” (The Transient Glance, 2008) of the 18th and 19th century which was designed to offer a reflected image which approximated the aesthetic of the paintings of Claude Gellée. Such mirrors are convex in shape and tinted black. The reflection in these devices is a right side up image, with a field of view which is greater than the ordinary field of vision offered through human sight. The convex nature of the mirror places a certain scale of emphasis upon what is in the center of the reflection and a muted lighting.

This idea, that aware and agency laden actors (using aesthetically legitimized and mimetically situated distortions) are able to navigate their reality using aspects of distortion, offers a unique view of the organizationally embedded actor. In this view, the distribution of the sensible offers the potential for discernment of otherwise hidden structure and nuance found in the organizational landscape. In doing so we interrogate the possibility that, with some agency, certain organizational actors turn their back upon “reality”, aware that a reflected and distorted view offers certain insights as well as aesthetic legitimacy that is useful to them.

To explain ourselves we first discuss the interesting situation of the Claude Mirror. We then ask how this device and its historical context might offer some insight regarding the organizational milieu. We offer up a number of examples of how we think organizational actors are using organizational Claude Mirrors. Finally, we concern ourselves with the implications of such a heuristic for organization studies now and in the future.

Facts, Fictions, and (Re)Visionist Presentism: Public Relations and those Mad Men

Anthony R. Yue & Amy Thurlow
Mount Saint Vincent University

When we think of the past, it can be difficult to avoid engaging in presentism, defined as “A bias towards the present or present-day attitudes, esp. in the interpretation of history.” (OED, 2009). In this respect, should we be presentist, we are crafting a retrospective vision of the past situated in present needs, wants, and politics. That is, presuming a sort of false necessity (Unger, 1987), we alter the past to support either an extant or desired present to near future.

Approaching the evolution of the public relations identity as a process which has emerged from a specific set of language, beliefs and events, this research draws upon the work of Foucault (1966; 1972; 1978) to locate the discourse of public relations practice among other social discourses of organization. This approach rejects an historical interpretation that searches for the origins of a phenomenon and traces its emergence forward in a linear timeline to its existence in the current present time. The Foucauldian poststructuralist perspective provides the methodological tools for reversing this process to one where researchers move in a historical process, not necessarily in a linear fashion, but in a manner that allows the appreciation of the appearance of disruptions and the introduction of meanings which define that identity both past and present (Foucault, 1977).

One of the most visible components evidenced in this search will be the linguistic tools employed to define, produce and maintain the discourse around the public relations identity. Through the investigation of the discursive language associated with public relations, we will surface the implications of the language of the present and its implications for our understanding of the historical identity of the profession.

Our interest in how the past is (re)ordered within a plausibility driven framework is not new (e.g. Weick, 1995), nor is the examination of the role of power in such processes (Mills & Helms Mills, 2004; Thurlow, 2009). Likewise the role of agency and identity construction in retrospective sensemaking has been explored (e.g. Yue & Mills, 2008). However, we are interested in insights gained from the examination of historical presentism when situated within the context of professionals who (re)vision the present and the past: Public Relations practitioners.

For our examination of the practice of PR and presentism, we look not only to Weick and critical sensemaking, but also to Ranciere (2006) and his understandings of the distribution of the sensible. Our data, the television show Mad Men, concerns the lives of employees and partners of an advertising agency during the 1960’s. The show’s producers, actors and supporters proudly proclaim the realistic rendition of such a firm in its time. Our use this case for fiction analysis (Yue & Durepos, 2009) also offers another unique advantage. Unsurprisingly, given the interest in the television show,, there have been responses to the show by practitioners who lived and worked during the time period in question. Our analysis of some of these responses (e.g. Globe and Mail, 2009) allows us to surface the sensemaking, politically and aesthetically situated, of those whose very professionalism depends upon a certain sort of presentism.
Beyond offering a trite critique of the practice of public relations, we offer an example of the nuanced ways in which notions of determinism and presentism are evident and how the professionals engaged in image management are in fact both the subjectivity and the object of these processes. As we investigate the discursive impact of the language associated with public relations identity, this paper will also offer insight into the power associated with that identity from both a current and an historical perspective. Thus our examination of the “hermeneutics of spin” has implications for communications theory as well as for the (re)productions of organizational histories.

**Imagining the Other Japanese Identity and the Global Age**

Elvin Zoet
UvH Utrecht/Tokyo

Westerners often miss the joke on the flag of the seven samurai in Kurosawa’s eponymous movie. On the flag, the samurai are symbolized by six circles and a triangle. The triangle represents Mifune Toshiro’s character, who pretends to be a samurai though actually he was born in a lower class. He is untrained and impulsive, but in the course of the story he proves to possess some great qualities. The others gradually come to respect him. In Japanese culture a circle symbol represents Yes/OK/Good/Thumbs up, while an X stands for No/bad/absent. These two symbols are used together often and are occasionally joined by a triangle, which then means partial/remains to be seen/maybe. When the flag is made halfway through the movie, who Mifune is “remains to be seen”. Kurosawa liked playing with shifting image and identity. In Rashomon, consecutive witnesses describe a murder case in such different ways that the viewer ends up with a multiplicity of meaning about what actually happened. Steve Odin quotes Akutagawa, the author of the original story: “...Every famous work of art that has withstood the test of time is characterized by its capacity to induce multiple interpretations”. Japan itself may well be such a “work of art”. The image never settles. The Otherness of Japan and Japanese cultural and social phenomena has been debated at length. Said’s Orientalist concept about Western commentaries on Japan has been complemented by “reverse orientalism” (Japanese promoting the otherness of Japan) and nihonjinron (theory of Japanese uniqueness) has both strong defenders and detractors. Identity likewise continues shifting. Takeo Doi explained the Japanese concepts of Tatemae (face, the presented identity) and Honne (the real person) to clarify this cultural phenomenon. The most important philosophical thought originating from Japan was developed by Nishida Kitaro and his “zettaimu” self-identity of absolute contradiction is decentered in nature. Nishida’s identity is comparable to Derrida’s differential trace. Interestingly, Nishida’s philosophy is heavily influenced by Zen Buddhist thought, which has also shaped Japanese culture for many centuries. The central Zen concept of “mu” implies that dualism (the distinction between self and other) is an illusion. An identity that denies the distinction between self and other leads to fundamentally different sense-making,
acting and relating. In practice, Japanese culture is not perfectly non-dualist but the influence of this concept is notable. This paper explores the issues of image and identity in Japanese culture in the context of “looking at Japan”. The paper describes representative examples of sense-making, describing and acting done by scholars and global managers looking at Japan. To add another level of looking, this paper includes a look at visual arts with a discussion of Japanese movies and particularly animation. These have become successful Japanese cultural export products, and a review of techniques, esthetics and interpretation provides a conveniently compressed vehicle for looking at image and identity in Japan. The resulting collage provides a multilayered perspective on sense-making in and about Japan.
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